

Poetic thought as art and recognizing its importance in teaching and research¹

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Abstract

This bibliographic study analyzes poetic thinking as a legitimate form of knowledge, highlighting the interaction between art and its importance for scientific research. It also highlights the relevance of artistic narratives in the teaching and learning process, demonstrating their ability to stimulate creative thinking and critical reflection. Through an articulation with the historical-dialectical materialist method, the conditioning factors of the process of thinking and knowing as a movement of human realization are evidenced. Mészáros (2016) alludes that the Marxian conception of art aims to add a new dimension to human life, to transform it in its entirety through the fusion of this new dimension with all other vital human activities. By this concept, artistic production and consumption become inseparable aspects of the same vital activity, which can also be described as the practical aesthetic self-education of human beings. For this analysis, we draw on the works of various authors who discuss poetry as an expression of art.

Keywords: Poetic thought; art; teaching and research.

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O pensamento poético como arte e o reconhecer da sua importância no ensino e na pesquisa

Resumo

Este estudo bibliográfico versa analisar o pensamento poético como uma forma legítima de conhecimento, ressaltando a interação entre a arte e a sua importância para a pesquisa científica. Destaca-se ainda a relevância das narrativas artísticas no processo de ensino e aprendizagem, demonstrando sua capacidade de estimular o pensamento criativo e a reflexão crítica. Mediante uma articulação com o método materialista histórico-dialético evidencia-se os condicionantes do processo do pensar e do conhecer como um movimento da realização humana. Mézáros (2016) alude que a concepção marxiana de arte visa adicionar uma nova dimensão à vida humana, a fim de transformá-la em sua totalidade mediante fusão dessa nova dimensão com todas as demais atividades vitais humanas e nessa concepção a produção e o consumo artísticos se tornam aspectos inseparáveis da mesma atividade vital que também pode ser descrita como a autoeducação estética prática do ser humano. E para tal análise, faz-se uso das obras de vários autores que discutem a poesia como expressão da arte.

Palavras-chave: Pensamento poético; arte; ensino e pesquisa.



El pensamiento poético como arte y el reconocimiento de su importancia en la enseñanza y la investigación

Resumen

Este estudio bibliográfico analiza el pensamiento poético como una forma legítima de conocimiento, destacando la interacción entre el arte y su importancia para la investigación científica. También destaca la relevancia de las narrativas artísticas en el proceso de enseñanza y aprendizaje, demostrando su capacidad para estimular el pensamiento creativo y la reflexión crítica. Mediante una articulación con el método materialista histórico-dialéctico, se evidencian los condicionantes del proceso de pensar y conocer como un movimiento de realización humana. Mészáros (2016) alude a que la concepción marxista del arte pretende añadir una nueva dimensión a la vida humana, con el fin de transformarla en su totalidad mediante la fusión de esta nueva dimensión con todas las demás actividades vitales humanas y, en esta concepción, la producción y el consumo artísticos se convierten en aspectos inseparables de la misma actividad vital, que también puede describirse como la autoeducación estética práctica del ser humano. Para tal análisis, se utilizan las obras de varios autores que discuten la poesía como expresión del arte.

Palabras clave: Pensamiento poético; arte; enseñanza e investigación.



Introduction

This article highlights the relevance of analyzing poetic thought within the educational and academic context. The discussion addresses the origin and evolution of poetic thought, its characteristics and elements, as well as its impact on human thinking and emotions. Furthermore, questions are presented regarding how poetic thought and the presence of poetry in the educational curriculum are fundamental for the development of creativity and imagination in intellectual development.

Thus, by addressing challenges, perspectives, and contributions to education, this study investigates the relevance of poetic thought in the educational context, emphasizing its influence on the development of students' creativity and sensitivity. Poetic thought is a form of expression that allows individuals to explore new perspectives and broaden their worldview. In addition, poetry can be a powerful tool for stimulating imagination and promoting critical reflection.

In this sense, it is necessary to state that, in Marx's view, "the human genre without art and science would be a monthly and immensely impoverished unity, if this can indeed be conceived in concrete historical terms, and he further insists that art must also lose its alienated character" (Mészáros, 2016, p. 193).

In this context, according to the aforementioned author, the presence of poetic thought in teaching and research can significantly contribute to the integral education of students. Through poetry, students are able to develop sensitivity and creativity, in addition to improving their capacity for analysis and interpretation of texts. This contributes to a more complete and enriching education, both academically and personally. Furthermore, poetry may also operate as an effective tool in the learning process, stimulating students' interest and making classes more dynamic and engaging. When discussing these issues, Paro (2014, p. 25-26) addresses the following:



Education, as the appropriation of culture, therefore presents itself as historical-cultural actualization. Actualization here means the progressive reduction of the gap that exists, in cultural terms, between one's condition at the moment of birth and the historical development of the social environment in which one is born and raised. It means that the individual becomes more human (historical) as they develop their potentialities, adding culture to their nature through the appropriation of knowledge, information, values, beliefs, artistic skills, etc. It is through the appropriation of cultural elements, which come to constitute their living personality, that human beings become historical-human. This process is not detached from their own contribution to the continuous creation and recreation of that same culture.

As stated above, it is evident that poetry articulates with different forms of language and expression, allowing students to develop contexts that are important for their educational and professional formation. Poetic thought also stimulates students' creativity and sensitivity, in addition to promoting reflection on society and the world around them. Therefore, we may state that each individual "learns to be human. What nature gives them at birth is not enough for living in society. It is still necessary to acquire what has been achieved throughout the historical development of human society" (Leontiev, 2004, p. 285).

From this perspective, this qualitative bibliographical study analyzes poetic thought as art and as a legitimate form of knowledge, emphasizing the interaction between art and scientific research. The relevance of artistic narratives in the teaching and learning process is also highlighted, demonstrating their capacity to stimulate creative thinking and critical reflection.

Through an articulation of poetry as an expression of art, the historical-dialectical materialist method is presented. Regarding that which directly concerns art, Marx's message means that, ultimately, "artistic creation must be transformed into an activity in which social individuals engage as readily as in the production of goods necessary for the reproduction of their living conditions" (Mészáros, 2016, p. 194).



What the author expounded means that the alienated relationship existing between production and consumption must be transformed so that the creative aspect of consumption may enhance and intensify the creativity inherent in artistic production. The only way this can occur is through the reciprocal participation of both sides in the various processes of art production and consumption.

In order to develop this analysis, we will make use of the work of Mészáros (2016), in addition to drawing upon other authors to establish a dialogue between poetic thought and the need to recognize its importance for teaching and educational research. In light of the above, “art is an ‘end in itself’” and not a means to an end external to it. However, art conceived in these terms is not one specialty among many, reserved for a fortunate few, but rather an essential dimension of human life in general” (Mészáros, 2016, p. 192).

In this sense, this study, which is part of discussions conducted within the *Stricto Sensu* Graduate Program in Interdisciplinary Teacher Education at Universidade Estadual do Paraná, and of the debates carried out within the Study and Research Group on State, History, Policies, and Education (GEPEHPE), registered in the CNPq Research Groups Directory, seeks to bring qualitative elements based on bibliographical foundations, raising analyses and reflections on the theme of “poetic thought as art and the recognition of its importance in teaching and research.”

Brief Context of the Origin of Poetic Thought

Poetic thought has its roots in antiquity, tracing back to Greek and Eastern civilizations, which attributed a sacred and mystical character to poetry. Throughout history, poetry has evolved and adapted to different cultures and contexts, maintaining its essence as a form of artistic and philosophical expression. The emergence of writing and the popularization of literature expanded the reach of poetic thought, making it a powerful tool for the transmission of knowledge and values. In this way, Arendt (2022), in her



work *Between Past and Future*, in Chapter II, explores “The Concept of History: Ancient and Modern,” pointing out the distinction between poets, historians, and philosophers. Thus, the author states that

The distinction between poets and historians, on the one hand, and philosophers, on the other, consisted in the fact that the former simply accepted the usual Greek concept of greatness. Praise, from which glory and eventually eternal fame derived, could only be bestowed upon things already “great,” that is, upon things possessing an emergent luminous quality that distinguished them from all others and made glory possible. [...] Through history, men become almost equal to nature, and only those events, deeds, or words that rose by themselves to the continuous challenge of the natural universe were what we would call historical. Not only the poet Homer and the storyteller Herodotus, but even Thucydides, who in a much more sober style was the first to establish standards for historiography [...] (Arendt, 2022, p. 100).

Poetry, according to the aforementioned author, emerges from the Greek historical context, passing through various historical purposes up to the present day. It came to be valued not only as a way of “telling great heroic deeds,” but also as a form of artistic expression and, furthermore, as a means of communication and reflection on society.

In this sense, it became fundamental to understand the origin and evolution of poetic thought, from ancient civilizations to the present day. To this end, it is necessary to analyze the different poetic manifestations throughout history, such as epic, lyric, and dramatic poems. Furthermore, it is important to understand how poetic thought has been influenced by cultural, social, and political contexts over the centuries.

We may observe the presence of poetic thought in different artistic manifestations. This demonstrates the richness and diversity of poetic thought, which manifests itself uniquely in each culture and in each historical period, according to human possibilities.

This reflection, presented in the previous paragraphs, allows us to understand the relevance of poetic thought for the development of humanity. Poetry, arising from subjectivity, has existed since the earliest beginnings of



humanity as a form of cultural and artistic expression. In this context, individuals are able to convey emotions, reflections, and questions in a unique way, while poetry also plays a fundamental role in the development of language and creativity, stimulating imagination and sensitivity.

In this sense, the analysis of poetic thought throughout history enables us to understand its importance and influence within different societies. Resorting to this analysis, one of the great challenges of our time emerges, as pointed out by Coelho (2010, p. 288), who discusses

[...] the power of the Machine, of technology, in confrontation with the power of the Mind, of intelligence. The Machine and Man. In summary: there is a growing need for everyone to master technological instrumentation from an early age (in order to act within “cybernetic daily life”) and, at the same time (with equal or greater intensity), for each person to acquire, from childhood onward, awareness of their own Self in relation to the Other.

As pointed out above, the author further advocates the urgent establishment of dialogue between Science and the Humanities. She reports that this would be one of the means of creating, from childhood onward, “a force of resistance against the harmful effects of the general glacier of mosaic culture into which the Law of the Market and the Cultural Industry have submerged and seduced us” (Coelho, 2010, p. 289). The author also points out the urgency of educational reforms and the updating of teachers, so that teaching relationships with humanistic culture may be intensified, beginning with literature for the new generations (Coelho, 2010, p. 288-289).

However, it is necessary to emphasize that the field of historical studies concerning poetry and theater directed toward children and adolescents constitutes a gap. According to the research conducted by Colomer (2003), there is a scarce production of poetic and dramatic works for these age groups.

In her research, the author identifies that the history of Castilian and Catalan children’s poetry and theater shares the same international scarcity. With only a few exceptions (Cerrilho and García Padrino in 1990, in Castilian



poetry, or Prats, 1994, in Catalonia), poetry studies continue to focus mainly on poetry of oral tradition (with reference works such as those by Janer Manila, 1982, or Pelegrín, 1996). The situation of the research infrastructure, also still incipient in Spain, unlike in other countries, is such that there is not yet a specific journal dedicated to this field of research, while review bulletins and reading-promotion experiences from public libraries or reading groups from different institutions still constitute the most abundant bibliographic material on the subject, except for a few journals which, alongside dissemination, publish more rigorous studies. The collection offered by the International Center for Children's and Young Adult Literature of the Germán Sánchez Ruipérez Foundation, in Salamanca, is the only island of bibliographic research resources. According to the conclusions of this same author, there is also a lack of complete and systematic bibliographic repertoires, as pointed out by García Padrino (1992), although recently the Friends of the Book Association has been publishing materials such as guides to authors and illustrators that may contribute to filling these gaps (Colomer, 2003, p. 40-41).

Poetry, from this perspective, is a form of artistic expression with deep roots in history, yet it still constitutes a broad and necessary field of research. For this reason, the justification for this article is highlighted, aiming to encourage mobilization in this underexplored but important area of knowledge, since it concerns a cultural manifestation that reflects the emotions, values, and beliefs of a people. Through poetry, it becomes possible to better understand the mentality and customs of a given society. This profound understanding allows scholars to analyze the different forms of artistic expression and the influence of poetry on the development of human culture.

The Desire for the Development of Poetic Thought: Between the Past and the Present

In order to value poetic thought in teaching and research, an analysis is developed regarding the role of poetry in the educational and intellectual



formation of individuals throughout history. Its importance must be explored through different pedagogical approaches to the teaching of poetry, as well as through the importance of poetry in education and teacher training. Considering that poetry is, according to Coelho (2010, p. 285),

An essentially important area of literary creation for children and young people, Poetry has increasingly gained space in our publishing market, winning the preference of young readers. Among the already renowned names are: Antônio Barreto, Bartolomeu C. Queirós, Carlos Nejar, Elza Beatriz, Elias José, Guiomar, José Paulo Paes, Marina Colasanti, Marcus Accioly, Mário Quintana, Pedro Bandeira, Renata Pallottini, Roseana Murray, Sinval Medina, Sylvia Orthof. In all these sectors of literary creation and also in the didactic area (where literature must circulate because it is where it may reach the widest audience), the watchword today is creativity. There is an entire world to be transformed, and the new generations must be prepared for this task.

Thus, as previously mentioned, poetry, through didactics, may explore diverse new teaching perspectives and stimulate students' imagination. Through the use of poetic language, students are encouraged to develop creativity and artistic sensitivity.

Therefore, poetic thought proves fundamental in the integral formation of individuals, in which poetry is a place of "thought and reflection, marked by unrest, without ultimate or definitive answers. For this reason, it destabilizes the certainties of common sense, turns them upside down, and allows one to think and imagine other possibilities of reality" (Lins, 2018, p. 65).

The justification and relevance of studying poetic thought as art lies in understanding the impact of poetry on human development, especially in the development of poetic thought and creativity. By analyzing the history and evolution of poetry teaching, it becomes possible to identify benefits for educational practice and for its development. In the investigative studies of Colomer (2003, p. 93), the author elucidates that

The nature of learning received a decisive formulation with the creation of the concept of "literary competence." The existence of literary competence was postulated by generative theory and defined by



Bierwisch (1965) as a human capacity that enables the production and reception of poetic structures. However, this same author moved away from the generative innatist perspective, according to which competence would be an innate capacity, in order to describe it as a domain, a skill, determined by historical, sociological, aesthetic factors, etc.

As pointed out above, research concerning poetic thought contributes to the enrichment of the academic field and to the improvement of pedagogical practices. Due to its capacity to stimulate students' creativity and imagination, such research provides a more holistic and humanized approach to the teaching and learning process.

In this context, Coelho (2010), in her studies, clarifies that, within this line of thought, governmental spheres have shown sensitivity regarding the reevaluation of literature as a mediator of culture and a stimulus to creativity. In the mid-1970s, several institutions encouraged the creation of literary workshops and creativity laboratories, school-library programs, art schools, and so forth. These projects were organized in universities and public libraries in several states and opened to children, young people, and adults. Along the same lines, there was the project "Fazendo Arte," created by the National Arts Foundation (Funarte) in 1980, aimed at financing creativity and culture projects that mainly reached underprivileged populations (Coelho, 2010, p. 285).

As reinforced by the author, "it is therefore understood that awareness, creativity, and critical consciousness are the most recent watchwords. Tomorrow is already beginning to be built today" (Coelho, 2010, p. 286). This was the thinking of the 1970s, during which the same author already foresaw challenges for the following years:

It is known that the society in which we live is experiencing a moment of chaos, or rather, of profound structural transformations. A moment that is simultaneously apocalyptic (destroyer of the old) and genesiac (creator of the new). A new cultural order is undoubtedly in gestation, but still shapeless, impossible to detect and organize within the system. What is being instituted is a new Educational System that needs to be nourished by humanistic culture, so that it may offer itself as a "force



of resistance” against the visible process of degradation of the world, which has been expanding through the magical multimedia (Coelho, 2010, p. 288).

From this perspective, it becomes evident that culture is the product of intentionalities, and the relevance of poetic thought as art within the spheres of research and teaching becomes clear, highlighting the importance of poetic epistemologies and methodologies in the production of knowledge for the formation of critical consciousness. Since what Coelho (2010) addressed regarding the 1970s is also present in the twenty-first century, we witness the emergence of what the author foresaw as being in gestation: a century that Alves (2024) identifies as the triumph of the project of popular ignorance in the twenty-first century. With the perpetuation of the neoliberal state over thirty years, the result has been the project of popular and middle-class ignorance.

What Alves (2024, p. 276-277) further argues is that, in the twenty-first century, the neoliberal state, as a system of spiritual deformation of the literate urban masses, is sustained by functional illiteracy, that is, people who, although literate, are unable to understand simple texts or perform more elaborate mathematical operations. Thus, through the production of cultural ignorance among the literate population, this allows, according to the same author, a “capture of people’s subjectivity in the face of the avalanche of fake news and the massive manipulation of information on social networks.” Finally, from the 1970s to our twenty-first century, we have been witnessing and participating in what Alves (2024) identifies as an “anthropological mutation”:

[...] opened up by new informational technologies, represents yet another field of ideological dispute in which capital seeks to reposition itself, using visual signs appropriate to the new logic of digital language. The subsystem of production of cultural ignorance and the spiritual misery of the masses is therefore the central element of the Neoliberal State, since it reproduces, under the conditions of manipulative capitalism, the power of the financial-agroindustrial oligarchy that dominates the Brazilian state. An ignorant people (and middle class) do not rebel—and when they do, they commit tragic mistakes such as voting, driven by



resentment, for the ultraliberal far right, since they live in the hell of neoliberal misery (Alves, 2024, p. 277).

Following the same logic of these considerations, Bauman (2021, p. 40), in his studies, argues that “the society entering the twenty-first century is no less ‘modern’ than the one that entered the twentieth century,” and also clarifies that “the most that can be said is that it is modern in a different way. What makes it as modern as it was approximately a century ago.” According to these premises, the author further explains that

[...] what distinguishes modernity from all other historical forms of human coexistence is the compulsive and obsessive, continuous, irrepressible, and always incomplete modernization; the oppressive and ineradicable, insatiable thirst for creative destruction (or destructive creativity, if one prefers: for “clearing the ground” in the name of a “new and improved” project; for “dismantling,” “cutting,” “phasing out,” “merging or reducing,” all this in the name of a greater capacity to do the same in the future—in the name of productivity or competitiveness) (Bauman, 2021, p. 40).

In view of the exhortations of these two authors, Alves (2024) and Bauman (2021), we believe that artistic narratives also emerge as valuable tools for understanding and expressing complex ideas. We also understand why they are combated by the Neoliberal System, which operates in favor of cultural ignorance or creative destruction. In this sense, poetic thought as an expression of art may be defined as the capacity to express emotions, ideas, and experiences in a sensitive and subjective manner through poetic language, that is, to promote humanistic culture, or in the sense expressed by Michel Foucault (2023, p. 230), when he states that “the exercise of power perpetually creates knowledge and, conversely, knowledge entails effects of power.”

Along the same path, Coelho (2010, p. 288) adds that the “critical and globalizing consciousness, which only the language of culture, literature (and the arts) can provide,” would be the pillar grounded in creativity, imagination, and the capacity to perceive the world in a singular manner, going beyond the rational and the objective.



This form of thought is essential for the construction of meanings and deep connections with reality, enabling a broader and more reflective view of human existence. Furthermore, poetic thought in the form of art also possesses intentionalities, even when it does not appear intentional, so that “each individual acquires, from childhood onward, awareness of their own Self in relation to the Other (to the world around them), which will complement them” (Coelho, 2010, p. 288). These ideas reinforce the need to recognize the importance of poetic thought in teaching and research.

Poetic Thought as Art and the Need to Recognize its Importance in Teaching and Research

Mészáros (2008) maintains that education must always be continuous and permanent, otherwise it is not education. This same author, in the work *Education Beyond Capital* (2008), defends the existence of educational practices that allow educators and students to work toward the necessary changes for the construction of a society in which capital no longer exploits leisure time. From this perspective, time and access to art and culture would be equally accessible to all social classes, which, in reality, does not occur. What actually happens is that the ruling classes impose an education directed toward alienating labor, with the objective of keeping human beings dominated.

Continuing along the same line of thought, Mészáros (2008) also believes that society is transformed only through class struggle, and that is why it is necessary to break with the logic of capital if we wish to contemplate the creation of a significantly different educational alternative. From this perspective, in Mészáros (2008, p. 13), we find the premise that educating is not a mere transfer of knowledge, “but rather awareness and testimony of life. It is to construct, to liberate the human being from the chains of neoliberal determinism, recognizing that history is an open field of possibilities.”

In view of what was alluded to in the previous chapters, the characteristics of poetic thought include the capacity for critical and reflective thinking, the



evocation of emotions, the awakening of imagination, and the promotion of creativity. Elements such as metaphors, symbolism, rhythm, and musicality are fundamental in the construction of a poetic text. Poetic language is marked by subjectivity, ambiguity, and suggestion, inviting the reader to interpret and attribute personal meanings to words. In this sense, it promotes human emancipation, and thus its importance in the formation of subjects becomes evident.

The work of Mészáros (2016, p. 264), in *Marx's Theory of Alienation*, reaffirms the need to “transcend capitalist social relations of production with the objective of conceiving a socialist educational strategy and discusses in this work the concept of aesthetic education as an isolated attempt to confront the dehumanization of the educational system.” In light of this assertion, capitalist society does not prepare individuals for the positive overcoming of alienation; therefore, this becomes one of the educational tasks, which requires a cultural revolution in order to be put into practice.

Within this line of considerations, poetic thought as art values aesthetics, sensitivity, and originality, revealing the complexity and richness of human socio-historical experience. Through metaphors and images, poetic thought allows a greater emotional connection with the reader, stimulating reflection and creativity. In this context, Lajolo (2001, p. 10) describes that

Poems that are images and images that are poems, very short poems piling up words, long poems spacing words, poems with rhymes, poems without rhymes [...] In other words, the celebration has been thrown open, dear reader. Literature today resembles a football stadium on championship final day: there is always room for one more. [...] Alongside esoteric novels, self-help poetry, science fiction, and detective novels, old novels, chivalric romances, the so-called classics, and poetry continue to be read and appreciated.

As mentioned above, poetic language often challenges grammatical and syntactic conventions, providing a unique expressive freedom. In the analysis of poetic thought, it is essential to consider not only the literal meaning of



words, but also the multiple layers of meaning and the nuances present in the work. Following the course of these analyses, Lajolo (2001, p. 116) reports some positive aspects of the twenty-first century, highlighting among them electronic books, with the emergence and use of technology. However, she also makes it clear that this alone is not enough; we must go beyond technological tools:

The computer deeply affects the literary world. First of all, it favors alternative, cheaper, and more practical forms of text distribution: text banks, which make entire books and entire libraries available, either printed on paper or readable only on the screen, according to the customer's preference. It also favors electronic books, which are already excellent, but they are not everything (Lajolo, 2001, p. 116).

With the expansion of access to books, text banks, and libraries in their various forms, poetry may become a field of investigation on numerous levels, as recorded by Dravet and Castro e Silva (2008), when describing some notable elements, presented below:

- a. In politics, as an expression of resistance. In this regard, Alfredo Bosi wrote a paradigmatic chapter in the history of Brazilian literature in *Being and Time of Poetry*, when addressing poetry as politicizing action, not only as resistance to totalitarian regimes, but also to barbarism, disorder, disenchantment, and everyday chaos.
- b. In memory, as historical rescue and apprehension. Poetry struggles against forgetting, encourages the study of mentalities and historical representations, and supports respect for traditions.
- c. In knowledge, as a form of knowing that grants images and ideas. When an idea is associated with an image, it remains infinitely active and inexhaustible. Poetry is a giver of meaning that coincides with humanity's openness to the world and to itself. In this sense, it participates in the universe of human knowledge—the universe of Sophia—which seeks to comprehend (to share understanding collectively) the multiple meanings of nature and of human making (*poíesis*).
- d. In anthroposociology. By “playing” with the sense of reality, poetry manages to undo meanings and “remake” the human being, situating them on another level. Poetry questions humanity and society in relation to their affections, choices, rationalizations, and lifestyles.
- e. In art and language: the character of the poetic word is associated not only with its iconic or metaphorical aspect, but also with imagetic mediation and the various discursive mediations: time, mode, person,



aspect—all dimensions configured through verbal and imagetic predication.

f. In mysticism: “the contemplation and admiration of nature through the senses, but also through the heart and thought” is the basis of poetic rationality in mysticism. Mysticism excludes nothing because everything may become a path toward magical and sublime knowledge. All elements together offer openings that serve to give meaning to life when they are expressed in words that, through the interweaving of diverse sensations, result in luminous effects, shedding light on the life of the one who poetically communes with existence (Dravet; Castro e Silva, 2008, p. 72-73).

The role of poetic thought, in its various fields of investigation, according to the aforementioned authors, becomes an expanded field for human development in diverse areas. Poetry, as artistic expression, enables the expression of feelings, thoughts, and experiences in a sensitive and creative manner, promoting introspection and reflection. Furthermore,

[...] human beings make history, therefore, by producing culture. And they produce it as subjects, that is, as holders of will, as authors. The need for education arises precisely because, although the author of history through the production of culture, the human being at birth finds themselves entirely devoid of any cultural trait. Born as pure nature, in order to become human at the level of their history, they must appropriate the culture historically produced (Paro, 2014, p. 25).

In light of this, it is possible to perceive that, through poetry and through the appropriation of culture in its diverse forms, individuals may expand their capacity to understand the world, thus contributing to their personal and social growth. We therefore draw upon Silva (2014), who explains in his studies that poetry is an act, a making; it is creation, it is that which goes beyond the text. For this reason, poetry is fundamental to the development of individuals’ creative and emotional thought, contributing to a broader vision of the world and to the formation of critical and reflective subjects. It therefore constitutes an important instrument for research, teaching, and the humanization of subjects.



Final Considerations

At the end of this study, we may conclude that poetic thought plays a fundamental role in human development, influencing people's creativity and critical thinking. Furthermore, the presence of poetry in the educational curriculum is essential for stimulating students' creativity and expression.

Hannah Arendt states that the educator is "in relation to the young as a representative of a world for which they must assume responsibility" (Arendt, 2022, p. 239), and further adds that "anyone who refuses to assume collective responsibility for the world should not have children, and must be prohibited from taking part in their education" (Arendt, 2022, p. 239).

The examples that expose poetic thought, whether in teaching or in teacher education, highlight the importance of including poetry in the school environment in order to promote more reflective and critical learning. This practice may bring benefits both to students and educators, contributing to the integral development of learners.

Thus, it is a long and fascinating journey. It begins with human beings as transformers of the nature external to them and arrives at human beings as transformers of their own nature. It "therefore investigates human beings as authors of history and producers and appropriators of culture, thus constructing themselves as historical-human beings, who appropriate culture, create it, and recreate it" (Paro, 2014, p. 9).

Poetry, throughout this process, stimulates creativity, sensitivity, and the capacity for expression, constituting a valuable tool in the teaching and learning process. By including poetic thought in the school curriculum, it becomes possible to broaden students' cultural repertoire and promote a deeper reflection on language and art, in addition to elevating the level of awareness of their own existence. In this way, the appreciation of poetry within the educational context may become an important resource for transforming pedagogical practice and providing a more humanized education that envisions a society beyond capital.



From this perspective, poetry may contribute to the development of students' creativity and sensitivity, stimulating reflection and artistic expression. Through the analysis of different poetic works, it becomes possible to broaden students' cultural repertoire and promote a greater appreciation for language and literature.

In this sense, this study sought to analyze poetic thought as a legitimate form of knowledge, emphasizing the interaction between art and its importance for scientific research. Its relevance within artistic narratives in the teaching and learning process was highlighted, demonstrating its capacity to stimulate creative thinking and critical reflection.

Through articulation with the historical-dialectical materialist method, we sought to identify, by means of a brief historical context, the process of thinking and knowing as a movement of human realization. Through the studies of Mészáros (2016), we encountered the perspectives of the Marxian conception of art, which aims to add a new dimension to human life in order to transform it in its totality, through the fusion of this new dimension with all other vital human activities. Within this conception, the production and consumption of artistic knowledge become inseparable aspects of the same vital activity, which may also be described as the practical aesthetic self-education of the human being. Finally, it is essential that poetry, as an expression of art, be viewed as a powerful educational activity, capable of transforming the way students relate to the world around them. This enables a greater connection with their own essence and with the world surrounding them, contributing to their integral development.

By way of conclusion, we hope that this study may generate reflections and contributions for readers, following what Gentili (2008, p. 19) expressed: "education is an opportunity to share our right to dignity and an opportunity to struggle against every form of humiliation; our right to destabilize any monopoly and private expropriation of knowledge." Thus, we conclude our reflections on poetic thought as art and envisage its recognition and importance in academic research and school education.



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