

The right to poetics in the class: ink dreams

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ABSTRACT

In this text, teaching is regarded as invention of curriculum and didactics by means of the transcreating translation. The text introduces the dream category for us to think of a poetics in the class constituted of the need of the events. It advocates the right to dream as an artistic work on the teaching file and in the action of writing and reading. It shows that, by means of research, in the approximation between the fanciful image of a class and reason, we produce ink dreams as a feasible way to deal with the urgency to forge other virtuality of utopia: a new staging of the desire of teaching — the first point of a defense and counterattack program that provides conditions to disentangle the longing for poetry. It concludes that, before the real to which we have been confronted, maybe only by being irreverent and turbulent can we be demiurges: dreaming of images during the night and fantasizing concepts by day, in order to convert our teacher pain into a golden ornament, as delicate as a cicada wing.

KEYWORDS

poetics; class; dream.

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O DIREITO À POÉTICA NA AULA: SONHOS DE TINTA

RESUMO

O texto parte da docência como invenção de currículo e de didática, por meio da tradução transcriadora. Introduz a categoria do sonho para pensar uma poética de aula, constituída da necessidade dos acontecimentos. Defende o direito de sonhar com o trabalho de artistagem, feito sobre o arquivo da docência e no ato de sua escrita e leitura. Mostra que, por meio da pesquisa, nos encontros entre a imagem fantasiosa de aula e a razão, produzimos sonhos de tinta enquanto um modo factível de lidar com a urgência de forjar outra virtualidade de utopia: uma nova encenação do desejo de docência — primeiro ponto de um programa de defesa e de contra-ataque que franqueie condições para desacabrunhar a vontade de poesia. Conclui que, irreverentes e turbulentos, diante do real que nos é apresentado, talvez só assim possamos ser demiurgos: sonhar imagens de noite e fantasiar conceitos de dia, para transformar a nossa dor de professor em um adorno dourado tão delicado como a asa da cigarra.

PALAVRAS-CHAVE

poética; aula; sonho.

EL DERECHO A LA POETICA EN EL AULA: SUEÑOS DE TINTA

RESUMEN

El texto parte de la docencia como invención del programa y de la didáctica, por medio de la traducción trans-creadora. Introduce la categoría del sueño, para pensar en una poética de aula, constituida por la necesidad de los acontecimientos. Defiende el derecho de soñar como trabajo de concepción artística, hecho sobre el archivo de la docencia y en el acto de su lectura y escritura. Muestra que, por medio de la investigación, en los encuentros entre la imagen fantasiosa del aula y la razón, producimos sueños de tinta, como un modo factible de lidiar con la urgencia de forjar otra virtualidad de utopía: una nueva representación del deseo de la docencia- primer punto de un programa de defensa y de contraataque que cree condiciones para liberar el deseo de la poesía. Concluye que, irreverentes y turbulentos, delante de lo real que se nos presenta, tal vez solo así podamos ser demiurgos: soñar imágenes de noche y fantasear con conceptos de día, para transformar nuestro dolor de profesor en un adorno dorado, tan delicado como el ala de una cigarra.

PALABRAS CLAVE

poética; aula; sueño.

INTRODUCTION

*I come to the conclusion, and I ignore it if it is scientific,
that dreams consist in the oldest aesthetic activity.*

(Borges, 2007, p. 265-266, free translation)

The idea of teaching seems to have exceeded its technician, humanist, Marxist, constructivist, psychoanalytic, critical, or post-critical emphasis, in such a way that the process of thinking of it is, nowadays, at most, a revision process. Perhaps, therefore, before seeking to elaborate new problems, we insist on exposing or refuting what we have already said, perceived, and felt; so that the matter of teaching is discussed in the light of a previous mistake, of a past inflection, of an already secondary truth. A curious negative method, adopted on an issue that, undoubtedly, would give us something to think about, in the face of the urgency to reinvent it. The collapse and panic of dialectical means; the perversion of meritocracy and the inefficacy of content-centered programs; the nationalization of reforms and of the national curriculum in the core of a ministry; and the angry morals of the dichotomous belonging produce conservative certainties and reactive truths, which point to damaged activations, obstacles derived from excesses, sophisms of vain evidences.

In addition to this revisionism, which does not truly contemplate us, considering its parasitic uselessness, we scrutinize the recent movements of teaching, which problematize the specificity of the act of creating teachers, since the affirmative perspective of the will of power to educate. When attempting responses, we deem teaching as an invention of curriculum and didactics, through transcreating translation (Corazza, 2013, 2016). Translation that if, on the one hand, conveys, recovers, and preserves tradition; on the other hand, it trespasses scientific, artistic, and philosophical canons, by transcreating works, authors, formulas, functions, values, ways of existence, and modes of subjectivation.

Seeking to contain the immensity of translational flows, we performed the following condensation, in order to designate creative teaching movements: to translate curriculum, we extracted SIS (spaces, images, signs) from cultures, subjects, content; and, to implement didactics, we mobilized the ACCE (author, child, curriculum, educator) in ourselves and in others (Corazza, 2017b, 2018). This EIS AICE combo is embodied in the time (Pereira, 2010), space, and variants of the class, a scenario *par excellence* for teaching (Corazza, 2012; Oliveira, 2014; Zordan, 2007). As a source of fragility and fascination, obscurantism and defiance, dread and astonishment, the EIS AICE set — archive and home (Dinarte and Corazza, 2016) — settles a retrospective illusion of coherence and coagulation; although, it in fact expresses the eternal return of difference and the infinitive character of a class, which comes to be affected by the event, when transmitting “persistent feelings to the future [...]: the ever renewed suffering of men, their recreated protest, their always-resumed struggle” (Deleuze and Guattari, 1992, p. 229, free translation).

Established by the EIS AICE archive, the class takes place through intertextual and empirical constellations, weaved from the ajar and the intersection of voices, which lead us to poetically experience it (Aquino, Corazza and Adó, 2018).

Poetics of the class, constituted by the need for events, formulated by disaffection, unexpected passions, blows of mercy, zero degree of replacements, which makes us unlearn habits, beliefs, and common sense: “the class as a bordered gesture between violence and celebration. An act made by razors, at last” (Aquino, 2014, p. 183, free translation). Poetics, which engenders our taste for class and grants what it lacks, nor gives, but can create: “To love + to write = to do justice to those we know and love, that is, to testify for them, (in the religious sense), that is, to make them immortal” (Barthes, 2005, p. 28, free translation).

Currently, without anything disclosing its proximity and without being able to say what has happened, the category of the dream (Rouanet, 2008) forces its entry into the problematization of teaching and the act of its writing-reading. In addition to the translational process, to the creative uniqueness of didactics and curriculum and to the transcreating character of the profession, we value the imagination and the fantasy of class, aware that “a will, a fantasy circulates faster than blood” (Ferrante, 2017, p. 367, free translation). These positions design another address of affections, a frame of *poiesis*, and a study stop, which dissipate the dust layer of the always-equal, which began to cover the notion of translational teaching-research (Corazza, 2017a).

Amid the drama of the world, we are occupied, once again, by the restlessness of the analytical spirit and the distance from what threatened to become repetitive. Such a turn of the engines occurs through shocks and bumps, violent contortions, viscous zones, and the awakening of a present deemed as the ruin of a time that falls. That is because, if we are not trapped by chains, it is still worth working as a teacher, except as a professional of the non-alienation and vigil, which fights the dictatorship of the consensual and social fascism, through the will to change the reading and the writing, the researching and the thinking, echoing Aragon’s invitation to sensuality: “Come in, Madam, this is my body, this is your throne. I please my delirium like a beautiful horse. False duality of man, let me dream a little of your lie” (Aragon, 1996, p. 40, free translation).

Thus, for us to transcreate, in the poetic dimension, didactic and curricular archives — of which we are archons, guardians, and traitors —, teaching is manifested as our right to dream classes. A right exercised under the condition of an artist teaching (Loponte, 2005), implemented in a time of artistic work, which promotes minimization and disguise, literary duplicity, canvas painted in fraud, false steps, hallucination of a thought that can be inconsistent, although it is not in disagreement with reality. Dream, assured as fiction, which invests affection and joy in the intellectual friendship (Aquino, 2014; Loponte, 2009), forged among those who are no longer there, and those who are not here yet.

By poetizing a class, translating fanciful images — endowed with psychic anteriority, in relation to ideas and language —, we dream of exceptional matters or those worn by habits and opaque to the gaze, which we guessed, excavated, and collected, creating the passion found in every artistic work. In class, of an event-based quality, we dream out loud about the research, as Barthes says (1989, p. 9, free translation): “the teacher has no other activity here but to research and to speak – I would say to pleasantly dream big of their research.” As a reality that resists and gives, as a lover’s flesh, the dream makes teaching gain in vital value and operancy,

since it gathers enchanted forces, which exist despite their creators: those who believe, together with poets, that nothing can “be studied and known that has not been dreamed before” (Japiassu, 1976, p. 11, free translation).

MYSTERIES OF TOMORROW

Using prerogatives given by the epistemology of the sectorial and open reason, by the phenomenology of the imaginary, by groups (surrealism, psychoanalysis) and authors, who devoted themselves to the universe of the dream — among which, Bachelard (1985, 2001), Baudelaire (2006), Benjamin (2012), Bloch (2006), Breton (1963), Freud (2016) and Goya (1969) —, we process a delusion of interpretation of the class, activated by torrents of dissimilarities, multiplication of places, surprises of fights, and madness of adventures, close to a truth that supposes the mistake and the mysteries of tomorrow. To do so, we gather finite hells, crude traps, legends of transformations, despised miracles, impaled gestures, ephemeral wreckage, shrines of the unusual. In other words, everything that, desperately, we may never be able to prove, though we may attest to the impact of its proclamation — as if the unruly luck of the world of education depended on it.

With these provisions, we ask: nowadays, in this lock of teacher training, which locks itself on the infinity of teachers, on the fantastical landscape of classes, on our cursed and misunderstood profession, what is the dream? In what other reverie space do we gather curriculum and didactics, except in the childish restlessness of the class? What is our fabulist dynamism, within the adult errancy? Is this place for education, work, and interpretation of dreams a house of doom or rest? Will it not accomplish, before, an incessant movement of transmutation of the past and restlessness of identity, perhaps confuse and disconnected? How do we dream of a class as a place of passage, an open window, a doorstep, a creeper vine? As someone who, from the underground of unconsciousness, dreams of the ingenuity of pragmatic solutions? Or as an interpreter, theorist, and narrator, who sees, from the corner of the eye, a unicorn passing, a brief vision of the intangible, in the looking glass of the class?

If dreams are the genus, classes are the species. Speaking of dreams of class consists in speaking of the archiving, the translation, the transcreation, and the teaching; and, finally, of the ink (Corti, 1945; Funke, 2006). When Bachelard (2009) distinguishes dreams (*rêves, songes*) from daydreams (*rêveries, songeries*), he indicates differences existing in the relationship of the human with the day and the night. Diurnal, daydreams are endowed with a certain lucidity that contains the future; whereas nocturnal dreams are regressive and send ourselves astray. What is worth mentioning is that daydream and dream integrate a dynamic, anticipating, and engaged thinking, which unites the rationality and the imaginary consciousness to establish new realities; since imagination — material and creator — is a beyond-human faculty, which forms “images that go beyond reality, which proclaim reality” (Bachelard, 2013, p. 18, free translation).

That is, through their classes and research, as an immanent mark of the creative teaching, we emphasize the dreaming power of teachers, visionary and instituter, who do not discover what is hidden, but make us see that which is not. Through poetic, but non-descriptive images and words, teachers retell the dream,

always with new clothing: “To communicate it, we must write it, write it with emotion, with will, better experiencing it by transcribing it. We enter here into the realm of written love” (Bachelard, 2009, p. 7, free translation). As a result of this love, we have the phantom (*le fantasma*) that announces the remembrance of the class, through the interpretation of the dream, which goes beyond the manifest content in order to achieve its latent content, as Freud stated (2016, p. 300, free translation): “The dream is a figurative puzzle [...] and our forerunners in the field of dream interpretation made the mistake of judging the rebus as a graphic composition.”

Therefore, after leaving a class, relatively lucid to think of it, having passed through the corridors of shadows that populate it, we found that the examination of the dream, through which teaching also operates, provides the special difficulty of not directly giving ourselves in to it. In the interstices between the class, its reading and its writing, there are incoherence, disconnections, hieroglyphics, labyrinths, absurdities; but fantasizing ends up dictating the image, from which a program emerges; from this, a text; and from the text, a practice; practice which is written and transformed “into a program, into a text, into a ghost: there is only one inscription left in which time is multiple” (Barthes, 1979, p. 159, free translation).

Since the uneven domain of the class, it is this transcreating writing-reading that reinvents the original materials — understood not as diamonds, but as open and amorphous —, driven by the destination and the call to think, coming from research. That which our craft understands is not a consistent meaning, a determined sense, nor an understandable world; but rather a question to be asked, a text to be written, a stylistic opening that exceeds the principle of reality, forcing passage beyond the very limits, the weight of mobilized data, the deregulating violence of the signs, and the boldness of the hand that dreams. It is not surprising, in our research, that we face difficulties in indicating how reason addresses the dream of class, without corresponding to memory or expression. Along with Borges (2007, p. 257, free translation), we think that “if dream is a work of fiction [...], we are probably continuously creating fables at the moment of awakening and when, afterwards, we narrate it.”

DOUBTFUL TRANSPARENCY

If we dream of classes and, through research, we dream of the translation of this figurative riddle, in its doubtful transparency, we resign ourselves to a haunted teaching life. Based on the transcreations, through which we prepare a class, it is better not to anatomize the dream with dead pieces, in the geometric structure of a solar space; but, rather, to retain, primarily, its beams of possibilities, in which a certain combative field is segmented, transforming it into the votive frame of imagined movements: “imagination invents more than things and dramas; it invents new lives, it invents new minds; it opens eyes that have new types of vision” (Bachelard, 2013, p. 18, free translation).

Without relenting to pure automatism nor chaos, reading and writing, which poetically transfigure the class, promote disparity between chimeras; *hybris* (disproportion and madness), which seeks to escape from *moira* (territory and destination); the opening of repertoires and *romanzas*, which transform us into musical, scenic, visual, and performatic interpreters (Icle, 2011; Pereira, M. de A., 2013). Each class will be

then, singular, through our voluntary efforts, while the piece, invented *in actu*, breaks the lines, making us, in each performance, create fables concerning interpretation, by turning complacency, modulating phosphorescence, shifting holes, and peeling layers.

As a “not very fictional character” (Pereira, M. V., 2013, p. 194, free translation), the teacher-interpreter is the one who awakes worlds, language in reverse, enchanted pen, dusted finger, weaver of paints, those who look at the text, the canvas, the script, without preconceived intent and starts the class; not without first exercising some control over chance, delimiting it, among all possible paths, without giving themselves to the inspiration of the ultimate moment. Moreover, this character may be facing the sheer freedom of chance; thus, they will cultivate indeterminism at the highest degree; which, on the one hand, can be risky, and on the other, can give you an unsuspecting energy, based on the courage to exist, belonging to the very work of creation.

In order for both the oneiric invention of the class to resound, as well as the theory, the method, and the practice of its writing-reading to be resumed, research must produce multiple ways of expressing affections, records, and inscriptions, which grasp requests between what we know of it and the core of the dream; through which our production can open up to that which differs from it and we already know. To do so, we need to experience the imaginary rather than the facts; reflecting the unknown, suspicious, lacunar, absent, furtive, denied, intercepted; surprising interval states; unlinking components from their neighborhoods; collecting pieces such as propellant springs; drawing changed masks; identifying romantic artifices, hidden in the fimbriae of the lived; knowing through puffs of intelligibility and clots of discourses; evidencing incidents, nuances, details; developing the partial object, the *intermezzo* and the *punctum* (Barthes, 1984).

Decompensating the correspondence between real and imaginary of the class, the research proceeds to a scriptural dialogue of assembly and composition, out of tune, out of the way, out of sight, which produces connections, infections, and disappointments with the past. Dialogue, for which what effectively happened, empirical data, and crude facts are not determinant, for they consist of clues, traces, vestiges, residues. Therefore, a class does not die at all, but survives in its written remains; and thus consisting of its reality and impossibility of being reconstituted. That is, to find the truth of a class, research needs to translate, into the language of fantasy itself — made of images, metaphors, allegories, thoughts that evaporate, circulating ideas —, the understanding of its inventive process. What dreamers narrate, read, and write about their dreams inevitably transforms the class into a blueish lapis lazuli myth, malachite green legend, or violet saga.

Therefore, we have the class as a dreamed dream, that is, experienced as such; then, as a narrated dream, through research (our own or another); and ultimately, as a dream translated by those who read it or listen to it, and who will try to reinvent its mystery. Knowing that the class dreamed will never be the narrated class or the translated one, the work of the dream, made by those who make it and write it, can only lead us to the positive desire of more life within teaching. Therefore, a class is not good to be suppressed, denied, nor clarified, but to seek the meaning attributed to the act of dreaming it. Since we are dealing with translations of translations, as the Freudian analysis, the class will always be terminable and endless.

DISTORTED IMAGE

Hence the principle of poetic teaching, the class is, in itself, a distorted image, which explains its existence implicated in the distortion of this image. Dreamed with ink, the research restores our right to think of teaching as an artistic work. The dream of class has nothing to do with a foolish illusion, but with the achievement of a more joyful teaching life, which starts with a fanciful incorporation. By inhabiting the universe of the conceived image of the class, we consider, necessarily, that those who dream it are implicated in poetic invention; since there is no “ready world” called real; but this so-called reality is, itself, a fanciful world, in which teachers make mistakes and, at the same time, take charge of it, because they need to reinvent another real: “human dreams have the strength of reality and can transform the world, at least in fragmentary achievements” (Pereira, M. de A., 2013, p. 156, free translation).

However, where do these poet-teachers draw dreams to create teaching? Freud (2015, p. 54) states for us to seek the first indications of the poetic activity of children in their playing; because every children who play “behave like a poet, since they create their own world; rather, they transpose the things of their world to a new order, which pleases them” (Freud, 2015, p. 54, free translation). We think that teachers create — seriously —, by building castles in the air, as children when playing, referring to a world formed by affective mobilization and distinct from reality. We are not embarrassed about these fantasies, since they comprise the realization of a desire for creating, and a rectification of reality, which surpasses perishable perceptions and forms.

Thus, we created “unmargined” classes, which emerge in research, in the most singular images, soaked and tactile, burst fibers, and skinned colors, poisoned granules, and haunted loopholes. Constituted by sortileges of several pulsations and vacancies, which sometimes lead us to the darkness of the night, sometimes restore us to the clarity of the day, these classes are made from the seam between the logic of the curriculum and the dramatic didactics, through the spiral and the square, randomness and planning of what we were able to grasp from what happened (Oliveira, 2014). Each domain in its own way, both the class and the research, do not cease to impose boundaries on the pure fermentation of the dream, dampening their fibers, organizing their bonds, forcing the structure to undo coherences.

Research and class constitute, thus, an almost perfect synthesis of ourselves: when dreaming of the class, we make an incision of time and an erosion of space in it; when we interpret it, we inhabit a shell, as if it had a central coefficient, a steering matter, and an inner sky: made by expectations, fervencies, and death. Poetic teaching does not require meaning, abstract meaning, value judgment, rumination on the nature of the teacher; for being a dreamer of classes is to live in this world and, at the same time, to design a city of dream: “It is not, therefore, about architecture” (Valéry, 2016, p. 53, free translation).

There, where a class bureaucrat sees the teachers’ profile, shape, work, or identity, a dreamer scratches the cover-up memories and sees what matters: a creation machinery. The make-believe realm of the dreamer consists in taking the

reality of the class and redefining its end, transforming it into an idea that brings extravagances when thinking of it. About it does not matter when a class becomes true; neither how such is turned into a good or a bad one; nor whether it is a happy dream or a frightening nightmare. Researchers are fascinated by the strength of the human spirit, in addition to its production as an artist of the classes. They know that the history of teaching, after narrating their classes, will never be the same; like them, when narrating it, will never again be that which they fantasized about.

Perhaps, we are only interested in: how does something happen in class instead of nothing? In addition to acquiring knowledge and scientific, human, and relational understanding, we see a light curving on the classes; the flow of adrenaline that crossed a conflict being overcome; the late sunrise on the students' backs; a gust of wind in the winter that shakes our hairs; lightning arresters that do not protect the crusade of kisses; fire elves that burn our skins. It is better to think that, in a class, things exist and happen; and that if we can feel them, see them, and touch them, these acts relate to an added value, coming from the research.

The majesty, beauty, permanence, temporality, intelligibility, or militancy of the class are only retro-projected qualities. We demand from it nothing but the fact that it exists, remaining to research to show its regular or irregular manner; the transformation of its severity into hilarity; the constant maintenance of its suspension force; the disarticulation of its inertia. Then, if we do not question what a class is, perhaps, everything that happens in it means nothing; and if we conclude, deep down, that nothing means anything, but it exists and period, we will be those who understand it in an imperfect or otherwise way; and if we do not see what happens in it, at least we have the honesty of recognizing that if a class proves nothing, it is because in it, perhaps, nothing is ready.

Because we "are made of the same matter as that of our dreams" (Shakespeare *apud* Borges, 2007, p. 261, free translation), for us, the class is a dream of ink, an ink for writing, of *acqua tinta* — colored, dyed, stamped, mottled. I dream that, "by its strength of alchemical dyeing, its coloring life, it can make a universe if only it finds its dreamer" (Bachelard, 1985, p. 46, free translation). In their poetic realm, teachers are ink dreamers, who daydream of the class and, through it, reread and rewrite the drama of the world, established between the dreamed ideality, the sorrid reality, the experience of terror, and the collapse of possibilities. Perhaps, thus dreamed of, a class is filled with the very actual and artistic viability of teaching, historically denied: nothing less than a game of dice, which will never disregard chance, such as the poem by Mallarmé (Campos, Pignatari and Campos, 1991); but which, however, makes us fight against the inexorable destiny, even if such a struggle is beforehand inglorious.

SUSPICION OF IMPOSTURE

Undoubtedly, a high suspicion of imposture looms on this teaching. However, according to Nietzsche (1992, p. 46, free translation), "around every deep spirit a mask continually grows, thanks to the perpetually false interpretation." In this type of false injunction, how do we transform teaching, which was imposed by society as a simple transmission, into the right to creative teaching? In what resolution or

law is the right to dream classes guaranteed? In what public policy is the right to exercise the profession as a poetic writing-reading established? In which registry office is the teacher's imaginative awareness notarized? In which audiovisual resource are the images that drive the teacher to an effective transformation of teaching, from the creative resumption of themselves and their work? How to research the omniscient lucidity and, at the same time, to maintain the ambivalence between diurnal and nocturnal dreams, science and poetry, male and female, ascent and descent, mortification and rebirth (Bachelard, 2009)?

If research acts in an attempt to understand teachers' dreams, that is, their creation process, writing about it is an arch composed by the translation of thought into language; if writing means speaking but of yourself and confronting beings we create due to necessity, whose cultural belief rests on a shared ghost, every teacher writes, that is: distinguishes, chooses, selects, when preparing the words to interpret the mobile swarm of their class. Words that follow generalization habits, but which also struggle against the plot of language itself and make experimentations by, supposedly, establishing rules and descriptions. As poets and interpreters, we are beings of artistic sensation, coproducers of science and philosophy, who produce and rectify the past, according to the needs of the present, performing interventional operations, made in a community of criticism, so that they do not become totalitarian: *cogitamus*.

We did not insist on the central episode of a metaphysical plot for the class, which would comprise idle imprecision, traps of persuasion, and the remains of easiness; on the opposite, regarding the theme of the dream, we find a sprayer of certainties, whose paradox resumes the question of the pseudoidentification of an author: the one who was and existed for not being. This dream of being places us before the dichotomy emerging between poetic stability and historical absence, as if the teacher was "a kind of prospective demiurge, abolished in the past to better activate the future" (Campos, 2011, p. 21, free translation). Appearing as an ancient spirit, which seeks new abode in the world of dreams, teachers seem to be performing a "slight poetic abduction, characteristic of the open-eyed sleepers and the lucid dreamers" (Carvalho, 2013, p. 17, free translation). Conducting itineraries through magical precipices, digging surreational *cogitos*, granting discontinuous continuity to works and authors, penetrating in controversial relationships, and individualizing the tradition with other problems, in order to do justice to the sense of *traditio*, as an act of passing from hand to hand. They turn their back on the passive type of teaching tradition, by incorporating permutation and movement as structuring agents of the dreamed class.

As teachers who dream, we face a certain matter and work toward its secret poetics, so that even though we attributed it an appearance of similarity with the original, we proceeded to a change of tone, in such a way to present it and decharacterize it. Therefore, we are more than intermediators, since, in the practice of freedom of recreating of originals, we ensure that they do not lose their luminosity of creation. As authors-operators, we care for the pervivence (*Fortleben*) not only of the translated matters, beyond the time of its production, in which they are relevant (Campos, 2013); as well as we implicate our own pervivence, overcoming the teaching that guarantees survival.

This survival, under the sign of invention, makes us create in parallel, but in an autonomous way, in the radicalism of the rhythmanalysis of the dream and surveillance: creating as an action of resistance and quickly, in haste, as Bachelard states (1985, p. 10, free translation): “Behold the great secret to create while living. Life does not wait, life does not reflect. There are never sketches, always sparks”. Having the earth as a desk, we write sparks of classes, in ink dreams, translating a cosmic writing, which grants us the right to dream with paradigmatic mutation and human dignity. We deal not only with the profession, in factual terms, but, especially, with notions of history and tradition, culture and civilization, which foster the disqualification of our existence as secondary, insignificant, or even denied, through the granting of non-existence, for lacking an effective value of creation.

DREAM WORK

It is worth not to consider the class research as if it colliding with a dream core; but, rather, to analyze how this dream bounced over a core of thought that we miss (Deleuze, 1997). Ink dreamers are visionaries who dream of the archives of the world. Their nocturnal dreams are clarified by their diurnal ones, in the instance of awakening. To do so, dreamers must rub their eyes, that is, perform the work of writing, reading, and translating the class, which breaks and reestablishes connections, ignoring visible similarities, and producing unexpected differences. As Barthes (2011, p. 129, free translation) expresses the type of work: “I transform ‘Work’ in the psychoanalytic sense (Mourning Work, Dream Work) into Real ‘Work’ — that of writing.”

In our study, we argue that the teaching life is a dream, in which we no longer know if we dream of the class or if it the class is the one which dreams of us, as Borges questions (2007, p. 260, free translation): “Have I dreamt of my life or has it been a dream?” In poetic teaching, we seek support bases to fantasize about the class and, at the same time, we rethink of it, along with Valéry (2016, p. 201, free translation): “When I think, I dream. For I speak of myself as if someone was there. There must be this fictitious dialogue. Without it, there is no thought.”

Awake, in the eagerness to draw new classes and rename old ones, we seek to consolidate worlds and other beings and hide old evils. For the ink dreamer, living well is inventing and writing the class well, where the EIS AICE lives. Therefore, teachers do not have a fixed class, since their fantasy always changes places. If you have an address, it is for arranging the books, covering holes, cleaning brushes, throwing dreams out the window. At one’s doorstep, there are always dreams arriving from several places and many at once. The house of the dreamer flickers with thousands of fireflies and, when the fall comes, blue fairies pluck their hair to warm the mother-of-pearl eggs.

Our greatest challenge is to choose the matter to dream: whether algae, hemp, stones, troops, spangles, cages, volutes, columns, or haze. Teachers paint the class with dreamy ink and writes with air, earth, water, fire, depending on the unreal kite flying towards the moon or the sun. They do not lack oneiric munitions. Dreams scream, stuck in nests, glued to gray walls, beneath batlements, and the dreamer reaps them there. Every class dreamer carries an

ink bomb in their pocket. When hiccupping, it is because they bring shoals of dreams stuck in the throat. Dreams that struggle to become pieces, poems, drawings, sculptures, music sheets, dances, mimics, ring around the rosy, tricks, jokes, sonata, aria pieces.

Poetic teaching is action, not contemplation, as Baudelaire wrote (2006, p. 441, free translation), in a late poem: “– Alas, everything is an abyss! – action, desire, dream/Word! and over my hair which stands on end/I feel the Fear of wind pass frequently¹.” Faced with the fear of falling asleep and the horror of waking up, we must inquire whether it may be a crime to dream of classes, since we use the unruliness of imagination, usually addressed only to poets. Aragon (*apud* Bussi, 2017, p. 273, free translation) writes about this crime: “If I dream, it is of what is forbidden to me. I will plead guilty. I enjoy being wrong. In the eyes of reason the dream is a bandit.”

We can, amid this crime, consummate the nightmare — *la pesadilla, incubus, efialtes, Alp, cauchemar*, nightmare, demon, mare of the night. What if these nightmares are of the supernatural order, as Borges states (2007, p. 271, free translation): “What if they were holes of hell? What if in our nightmares we were literally in hell? Why not? Everything is so rare that this is also a possibility.” On the other hand, Goya (1969, free translation), in *Los Caprichos* [1799], warned: “Fantasy abandoned by reason produces impossible monsters: together with reason, fantasy is the mother of the arts and the origin of its wonders.”

From the encounters between the imagination of classes and reason, we produce ink dreams, as feasible way of dealing with the urgency of forging another virtuality of utopia: a new staging of the desire for teaching, as the first point of a defense and counterattack program that provides conditions to disentangle our longing for poetry. After all, irreverent and turbulent when confronting the real presented to us, perhaps only then can we be demiurges: dreaming of images during the night and fantasizing concepts during the day, in order to convert our teacher pain into a golden ornament, as delicate as a cicada’s wing.

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1 Translation taken from *The sublime sonnet in European Romanticism*, by Ian Balfour, available at: https://books.google.com.br/books?id=1X49AAAAQBAJ&printsec=frontcover&hl=pt-BR&source=gbs_atb#v=snippet&q=Alas%2C%20everything%20is%20an%20abyss!%20&cf=false. Accessed on: Sept. 9, 2019.

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