

## Breaking the Echoes of Critical Thinking: Reflections and Unexpected Connections

### ARTICLE

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### Abstract

This qualitative study investigates the formation of critical thinking through a bibliographic research that triangulates the theories of Lev Vygotsky, bell hooks, and Donald Winnicott. The analysis focuses on imagination and creativity as seeds for critical thinking. The conceptual triangulation between these approaches offers an interdisciplinary view of how thought develops and consolidates, highlighting its creative potential and its role in inventiveness. The methodology includes literature review and content analysis, aiming to understand how different theoretical perspectives interact and contribute to a broader understanding of critical thinking. This study emphasizes the social context of the topic and the importance of transformative education in the development of critical consciousness.

**Keywords:** Critical thinking. Imagination. Creativity. Conceptual triangulation.

### Rompendo os ecos do pensamento crítico: reflexões e conexões inesperadas

### Resumo

Este estudo qualitativo investiga a formação do pensamento crítico através de uma pesquisa bibliográfica que triangula as teorias de Lev Vigotski, bell hooks e Donald Winnicott. A análise foca na imaginação e criatividade como abordagens oferece uma visão interdisciplinar sobre como o pensamento se desenvolve e se consolida, evidenciando seu potencial criativo e seu protagonismo na inventividade. A metodologia inclui revisão de literatura e análise de conteúdo, buscando compreender como as diferentes perspectivas teóricas interagem e contribuem para o entendimento mais amplo do pensamento crítico. Este estudo destaca o contexto social a partir do tema e a importância da educação transformadora no desenvolvimento de uma consciência crítica.

**Palavras-chave:** Pensamento crítico. Imaginação. Criatividade. Triangulação conceitual.

## 1 Introduction

This work is linked to one of the research projects of the group *Criar e Brincar: o lúdico no processo de ensino-aprendizagem* (LUPEA), “O lúdico no ensino superior: uma

*prática (im)possível?*”, in which the main author is a PIBIC-CNPq scholarship holder. Her ongoing monograph guides the research presented here, which is still in progress. From the debates and studies at LUPEA, the first author's interest arose in investigating the relationship between the formation of critical thinking and the use of imagination, seeking to understand the impacts of this connection on the human development of subjects in society. This research is characterized as qualitative and was developed in a theoretical way, i.e. a bibliographical research in the works of three specific authors: bell hooks (2009/2020), Vygotsky (1930/2014), Winnicott (1971/2019; 1986/2021).

Critical thinking is a concept that has been widely studied from Ancient Greece to the present day, with various definitions by countless authors from different strands and areas of knowledge. As such, it is a concept in constant construction, which depends on the social and cultural aspects of the one who studies it for the formation of thinking in the human being. hooks works on critical thinking from her personal and academic experiences, having as one of the main foundations of her theories the dialogue with Paulo Freire, author of the famous phrase that says: when education is not liberating, the dream of the oppressed is to be the oppressor (Freire, 1968). From this point of view, hooks understands education as a practice of freedom for building the criticality of subjects, based on dialog and their understanding of their place in the world in terms of gender, race, class and any other diversity. Thus, “understanding that liberation is an ongoing process, we must seek every opportunity to decolonize our minds and the minds of our students” (hooks, 2020, p. 59).

In this way, critical thinking comes from looking beyond our axis and thinking different ways about what we have been molded to only look at. “Just be” because the ignorance of a single white supremacist imperialist capitalist patriarchal indoctrination imposed on us surrounds us with the otherness that we ourselves are, and so we abhor it.

Even so, there are dialogical spaces in society where we can expose, understand and question our experiences and then act critically on them and think of ways to change our lived experiences. Such an act involves imagining. For Vygotsky (2014), the act of imagination is closely related to creative capacity. The author talks about brain activity

being something that conserves past experiences, but also combines and creates them. In the author's words,

If human activity were reduced only to repeating the past, then man would be a being focused only on the past and incapable of adapting to the future. It is precisely human creative activity that makes man a being who projects himself into the future, a being who creates and modifies his present (Vygotsky, 2014, p. 3).

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The creativity that the author mentions is not only linked to great discoveries by humanity, but to what happens in everyday life, when “man imagines, combines, alters and creates something new” (Vygotsky, 2014, p. 5). Imagination, thought of as the foundation of creative activity, manifests itself culturally and makes it possible to create in various aspects of life. Therefore, everything that surrounds us and was created by human hands, with the exception of the natural universe, is characterized as “the product of human imagination and creation” (Vygotsky, 2014, p. 4).

The concept of creativity is approached from Winnicott's studies (2019; 2020), where in one of them, he says that “it is in playing, and perhaps only in playing, that the child or adult has the freedom to be creative” (Winnicott, 2019, p. 91). This sentence is said because the author understands creativity as the basis for human existence and development, which is expressed in the act of play. This play takes place in the potential space between imagination and reality, this subjective place being identified as the connection between Vygotsky's imagination and hooks' critical thinking.

## 2 Methodology

For this qualitative study, the methodological approach adopted was bibliographical research which, according to Gil (2002, p. 45), “fundamentally uses the contributions of various authors on a given subject”. The research was carried out using the content analysis method, as established by Bardin (2011), with a focus on identifying themes that could be triangulated between the authors of the theories below. The choice of this methodological approach is based on the need to analyze the works of the three

theorists that underpin this research: Lev Vigotski (2014), bell hooks (2020) and Donald Winnicott (2019; 2021). The data was collected through a literature review (Gil, 2002), focusing on books by the three authors. Priority was given to works that addressed critical education and the development of imagination and creativity. The choice of bibliographical research (Gil, 2002) is justified by the need not only to understand, but to interweave the theories of these authors who offer different perspectives on critical thinking. However, for this study the proposal is that these perspectives become complementary with regard to the development of thought and the criticality that is built.

Vygotsky (2014), with his emphasis on imagination and reality, provides the basis for understanding how critical thinking is shaped and enhanced by the socio-spatial interactions and cultural contexts in which subjects are embedded. Her theory provides the basis for exploring how the environment influences the formation of critical thinking, based on subjects' lived experiences and their creative potential.

bell hooks (2020), in turn, broadens this discussion by introducing a dimension of social criticism and resistance, positioning critical thinking as an emancipatory act. For hooks, critical thinking is inseparable from the context of structural oppressions - be they social, economic or cultural - and from education as a practice of freedom. Her approach challenges educators to rethink their pedagogical practices and to promote an education that not only informs, but also transforms and liberates.

Finally, Donald Winnicott (2019; 2021) complements this theoretical triangulation by bringing in the psychoanalytic dimension and the concept of creativity as essential for the formation of healthy critical thinking. His notions of potential space and a sufficiently good environment are fundamental to understanding the emotional and psychological conditions that allow critical thinking to mature. Winnicott leads us to consider how the ability to be creative and the existence of a safe space are crucial to the ability to think critically.

The conceptual triangulation between these authors promotes a new vision of what critical thinking is through their different experiences, backgrounds and eras, thus providing a possible theoretical synthesis that takes into account the complexity of the interactions

between culture, politics, psychology and pedagogy. Thus, from an expanded and interdisciplinary perspective on the subject, we can aim to identify points of convergence and divergence, providing a new basis for analyzing the origins, conditions and processes involved in the formation of critical thinking.

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### 3 Results and Discussion

To begin the discussion, it is important to emphasize Vygotsky's (2014) view of creativity where,

In the vulgar sense of the word, creativity is the privilege of select people, geniuses, talents, authors of great works of art, great scientific discoveries or important technological improvements. We easily recognize and admit the creativity present in the work of Tolstoy, Edison and Darwin, but we tend to think that creativity doesn't exist in the lives of ordinary people. [...] However, as we have already said, this kind of conception of the subject is erroneous. A great Russian sage said that just as electricity acts and manifests itself not only in the place where a great storm occurs, or in the brightness of blinding lightning, but also in the bulb of the pocket flashlight, so creativity does indeed exist not only when great historical works are created, but also whenever man imagines, combines, alters and creates something new, even if it may seem insignificant when compared to the achievements of great geniuses (Vygotsky, 2014, p. 5).

Therefore, the author's idea is still in evidence today where, unfortunately, any trait of creativity, imagination or playfulness is directly linked to childhood. However, what Vygotsky presents in the quote above also appears in Winnicott's studies, showing how the aforementioned traits are essential for the development of individuals in society. Vygotsky defines imagination as

[...] this creative activity of the brain based on combinatory capacities, giving it a different meaning from that attributed to it scientifically. In its common conception, imagination or fantasy designates what is unreal, what does not correspond to reality and therefore has no practical value. However, imagination, as the foundation of all creative activity, also manifests itself in all aspects of cultural life, making artistic, scientific and technological creation possible (Vygotsky, 2014, p. 4).

Thus, the author makes it clear that everything that humanity has produced has come from creative human activity that stems from the imagination. This conception

establishes imagination as the basis for creations, from solving a simple problem like tying a shoelace to more complex elements like building a bridge. The point is, imagination is in all of our daily actions even though we ignore its origins and treat it as something childish, clinging to copying behaviors seen as “right” and forgetting how to invent.

Based on this idea, Vygotsky distinguishes between two basic types of action: reproductive activity and creative activity (or creative human activity as used above). For the author, reproductive activity can be defined as the reproduction of norms and behaviors that have already been created and that are expressed through our memories when we try to reproduce traces of lived impressions. Thus, what differentiates the activities is that in reproductive activity nothing is created, only reproduced with greater or lesser precision from something that already exists. In the case of creative activity, as the name implies, creation takes place. It can come from an experience that has already been lived, but with a new development, or from a completely new experience without precedent.

In this sense, imagination acquires a very important function in human behavior and development, it becomes a means of broadening man's experience because, in this way, he will be able to imagine what he has never seen, he will be able, from the description of the other, to represent for himself also the description of what in his own personal experience did not exist, which is not limited by the circle and strict boundaries of his own experience, but can also go beyond its boundaries, assimilating, with the help of imagination, the historical and social experience of others (Vygotsky, 2014, p. 15).

Vygotsky's (2014) points are essential to understanding imagination as a vital tool for breaking through the ordinary and achieving the extraordinary. This ordinary is understood as the norms and behaviors that society imposes on us due to the capitalist bias of the 21st century, where nothing below productivity counts, and from this, mechanisms such as: standardized education, school dropouts, pressure to conform, alienation by the media and the fear of failure end up suppressing the imagination. And from the Brazilian point of view, it is necessary to understand that “Brazil is not a poor country, but a country with many poor people. [...] In which the high levels of poverty that afflict society find their main determinant in the structure of Brazilian inequality” (Barros; Henriques; Mendonça, 2000, p. 1). How can the imagination be captivated in an

insufficiently good socio-economic and cultural scenario? Perhaps through the resistance that emerges from it. With this in mind, Vygotsky says that

By emerging as a response to our inspirations and impulses, the construction of the imagination comes closer to reality. Because of the impulses linked to it, the imagination tends to be creative, that is, active and transformative of what its activity is oriented towards (Vygotsky, 2014, p. 47).

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Imagination is therefore a means of transforming this reality. In a Brazil where social inequality is striking and socio-economic barriers limit access to cultural and material resources, imagination becomes the channel for expressing feelings about living conditions. The creative process of communities is a fertile field of cultural expression, in which actions - whether artistic, architectural, etc. - are born beyond thinking, but from critical living. Critical living that carries the sense of criticality present in the work, but also of the arduous, costly and tiring experience of living in a society that erases us if we don't do what it wants. As Freire (1996/2022) points out, education must be an act of freedom, allowing the subject to develop their critical and creative capacity. From this perspective, imagination ceases to be a luxury and becomes a necessity, a vital tool for resisting the pressures of conformism and for glimpsing new possibilities for existence.

Winnicott (2019, p. 108) points out that “many individuals have experienced just enough of the creative life to recognize that, most of the time, they live in a non-creative way, as if they were trapped in the creativity of another person or a machine”. This quote sums up what Brazilian society is experiencing. In general, it is not possible to live in a good enough way due to the lack of public policies and care from the state. The idea of creativity currently accepted is that dictated by the big media, in a way that alienates the poorest population, giving them a sense of being noticed and considered, when in fact they are just labor for the purposes of big companies.

In this way, most of the Brazilian population (and the world) lives trapped in the geared creativity taught by the mainstream media, which captivates these people in a manipulated way. For Winnicott (2020), the environment doesn't have to be perfect, but it must be good enough to meet the basic needs for the subjects' development, offering

security, stability and space for growth. These requirements are not met by the state, which does not protect the population from the alienation they suffer and which encourages the media and companies to continue with this behavior.

Winnicott points out that “creativity is a part of being alive” (2021, p. 46). In a good enough environment, where this creativity is stimulated from infancy, children explore the world in an authentic way, getting to know their surroundings, assigning meanings and discovering new experiences through play. Through this exploration, as the individual grows up, interaction with the world raises questions about the norms established in relation to their reality, all the experiences they have had and what they can do to break the order.

When the individual perceives society almost entirely, he or she escapes the mechanisms that suppress the imagination. The act of thinking critically emerges as an emancipation of thinking, where that act is no longer superimposed by social alienations and begins to emerge in view not only of the reality in which he or she lives, but also of how these alienations are mechanisms of a much larger system and how they corrupt the lives of the population in general.

The power of imagination and creativity is much greater than we realize. By imagining, we bring reproductive activity with the full scope of experiences and begin to exercise creative activity for new meanings and inquiries into lived reality. In this way, imagination takes on a new role, being a practice of freedom capable of challenging social impositions and creating new realities that transcend the limitations of the social imaginary.

hooks' work is the most up-to-date in the triangulation of this study and, for this reason, the one that is most in tune with the experience of this generation. As such, its place in the discussion is strong and necessary for this work, as it corroborates the conceptions of Vygotsky and Winnicott, which are still valid today.

This author's studies are born out of her experiences as a woman, a black woman and a professor at a university in the United States. The key point of her writings is her being. Being a woman, a black woman and a professor in a media-driven United States, with a system corrupted to disadvantage the population that doesn't fit its standards, gave



her a critical experience of what it is like to be a minority in an environment that is structurally unfavorable to her being.

One of her inspirations was the educator Paulo Freire who, based on his works on critical pedagogy, brings the concept of an education that does not separate the political dimension from the pedagogical, focusing on the education of workers and treating their literacy as emancipatory for their lives, not by learning to read and write, but by teaching them from their reality, understanding it and applying it to the students' studies with a politicizing bias. This action affects hooks as an educator, making her follow Freire's pedagogy but also criticize it for its lack of representativeness. hooks elevates Freire's critical pedagogy to the representativeness it lacked, with her personal and professional experiences. It can be said that the author used reproductive activity, with the assimilation of Freire's theory, together with her creative activity, with her inquiries into this theory, re-signifying it by bringing her singularity of life as a counterpoint to it. So it could be said that it was hooks' imagination that made her work overflow.

hooks says that “the core of critical thinking is the yearning for knowledge” (2020, p. 31), knowledge that arises from the imagination and is expressed through the creativity of questioning. However, hooks denounces that

Unfortunately, children's passion for thinking often ends when they encounter a world that seeks to educate them only for conformity and obedience. Most of them are taught from an early age that thinking is dangerous (hooks, 2020, p. 32).

The thinking manifested by hooks' vision is the imagination and creativity of Vygotsky and Winnicott, and the “dangerous thinking” is that explained above as a result of the maneuvers of the system. The structuralization of this system stems from centuries of imperialism that result in most of the formation of current social structures. These structures are not completely stopped by the system because of the manifestations of minorities - who are only called this because they don't follow the social, economic, racial and gender standards that the system propagates, because in quantitative terms, these “minorities” are the majority - and their struggles for equal rights, in an attempt to live and not survive in a world that constantly tries to erase their trajectories.

We need more autobiographical accounts from the first generation of black students who entered predominantly white schools and universities. Imagine what it's like to have classes with a teacher who doesn't believe you're fully human. Imagine what it's like to have classes with teachers who believe they belong to a superior race and feel they shouldn't have to lower themselves by giving classes to students they consider incapable of learning. In general, we knew which white professors hated us and avoided their classes unless they were absolutely essential. Since most of us arrived at college in the wake of a powerful anti-racist struggle for civil rights, we knew we would find allies in this struggle - and indeed we did. Notably, the avowed sexism of my undergraduate professors was harsher than their veiled racism. Going to school in this strange new climate of racial change was as exhilarating as it was frightening. In those days, almost everyone heralded the dawn of a new era of equality and democratic education, but in reality, the old hierarchies of race, class and gender remained intact. And newly constructed rituals ensured their maintenance. Trying to reconcile these two worlds - the one in which we were free to study and learn like everyone else and the one in which we were continually reminded that we were not the same as them - left me feeling a little schizophrenic. I wanted to learn and I liked learning, but I was afraid of most of my teachers (hooks, 2020, p. 24-25).

In this way, hooks' quote contextualizes and reinforces the argument about how hierarchies of race, gender and class perpetuate the marginalization of certain groups, limiting access to knowledge and the appreciation of creativity and imagination that challenge these structures. Talking about the structuralization of the world is crucial to understanding how imagination and creativity have spread throughout it. When we think of the great names in the various fields of knowledge, the majority are white men born in colonizing countries, those who lived in the “birthplace” of civilization and formed the foundations of today's society. This reality is a reflection of what hooks (2020) points out in her studies as the dominance of a single worldview, which excludes and marginalizes those who don't fit the standards set by the system and erases them from history. Imagination and creativity, in these contexts, are suppressed by the environment that does not recognize those who are outside the prevailing power structures. The exclusion of non-normative representations, such as those of women, black people, indigenous people and other marginalized groups, reinforces the perpetuation of knowledge that is limited and serves to maintain existing hierarchies. Thus, a vicious cycle is created, where the “knowledge” that emerges is that which aligns with the interests of the dominators, while

other forms of knowledge, which could challenge and expand our understandings of the world, are relegated to oblivion.

hooks, reflecting on her own experience as a black woman in predominantly white institutions, stresses the importance of breaking with these hegemonic narratives and creating space for other stories and perspectives to be heard and valued. She brings in Freire's precepts, where education must start from the student's reality, in order to give new meaning to the way students teach and learn. Critical pedagogy then becomes not just a teaching tool, but a form of resistance, a way of subverting the status quo by allowing imagination and creativity to flourish in places where they were previously repressed.

Recognizing the need to amplify the voices that build knowledge - the people - is fundamental to the formation of truly democratic and questioning knowledge. It is only possible for a subject to question the reality in which they live when they understand their trajectory, their place of speech and the lack of access they have. From this, as Winnicott (2019, p. 164) states, "the 'deprived child' is notoriously restless and unable to play, as well as having a limited capacity to experience the cultural field". In other words, the deprivation of basic conditions for the constitution of a sufficiently good environment, in order for subjects to develop, limits the imaginative stimuli offered to the population. In dialogue with Winnicott, hooks states that

Without a decolonizing mentality, intelligent students from disenfranchised backgrounds often find it difficult to succeed in the educational institutions of the dominant culture, and this is true even for students who have incorporated the values of the dominant culture (hooks, 2020, p. 56).

Thus, restricting creative opportunities reinforces social inequalities, as those who have less access to cultural avenues will always be kept at a disadvantage. Critical pedagogy, as advocated by hooks and Freire, reframes this reality by creating spaces where the imagination can be cultivated and used as a critical tool for resistance and emancipation. By recognizing and valuing each person's perspectives and life experiences, it is possible to build an education that does not teach content that is distant from their realities, but uses them as a reminder of what place we occupy in the world and how we

can make a difference. In one of the excerpts from the chapter entitled “Imagination” in hooks' work, she once again emphasizes and thereby denounces:

We live in a world where young children are encouraged to imagine, to draw, to paint pictures, to create imaginary friends, new identities, to go wherever the mind takes them. Then, as the child grows up, imagination is seen as dangerous, a force that could possibly prevent the acquisition of knowledge. The higher a person climbs on the ladder of learning, the more they are asked to forget about imagination (unless they have chosen a path of creativity, study of the arts, filmmaking, etc.) and focus on the information that really matters (hooks, 2020, p. 104).

The author goes on to talk about the death of the imagination when she states that, “in the culture of the dominator, killing the imagination serves as a means of repressing and containing everyone within the confines of the *status quo*” (hooks, 2020, p. 105).

These passages demarcate the tension between the imagination and the structuralization of accepted knowledge within a society that values conformity to established norms. hooks' look at how imagination is repressed as people grow up reveals a system that molds its individuals to fit the expectations of dominant forces, rather than cultivating critical thinking and creativity. In this context, imagination is not only neglected, but suppressed as a threat to the social *status quo*. By understanding imagination as a potentially subversive force, hooks points to the need to rescue it in the educational process as a form of resistance. In this way, imagination becomes an essential practice for breaking away from hegemonic narratives and enables the emergence of new ways of thinking and acting in the world, as a vital tool for the arrival of new generations. This is a movement to rescue the creative power of subjects who, for so long, have been passively molded by an education that asks them to forget their imagination, turning them into a mass of maneuvers. This will provide the basis for questioning, criticizing and eventually subverting the structural inequalities that permeate society.

Reflecting on all these facts, the imagination is trapped in an echo movement. Echo is the phenomenon where a sound wave is reflected by a surface and returns to its point of origin, and this process is reproduced until a new wave emerges. The state of society is one of constant echo, which is constantly being fed with instructions from the dominant

powers in order to further consolidate their dominant status. In this way, the instructions echoed to society keep it in its non-thinking passivity. Hence the fear of imagination.

For this study, critical thinking originates in the imagination. Its exercise is masked by the system as something that only scholars with degrees have, being exclusive to those who follow a formal academic path. However, this view restricts access to thought, devaluing the experiences and knowledge that come from popular and everyday contexts. Believing that critical thinking is something exclusive to intellectual elites is their way of perpetuating the inequalities that place them above everyone else. As shown by the three main authors of this text, imagination is the fluency of combining lived experiences with the new. To be creative is to think of the new from your own reality.

Therefore, it is through imagination that people can visualize a different world and, from there, begin to build the foundations for change. Thus, democratizing access to critical thinking is the key to the emancipation of knowledge and social transformation, allowing all subjects, regardless of their background, to engage in building a society that is theirs for the taking.

## 4 Conclusions

This work sought to explore the intersection between imagination, creativity, critical thinking and education, with special attention to the theoretical contributions of the authors Vygotsky, Winnicott and hooks, and to understand how their theories could complement each other. From the first analysis of these authors' perspectives, it was possible to see how imagination is not only found in the great achievements of humanity, but also in everyday life, when we carry out our reproductive activities combined with creative ones.

Throughout this research, it has become clear that imagination plays a crucial role in the construction of an education that transcends the mere transmission of knowledge and promotes a profound change in the subjects. Vygotsky shows us that imagination is not a gift reserved for a few, but a fundamental life skill for everyone, essential for overcoming the limitations of reality and creating new possibilities. Winnicott, on the other

hand, shows how creativity is a natural expression of life, the basis of human existence and development, where the potential space between the subject and the outside world is a fertile place for the emergence of the new. bell hooks, for her part, highlights the importance of a critical pedagogy, which values the lived experience of the students, their realities and who they are in society, seeking on these bases an education that is both intellectual and critical.

The complementarity of these perspectives leads us to understand that imagination and creativity cannot be dissociated from critical thinking. It's simple and clear how critical thinking begins with imagination. In a society marked by social inequality and the pressure of social norms and conformity, these capacities are indispensable tools for resisting oppressive structures and finding new ways of existing. When we understand that imagination is present in everyday activities and educational practices, we realize its transformative power not just as an escape, but as an action of active engagement with reality.

Therefore, in order for education to truly fulfill its transformative role, it is necessary for pedagogical practices to incorporate and stimulate imagination, creativity and critical thinking in an integrated manner, understanding the importance of each one and valuing the singularity of each subject's expression. This will not only enrich the educational process, but will also help individuals to become agents of change in their realities and in their communities.

Ultimately, the intersection between the theories of Vygotsky, Winnicott and hooks offers us an idea of constructing critical thinking that is both profoundly human and radically transformative. This critical thinking goes beyond simple intellectual reflection, encompassing the totality of human experience, including the affective and ethical dimensions of the world.

Most teachers are not intellectuals. There are many teachers who are not critical thinkers. It's important to note that you don't have to be an intellectual or an academic to engage in critical thinking. Everyone engages in thinking in everyday life. There are various situations faced by ordinary people that require them to examine reality beyond what is superficial, to be able to see the deep structure.

These situations can lead them to reflect on the questions of who, what, where, when, how and why, and then start down the path of critical thinking. When we accept that everyone has the ability to use the power of the mind to integrate thought and practice, we recognize that critical thinking is a fully democratic way of knowing (hooks, 2020, p. 281).

Therefore, when hooks challenges the idea that knowledge should only be reserved for the elite, she amplifies the meaning of what it is to be a critical thinker, establishing critical thinking as a democratic form of knowledge that we can all help to build. By bringing these perspectives together, a worldview emerges in which imagination and creativity not only form reflective individuals, but also enable them to be protagonists in the construction of a society in constant social evolution. In this sense, the educational space must be one where imagination is fundamental to the construction of knowledge that really matters, knowledge that not only informs, but also inspires transformative action. Critical pedagogy, then, is the breaking of the echo imposed by dominant forces so that we can imagine again and, through this imagination, reinvent the world.

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