

THE RHYTHM OF REORGANIZING THE WORLD. MALDINEY AND THE THEORY OF CRISIS

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ABSTRACT. This article examines the work of French phenomenologist Henri Maldiney (1912-2013), a philosopher who shed light on the phenomenon of interrogation by a world that has lost its pre-existing coordinates. While Maldiney himself referred to paintings and mental illness, we try to read his theory as an analysis of social situation and action. His theory helps us understand end-of-life situations in which caregivers encounter scenes where it is difficult to break out of a stalemate. It is a theory of practice based on an innovative understanding of the concept of rhythm.

Keywords: *transpassibility, rhythm, form, chaos, psychopathology*

Introduction

If a phenomenologist conducts research in the medical field, particularly in end-of-life situations, she or he will encounter scenes in which it is difficult to break out of a stalemate; or if she or he is lucky enough, where such a stalemate begins to change rapidly in the presence of the nurses¹. Such situations are accompanied by some kind of crisis in practice². At the same time, phenomenology begins to enter into the theory of social practice while analyzing the structure of these scenes. Phenomenology is a methodology of describing the movement of an individual event from within. If it can present a social critique, it would take the form of an analysis of micro-events in society rather than as a critique from a macro perspective. In this respect, we are influenced by both Rita Charon's narrative medicine and the

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¹ Since 2003, the author has conducted a phenomenological qualitative study in medical practice. Since 2010, he has been working on analyzing caregivers' interviews (cf. Yasuhiko Murakami, "Phenomenological analysis of a Japanese professional caregiver specialized in patients with amyotrophic lateral sclerosis," *Neuroethics*, 13 (181), 2020, 181-191.

² The Japanese version of this article was published in Yasuhiko Murakami, *Rhythms that do not intersect. - The Phenomenology of Encounters and Discommunication* (Tokyo: Seidosha, 2021).

ethnomethodology influenced by Alfred Schutz. Nevertheless, we would like to attempt a more theoretical argument in this article. The following analysis aims to analyze the transformation of situations in practice from a micro perspective. Henri Maldiney's (1912-2013) phenomenology guides our argument.

When something unpredictable comes to me, the world has a double manifestation. On the one hand, it is cognitively segmented and I know exactly what is in front of me. There are streets, cars on the road, people walking on the pavement, and so on. On the other hand, there are times when I think I know, but I do not seem to know what to do. The unknowable aspect forces me to ask questions, to respond, when I know the things I know, but do not know how to act. How do I stand in a world that has lost its coordinates, or what kind of experience is it to receive the world without cultural coordinates?

I refer to the work of French phenomenologist Henri Maldiney, as a philosopher who shed light on the phenomenon of interrogation by a world that has lost its pre-existing coordinates. Whereas Maldiney referred to paintings and mental illness, I try to read his theory as an analysis of social situation and action. His theory helps understand the production of social actions within a critical situation. I consider Maldiney a phenomenologist describing a scene of crisis where existing social norms have been invalidated.

The phase in which the world and action now stand anew is what Maldiney mysteriously called "rhythm." In the first place, it becomes clear that rhythm is the experience of man's rise against the world as his encounter with the world. The human being encounters the world as a rhythm and soars in the present. In the medical field where I am currently engaged in research, this theory can be applied to describe the practice of confronting situations involving great difficulty.

Maldiney was an aesthete and collector of contemporary art and a psychopathologist who studied psychiatric hospitals. He taught for a long time at the University of Lyon and is best known by Deleuze's reference to him, and has been read by Marc Richir's group and Jean Oury's group at La Borde Hospital. Painting is a means of expressing the eventfulness of an event, and psychosis is a failure to encounter the event. I refer to two aspects of Maldiney's argument here: the function of giving birth to Form in the encounter with a Formless where the world has lost its coordinates, and the function of transpassibility, which makes the encounter with the unpredictable possible.

While this reflection is not directly concerned with social justice, it does consider how the clinical practice is structured when it tries to change a situation of crisis. In other words, this is an elucidation of the social relations at the micro-level.

1. Descending into chaos

#Starting from Chaos: Vertigo as a starting point for action

Getting “lost”³ is the starting point of human experience. Lost in the streets is a state in which, even though one can perceive the houses and the road in front of one’s eyes, one does not know where one is or which way to go. The world loses its coordinates and one feels dizzy. This uninhabitable world is what Maldiney called chaos.

When lost in the desert, there is only a horizon that stretches forever around “here” (“We do not move through it [the landscape], but we walk in it from here to here, enveloped by the horizon which, as the “here,” continuously transforms in itself.”⁴). When “there” is lost, “here” is also lost. This is chaos. This state of affairs is the starting point of the relationship between man and the world, as Maldiney put it.

This is the human activity of creating self and Form (the order of the world) out of a state of being caught up in chaos and losing both coordinates and self.⁵ Such chaos is a crisis of loss of self, yet true creativity can only be produced from the trials of such chaos. There is no creativity in the routine work that we can see ourselves doing in a world that is already in a fixed order.

Form and Rhythm oppose chaos. Form is produced to make chaos habitable.⁶ According to Maldiney, the time structure of different Forms is rhythm. An artist creates a relationship between the world and the body in a way other than the externally given coordinates, thus creating order in the world and the body from within.

Between this muddled beam of aberrant lines where the gaze is without hold, through which Paul Klee illustrates chaos and the radiance of space from an origin established in a leap, there is nothing but Rhythm. It is through it that the transition from chaos to order takes place.⁷

In other words, for Maldiney, rhythm is the movement by which a habitable world is generated in the first place or the movement that determines the “here”

³ Henri Maldiney, *Regard, parole, espace* (Lausanne: L’Âge d’Homme, 1973), 149. All quotes from Maldiney are my translation.

⁴ *Ibid.*

⁵ *Ibid.*, 150.

⁶ *Ibid.*, 148.

⁷ *Ibid.*, 151.

in which I inhabit the world and the “there” from which events arise. He proposed a very radical point of view as rhythm is usually taken as something that flows with a melody in an already existing world. However, he did not see rhythm as a horizontal movement within the timeline of the melody, but rather as a vertical movement generated as an emergence of the world in the first place.

If it were not possible to produce a Form (i.e., the order of the world) and live in an ordered space, the expanse of space would become a bottomless abyss where one would have to stand in vertigo.⁸ If all the order of space is absent, it is an uninhabitable world, it is uninhabitable chaos. This is, at the same time, inability to distance oneself from the situation.⁹

Winnicott’s Formlessness and Maldiney’s Form

I graft the argument of English pediatrician and psychoanalyst Winnicott to Maldiney’s theory of Form. The Formless state is the starting point of creativity, as Winnicott described. When caregivers can create a holding that supports the child and allows them to accept existence as “Formlessness” or “unintegration,” the child can play, free of anxiety, and the adult patient with strong inhibitions, can talk. Winnicott discovered that creativity is based on holding.¹⁰ Conversely, when Formlessness is not supported by holding, it breaks down, and the invasive chaos where a sense of self is not established is experienced as disintegration.¹¹ This is a destructive and unspeakable trauma. In nightmares, panic, and severe depression, such scenes are expressed empirically. There needs to be a holding in the background to produce the Form as the global order of the world. This is a point that Maldiney does not make: we need a holding in the background to produce a “here” and a “there” in the world through rhythm. We distinguish between Formlessness as protected and destructive chaos without holding. Maldiney did not explain why one may fall into the breakdown and ignored the intersubjective basis behind the emergence of the Form and the Rhythm.

“Here” and “there” as the first order of the world

In the chaos, my “here” is lost and dissolved, and my “there” crumbles and is cut away from under my feet.¹² This movement from chaos to a space that creates

⁸ Cf. *Ibid.*, 150-151.

⁹ Cf. *Ibid.*, 150.

¹⁰ D. W. Winnicott, *Playing and Reality* (London: Routledge, 1971), 34-35.

¹¹ D. W. Winnicott, *Psycho-analytic Explorations* (London: Karnac, 1989), chs. 18 and 21.

¹² Henri Maldiney, *Regard, parole, espace*, 150.

an order in the world is “rhythm.”¹³ Rhythm is the movement of the primordial self or “here,” and the primordial rhythm is the birth of the primordial “I am.” Some situations we cannot understand leave us at a loss, and it is in these situations that creative practice beyond the routine use of technology begins. To take it a step further, in Maldiney's view, rhythm is the essential way in which humans emerge in the world. It is how we begin to relate to the world: “Rhythm is the truth of this first communication with the world [...]”¹⁴ One can call this “primordial rhythm.”

In Maldiney's example, in Northern Flemish painter Jan van Goyen's “Polder Landscape,” the disparate rhythms of water, horizon, and sky meet on the tidal flats of Polder, and the world emerges as a unifying rhythm, and the viewer stands there. Maldiney called this movement, in which phenomena that should not be incompatible with each other are reconciled in a (primordial) rhythm.

What is the primordial rhythm as our essential relationship to the world? Or what is the primordial rhythm as our first appearance in the world? Or what is primordial rhythm as first appearing in the world? It is the opening up of the world through which the body can live and move in the world through rhythm. Rhythm is the way in which the world is revealed as a habitable openness. The sphere of the rhythm is a place where we can dance, it is the openness of the space in which we can play creatively. This is our relationship with the world at its core.

In serious cases that appear during my interviews with nurses, they are often at a loss for words and are not confident about the outcome of their practice. However, it is the loss of practice in such situations that creates actions that go beyond the manual. A tiny clue in such a situation can help us grasp and reassess our relationship with the situation and create order in the world for the first time.

2. “Form” making

Making a “Form” out of chaos

Maldiney called the creation of the relationship between the body and the world from within the production of Form. For Maldiney, Form was not an image (or figure) of an individual object. The production of Form is the disclosure of the whole world and the emergence of the world's entire order. In the production of Form (= the production of the entire world order), each object image is an element, a part of the production of Form in the world as a whole. In other words, while an

¹³ *Ibid.*, 151.

¹⁴ *Ibid.*, 153.

abstract painting may not use an image of an object, as “Form” is the structuring of the entire surface (the world), the “Form” arises in the same way in both abstract and figurative paintings (and requires a perspective that views a figurative painting as if it were an abstract one). For Maldiney, Form was more important than image. Art is an attempt to initiate and transform Form, that is, the composition of the entire world. Whereas the image of the object is enclosed and closed with contour lines, the creation of the world order of Form is an expanding movement of space-time and openness.¹⁵ The lines that create Form open up a path in the world. The individual image takes on meaning by having a place in the “Form” as the transformation of the whole world.

If we put it in the context of our research on caregivers, it means that the breaking out of a situation that is difficult to accept and judge happens as a reorganization of the whole situation. In other words, practice is about the reorganization of Form (= world order). Change takes place by involving the entire situation. The practice is the transformation of a situation, a movement that transforms the situation as a whole (rather than the manipulation or treatment of individual tools or objects – these are equivalents of images in the paintings). Even if the individual events in the field (instruments, disease sites, staff movements, etc.) are clear, there will be many situations where it is not obvious what to do about them. The nurse transforms the situation into something habitable and communicative.

In one of my interviews with visiting nurses, the situation changed at the point when a young mother with cancer died. Her daughters had not been able to communicate with her, as they had not accepted her approaching death.

Ms. E.: In the end, when she died, I got a phone call from her father saying “Ms. E., I think she is not breathing,” and by the time I got there, she was already dead. The junior high school kids were in another room, and I told them, “Your mother’s body will get cold very quickly, so let her touch you.” When she died, I said, “Mum’s body is going to be cold,” and put their hands on her belly like this, I said, “Mum is still warm.” As they touched them, I could see the two sisters crying, and I thought to myself, “Oh, maybe they were finally able to cry, maybe they were able to get their emotions out and it would have been easier for them.”

A mother, who was in the final stages of cancer and her daughters could not communicate with each other. In the last weeks of her life, the patient and her daughters did not speak to each other. In other words, from the perspective of communication, the situation was a stalemate with a loss of articulation. Immediately

¹⁵ Cf. Henri Maldiney, *L’art, l’éclair de l’être* (Paris: Cerf, [1993] 2012), 154.

after her death, at that point when the daughters' hands were placed on the body of their mother, the entire situation became organized. There was no change in any object in the room, but when the children began to cry, the entire situation changed.

The relationship between the children and the dead mother was generated from the point of contact between the hands and the body. In practical terms, the nurse could not encourage reconciliation between the mother and the children when she was alive. In the above quotation, the movement of the nurse became a medium for the work of mourning. The generation of an entire world Form out of chaos is what Maldiney called "rhythm."

Here, the difference between Maldiney's and our own perspectives also becomes clear. The transformation of the world is at stake, but for us, the elements of the world's transformation are not sensory objects (as in the case of the painting) but actions. For Maldiney, the world is an order (or disorder) of sensibility, but for us, it is a situation constituted from our daily experience, death, or social relations. We see Form as being in the foreground of the cultural and social order. I now shift Maldiney's argument a bit in this area of social practice. The social situation produces destructive chaos (i.e., social problems such as difficulties in life, discrimination, and violence), and it is the possibility of reconstituting the whole social situation that is questioned in action. In practice, this is exclusively the question. In other words, while undertaking Maldiney's argument on the creativity of Form, our argument puts the dimensions of social situation and action into perspective. It asks to reconfigure the entire situation through action.

Rhythm as the temporality of "Form"

The platform that underpins the transformation from chaos to Form is what Maldiney called "rhythm." Maldiney began with Benveniste's search for etymology and confirmed that rhythm is not a flow, but an indication of Form. It is not a static schema, but rather a Form as a trace of dynamic movement, such as, for example, a rippling pattern. The rhythm is a "pattern of a fluid element."¹⁶ In Benveniste's words, it is "a form born of improvisation, instantaneous and modifiable."¹⁷

These are convenient terms for us to use as we aim to capture the "Form" of something in motion when we describe the practices of care. What our research tries to grasp is the transformation of the entire situation through practice in a situation in flux, which is difficult to put into words and has no fixed Form. Internal

¹⁶ Henri Maldiney, *Regard, parole, espace*, 157.

¹⁷ Émile Benveniste, *Problèmes de linguistique générale*, I. (Paris : Gallimard, [1966] 2014), 333.

consistency is an important element in the practice of medicine and welfare. If we can talk about “style” concerning practice, it is because the movement to reconcile the diverse social contexts and forces is coherent.

Practices in a given situation have their own and often multi-layered rhythms. They are not only polyphonic¹⁸ but also polyrhythmic. Maldiney believed that rhythms are harmonic movements that unite opposing forces. In the medical field, action emerges as a response to various contradictory and conflicting social forces, but also as a response to reconcile them. The different rhythms of the different movements conflict with each other. Behind the holistic, primordial rhythm that pervades the entire situation in medical and welfare settings, there are various rhythms of individual layers that constitute polyrhythms.

Rhythm is invisible to the eye. Fortunately, this rhythm of action is expressed in interviews through various mimetic and syntactic rhythms (Japanese makes heavy use of mimetic words). The actions and narratives with their rhythms (temporal structures) are distinct, but two sides of the same coin and the structure of the actions are reflected in the grammatical structures of the narrative. For example, in the following quote from a nurse, the experience of a cancer patient is described:

[Showing the interviewer a plastic bottle in her hand] A patient was starting to feel this weight. The weight of his legs is also there, but this weight of the bottle is the first thing that wins. Then he gradually [*dandan*] became unable to go out and buy it himself. The person who starts talking to you about this is the person you want to talk to about death. Yes, that's right. If you listen carefully and carefully [*jikkuri jikkuri*]. I mean, as you experience that you can't do those things, and every day you become a little bit gradually [*dandan*] unable to do them, you are getting closer and closer [*dondon*] to death, you know, to yourself...That's why you are afraid of it. There is the fear of not being able to do what you can't do yourself, but at the same time, there is the fear of death coming closer and closer [*dondon*], and people talk about death while talking about how everything they can do is being taken away from them, being taken away from them....

In this scene, the patient feels the decline of his body “gradually [*dandan*]” and that death is approaching “closer and closer [*dondon*].” This decline and the approach of death are captured in the listener's attitude of “carefully and carefully [*jikkuri jikkuri*].” With “*dandan*,” we hear the slow but unpredictable rhythm of decay, which is felt from within the body, and the rapid rhythm of death comes in

¹⁸ Jaakko Seikkula & Tom Arnkil, *Open dialogues and anticipations: Respecting otherness in the present moment* (Helsinki: National Institute for Health and Welfare, 2014).

from somewhere outside (but where does death come from?). In this scene, the rhythms of the patient's decline and the nurse's "carefulness" are simultaneously folded together. That is, even this small scene is made of several different rhythms – polyrhythms – that are folded together.

The two rhythms oppose each other and the rhythm of the practice of "listening carefully and attentively" is established. These three disparate partial rhythms, "gradually [dandan]," "more and more [dondon]," and "slow and deliberate [jikkuri jikkuri]," are intertwined to create a scene, namely a primordial rhythm of practice.¹⁹ There is an appropriate speed and timing for the action to take place.

3. "There" as a starting point for the production of Form

Maldiney as an implicit reader of Kant

For reasons unknown, Maldiney rarely mentioned Kant, despite making frequent references to Fichte, Hegel, and Schelling. It is an odd silence, given that his main focus was on aesthetics. Perhaps it was a nod to his teacher, Pierre Lachièze-Rey (1885-1957):²⁰ "Form" in Maldiney is, as he described it, a dynamic movement in which Form is created. Maldiney, for example, stressed on Klee's dynamic implication of *Gestaltung*. Thus, the concept of Form has an affinity with Kant's concept of imagination (*Einbildungskraft* translates to mean "power to create Form") because both of them constitute the power to find a pre-linguistic order of the world. In light of this, Maldiney's aesthetics serve as an interesting re-reading of Kant's Critique of Judgment.

Maldiney's discussion on the transformation of chaos into Form set up a genetic theory starting from the mathematical sublime²¹ to aesthetic judgment (Kant had no such idea). Besides, Kant set up a level of lethal chaos in front of the mathematical sublime, from which we can read the emergence of the dynamic sublime from chaos (the level of lethal chaos has a faint trace in Kant as a break in the imagination, but it is masked by reason's immediate overcoming of it as the sublime).

¹⁹ Maldiney presumably did not recognize partial rhythms, but Benveniste defined rhythm as "the arrangement of parts in a whole." Émile Benveniste, *Problèmes de linguistique générale*, I. (Paris : Gallimard, [1966] 2014), 330.

²⁰ Cf. Henri Maldiney, *Philosophie, art et existence* (Paris : éditions du Cerf, 2007), 182.

²¹ Mathematical sublime is the experience of discovering the power of reason (i.e., mathematical real infinity) to exceed it in the experience of immensity beyond the power of conception (cf. Immanuel Kant, *Kritik der Urteilskraft* (Hamburg: Felix Meiner, [1790] 1990), 84-84.

Maldiney's description is convoluted. However, bearing Kant in mind, another important stage between chaos and Form becomes clearer. He spoke of the transition from chaos to Form, referring to Cézanne, as follows:

This perdition was the first moment of art, no one said it better than Cézanne: "At that moment I became one with my painting. (= not the painting painted, but the world to be painted.) We are an iridescent chaos. I come before my motif, I get lost in it... We [Cézanne and the world] germinate. It seems to me, when the night comes down, that I will paint and that I have never painted"²² There is no distance between the world and man, between this cosmic rain where Cézanne "breathes the virginity of the world" and "this dawn of ourselves above nothingness" that the "wandering hands of nature" cannot gather. But in a second phase, Cézanne finds himself, thanks to drawing, in the "stubborn geometry," the "measure of the earth."
"Slowly the geological foundations appear to me... everything falls into place... I begin to separate myself from the landscape, to see it"^{23,24}

First, there is a state of being buried in aesthetic chaos ("[in the sublime] the forces of life are for once momentarily blocked."²⁵ Then a distance is created between chaos and the painter, and chaos is experienced as the sublime (the "safe place" is the condition for the experience of the dynamic sublime²⁶). In the quote presented above, this distance from chaos (i.e., the foundations of the world) is expressed in terms of "compulsive geometry" and "the measure of the earth." Cézanne could produce Forms (works of art) from the safe zone of "geometry" and "scale." The dozens of slightly different paintings on Mont Sainte-Victoire were not only a repetition of the free play of imagination and concept (aesthetic judgment) but also a sublime way of raising the world out of chaos each time.

From the mathematical to the dynamic sublime

I make use of Maldiney's argument as a theory of action. I treat his ontogeny of aesthetic experience as the genesis of the mathematical sublime and transfer his theory to the dynamic sublime. It is this distinction that concerns the faint difference

²² Joachim Gasquet, *Cézanne* (Paris : Éd. Encre marine, 2012), 245-246

²³ *Ibid.*, 246

²⁴ Henri Maldiney, *Regard, parole, espace*, 150.

²⁵ Immanuel Kant, *Kritik der Urteilskraft*, 75.

²⁶ Dynamic sublime is the experience of discovering the power of practical reason beyond that of conception in the violence that exceeds the power of conception (the amount of containment = the excess of intensity).

between aesthetics and psychopathology that Maldiney himself did not clearly distinguish. I would like to move away from psychopathology and open up further to the practice of care.

In the mathematical sublime, the mental basis for the acceptance of the sense of a huge object was the quantitative infinite (the maximum of the external extension) as a mathematical idea. If we replace this with a theory of action, it becomes the dynamic sublime. In such cases, the foundation for overcoming nature's powerful force that overwhelms a person is, in Kant's case, the moral law and the Infinite (God) as the Ideal that supports the law (this idea of God makes it possible for a person to be in a "safe place"). In the modern context, the terms "moral law" and "God" are difficult to use. We live in an age in which no single foundation such as God can function. The foundations on which events can be received and actions (world transformation) produced must be rediscovered in our social context. I would like to think of Maldiney's phenomenology as a theory of phenomenological description of situations that critique and recombine existing social structures.

The gaze that captures the Form

Maldiney quoted Cézanne's phrase, that is "be separated from the landscape [= chaos]." ²⁷ Alternatively, the movement of Form was described as "The moment of appearance [of the Form] does not depend on the object but the gaze." ²⁸ A gaze that places some distance between us and the world is necessary for the creation of Form. ²⁹ In capturing an image, the perception of an object and its perception is automatic. However, to acquire the overall Form of the world, a singular perspective is necessary. The gaze that captures Form is neither the "sense" nor the "perception" treated in Husserl and/or in cognitive science. It is a special kind of gaze that transcends the individual things and acquires the articulation of the whole situation. Maldiney's gaze can be compared to Kant's *Einbildungskraft*, which is the power of grasping the image, whereas it is the gaze that grasps the Form (= the composition of the entire situation). Similarly, what he called "sensation" is not the five senses, but the "opening" of the field of Form. ³⁰ The senses are therefore associated with Aristotle's fantasy. ³¹

In nursing practice, we can see the perspective of viewing the situation from a distance. For example, there are cases such as Ms. G in the pediatric oncology ward

²⁷ Henri Maldiney, *Regard, parole, espace*, 150.

²⁸ *Ibid.*, 155.

²⁹ *Ibid.*, Footnote.

³⁰ *Ibid.*, 152.

³¹ Cf. Henri Maldiney, *Aîtres de la langue et de la pensée*, 225.

where she is aware of the fact that she is “dry” (she used herself the word “dry” in English) and has a bird’s-eye view of a child dying, and there are cases such as Ms. E’s earlier comment, “What am I going to do?” I have also encountered a nurse who expressed reflection by using the personal pronoun “I” when she was involved in a situation and used “myself” while looking at it from a distance. With this distanced gaze, the nurse always assesses the situation by synthesizing observations of the whole, and at the same time, observes minute details. It is not simply a matter of looking at things in detail, but of looking at the power lines of the various contexts to draw the overall “shape” of the complex situation. To capture the “shape” of the world as a whole, one needs a gaze that does not perceive individual objects but looks around from a distance.

Just as Kant considered the aesthetic experience “disinterested”, apart from interests, Maldiney applied the term “witness”³² because he believed that the painter is no longer caught up in the chaos at the time of creation. However, while considering the rhythm in medical practice, the status changes because people continue to be caught up in the distance while it is happening. While the practitioner is unavoidably involved in the situation, another perspective simultaneously employs distance in the situation and produces action. The duality of this perspective of distance amid involvement is another difference between our theory of action as a critical philosophy and Maldiney’s aesthetics. The creation of art becomes possible as a play in a space protected from society, and is constructed differently in this respect from action in society.

“There” as the base point of the world

The perspective is paired with finding a distanced reference point of “there” in the world. In his later work, Maldiney tried to rethink the movement of producing Form out of chaos and of transforming an incomprehensible world into an intelligible one, with the new concepts of “transpassibility” and “transpossibility.”

When one takes on the whole of existence, if one is unable to determine the coordinates and create order, it becomes chaos and is swallowed up. This is the same argument as that in the past. Maldiney invented a new concept of “transpassibility” as a moment of the genesis of this world transformation. Transpassibility emphasizes the unpredictability of the world suffering an unexpected transformation. It is the arrival of the unforeseen transformation that is the transpossibility beyond the possible. In other words, the production of Form and transpossibility are at the same level.

³² Henri Maldiney, *Regard, parole, espace*, 155.

Even later, Maldiney repeatedly used the scene of a lost man calling out to the void to describe the transpassibility.

The most extreme of the appeal, that of the lost being, is what illuminates it best. A lost person who appeals to the empty space calls for a presence from which, there, a new space opens up and gives him a site. He/she calls for the transformation of the world into another where his/her lost being and with him/her his/her "here."³³

At this time, one calls for the transformation of the world not from here, but from there as a starting point for the arrival of that which does not yet exist. By piercing the desert with a call to that "there" which does not yet exist, the whole world may be transformed into something meaningful and habitable from that "there" as a starting point. The call is a call to the "coming chasm" that transforms chaos into significance (or the primal articulation of the world). It is the starting point of the first opening of the world or the transformation of the whole world.

True screaming never fills the space between us. As we all know, when the scream catches me, the scream creates a void all around me. Because the scream which calls for the Absolute is lost in the world. How can it call out to the distance? The scream is first and foremost a call to the possibility of nearness and remoteness. The voice calls to the "there" where someone can be. [...] The voice calls towards the void and calls for the void to arrange the place-site [...].³⁴

The "there" is not just a scene of the expanding perceptual world that the painter faces. Let me present an example. One year, during a very hot summer, I accompanied two visiting psychiatric nurses to see a woman with severe schizophrenia. In a room with a malfunctioning air conditioner, she sat with cardboard piled up to form a wall around her. She suffered from the persecution delusion and auditory hallucination. The two nurses asked her, "Ms. X, how are you feeling? Isn't it too hot?" They quietly called out the patient's name and approached her. They were, of course, calling out to the patient in front of them, but it was not clear whether she heard what they said. The patient continued to hurl at the delusional figure. The nurses, however, were speaking to the (supposedly "sane") patient somewhere. Calling the patient's name tries to open the "there," the window through which the

³³ Henri Maldiney, *Penser l'homme et la folie* (Grenoble : Jérôme Millon, 1991), 405; Cf. Henri Maldiney, *L'art, l'éclair de l'être*, 98, 282.

³⁴ Henri Maldiney, *L'art, l'éclair de l'être*, 70.

world can become another world where they can communicate with each other. What is glimpsed as the world to come is a world where the patient can contact the people around him or her and open up a space for encounters. Maldiney called this kind of meeting place “transpassibility.” In such situations, “the place from which the other comes” and “the horizon of the world that you and I share” become radicalized as questions.

Maldiney defined schizophrenia as a loss of transpassibility. However, the question of how to create transpassibility with people with schizophrenia becomes important. In our perspective, psychopathology, which is dedicated to objectifying and labeling the sick by diagnosis, needs to be transformed into a theory of helping techniques that transforms the entire social relationship, which is integral to the helping person.

Maldiney often featured scenes where the sudden appearance of a deer on an Alpine peak changes the landscape:

One day on a mountain path, a farmer from the Vallouise, an old chamois hunter, was trying to tell [...] the striking moment when the animal appears on the ridge. And these were the words: “I didn't see it coming, all of a sudden it's there, like a breath, like nothing, like a dream.” The emotion felt exceeds the expectation and the sense of the quest. The appearance of the chamois is not part of a preliminary configuration which, on the contrary, it cancels. It is the bursting point of a field of incidence and reception, the point of origin of space-time, or rather of the moment-place where the sky and the earth and the interval appear in the open, of which it is the there.³⁵

The challenge is to transform the relationship between the patient and the whole world in which they live by calling them “out there” where they are likely to be heard. Therefore, contrary to what the old textbooks of psychiatry forbid, frontline caregivers (nurses and social workers) are willing to enter the world of schizophrenic delusion. This may be self-evident now where the Open Dialogue is commonplace, but nursing and social work practitioners have been working with severely mentally ill patients this way for a long time.

The gaze that distances itself from chaos is paired with the “there” that is the reference point of the world, but “here” and “there” are not opposed to each other. One sees from a perspective of “there.”³⁶ That is where the painter's perspective is located. That is, the birth of a point of view “here” and the birth of a point “there”

³⁵ Henri Maldiney *Penser l'homme et la folie*, 406.

³⁶ Henri Maldiney, *L'art, l'éclair de l'être*, 285.

are the same thing. The emergence of the “there” is the possibility of making the position possible, which is before the emergence of three-dimensional space. Opening that “there” and seeing from there opens up a new world.

It is from this “there” where the perspective is placed that the call is established and the world is transformed. Or, perhaps more precisely, the world (I dwell there) becomes possible when such a “there” becomes possible. That is the phenomenological origin of the world.³⁷ “But in the openness [*l’Ouvert*], something appears in a way that I am the “there” of it. For there to be meaninglessness and meaning, being and non-being, there has to be a 'there' (the 'y' in '*il y a*' is this 'there').”³⁸ (Maldiney 1985, 210) Returning to the topic of nursing, the situation the nurse faces is not that of the painter. It involves life and death, social relations, and action. If we consider the example of Mrs. E, in the scene where the daughter puts her hand on the corpse of her mother, the world is transformed from the point of contact between the corpse and the hand.

The “there” that is opened up by touching the corpse is the starting point of the transformation of the world. It is through “there” that an encounter with the dead mother becomes possible. It is there, where the child’s hands touch the corpse of her mother, that the World is opened up. There is the timing of the meeting of the rhythms. This meeting and the singularity of space-time called “there” constitute the arena where the entire situation is reassembled.

Conclusion

When multiple rhythms meet change, the situation recombines. From the perspective of the timing of the encounter, the rhythm is the rise and reorganization of the relationship with the world. The world (a social situation, interpersonal relationships) is (re)organized through rhythm.

³⁷ From the temporal perspective, it is the “present” (Henri Maldiney, *Regard, parole, espace*, 161) and the “moment of crisis” (Henri Maldiney, *Regard, parole, espace*, 167). This is the making of the present as a reference point. Maldiney explained the temporal aspect of rhythm from French linguist Gustave Guillaume’s divisions of contained time (*le temps impliqué*) and outward spreading time (*le temps expliqué*). When the reference point of the present arises in the direct method (Henri Maldiney, *Regard, parole, espace*, 161), the verb is segmented in terms of internalized (phase or state) and outwardly extending (past, present, and future) time. In the interviews, various grammatical elements separate the internal and external time of the narrator and the characters, but the reference point of the present is so self-evident that it may be difficult to see. However, this reference point is rendered visible at a critical point in time when the entire world is being transformed. The moment of the generation of Forms or actions that unite the contradictory forces hovering in chaos into one tense Form is this critical moment, and this is the localization of the present.

³⁸ Henri Maldiney, *Art et existence* (Paris: Klincksieck, 1985), 210.

This paper may not be a social critique because it does not discuss social institutions. What is important in practice, however, is to be free from institutions and norms and to respond to the needs of patients (or people in need). If the goal of medical or social support is to achieve survival and livability for people in difficulty, then this paper, which discusses the reorganization of the situation through rhythm theory, is one of the attempts to depict the micro core of social intervention.

Everyone, not just the mentally ill, stumbles into different rhythms from those around them, or the various layers of their experience interfere with those of each other in confusing ways. We always have blind spots that we cannot solve, both about others' and our own situations.

In the course of my research in the field of healthcare and welfare, I have come to understand that many of the situations called "care" comprise the work of adjusting such polyrhythms. Even if the margins and blind spots never disappear, care implies holding back from being swallowed up by them and securing a world where encounters with people are possible (of course, this is only a small aspect of care practice). Family care is often a process of regulating polyrhythms among family members, and nurses provide support through end-of-life care to rectify the disruptions and stoppages in polyrhythms that individuals may have. A supporter as a catalyst for change is a witness to the recombination of polyrhythms.

Such a recombination involves the discovery of "there," which is a window that opens a "world with a new polyrhythm," and the occurrence of a singularity in time and space, the "timing" at which such change occurs. The "there" that opens up at a certain "timing" is the starting point from where interpersonal relationships and relationships with one's past can be re-organized.

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