

The Phenomenology of Rhythm in Early Mother-infant Interactions

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ABSTRACT. This paper investigates the phenomenon of rhythm in the case of early mother-infant interactions. To accomplish this task, I will first draw on phenomenological and psychoanalytical sources that address the issue of rhythmicity. Therefore, Henri Maldiney's comprehensive interpretation of rhythm will represent a building block for my thesis, alongside theories from certain psychoanalytical authors, such as Donald Winnicott, Frances Tustin, and Daniel Stern. Marc Richir's theory of the exchange of gazes between mother and infant will be also presented, because in Richir's thematization, one could link the issue of rhythm with that of the sublime and the phenomenological awakening of the infant to the world. In his phenomenology, Marc Richir connects the issue of the sublime with that of the abyss. In contrast, Henri Maldiney states explicitly that rhythm is the structure that renders possible the encounter with chaos without falling forever. This will lead me to Frances Tustin's theory of the "rhythm of safety", under which I will be trying to demonstrate that rhythm is the essential feature of the infant's feeling of basic security. Nevertheless, Daniel Stern's theory of affect attunement and the dynamic forms of vitality will prove to be crucial for our argumentation, because these core concepts, which he proposed throughout his work reveal once again that rhythm is a pervasive feature of virtually every authentic intersubjective encounter.

Keywords: rhythm, intersubjectivity, sublime, basic trust, exchange of regards, affect attunement.

Introduction

Rhythm seems to be a pervasive feature of interhuman relatedness. Leaving aside for this moment the issue of bodily rhythms, such as the cardiac and respiratory ones, we can just think of daily face to face exchanges between people. Even when

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engaging in dialogue and follow our turn as in the phenomenon of “turn-taking”, we encounter rhythm. But now we can ask a broader question, namely if somehow the process of humanization¹ which takes place between mother and infant implies that those certain rhythms of interaction develop into wider structures, which accompany our daily face to face exchanges. We arrive thus at our central question, that is going to be posed in this paper, namely how do the early interactive patterns of interaction affect our later life as human beings. This paper corroborates theories from both psychoanalysis and phenomenology in order to prove that from the very beginning of our lives, “rhythms of dialogue”² start to become operative. Therefore, the present article will be divided into two broader sections, each of them containing arguments from the specific fields of inquiry. The first section tackles the phenomenology of rhythm as it is found in the philosophy of Henri Maldiney and Marc Richir. These theories, which set up our entire discussion have the peculiar role of anticipating the second division of our paper, namely the one concerned with the psychoanalytical conceptions that we are going to interrogate. For now, we can mention Donald Winnicott, Frances Tustin and Daniel Stern as our main sources of psychoanalytical accounts of rhythm. The sole purpose of this paper is the attempt to demonstrate that rhythm plays a crucial role for our being-in-the-world, starting from the very early interactions and following towards the period when we become grown-ups and engage into social relationships with other people. Our secondary aim, following the divisions of this paper is to show, philosophically, how rhythm establishes order between I and Thou in the early human relationships, and even a secure base towards the world. The phenomenological accounts which we are going to investigate focus on the question of the process of humanization, while the psychoanalytical ones concern themselves with the issue of mirroring, which develops into a secure base for existence.

Rhythm between chaos and order

Concerning what could be called the process of humanization, Maldiney’s insightful text becomes very provocative when he states that aesthetics involves ethics³. Nonetheless, his inquiry aims towards the original Greek term which designates the ethical position of the subject. Therefore, one could notice how

¹ The phrase “process of humanization” was first employed by Marc Richir, in his attempt to describe the architectonical strata through which the infant passes in order to become symbolically instituted.

² This wording is borrowed from the monograph of Jaffe and Feldstein.

³ The translations and paraphrases from French are mine.

Maldiney manages to echo the Wittgensteinian standpoint from the *Tractatus Logico-Philosophicus*, wherein the latter thematized the relationship between aesthetics and ethics as one of codependency⁴. Maldiney is even more precise when he considers the Heideggerian notion of dwelling in the world, which involves the communicative relation with ourselves, the world of things and with the others⁵. Furthermore, Maldiney recalls Hölderlin's wording that we should come into the *Open*⁶, a statement by which both thinkers suggested that we should take an authentic stance towards our being in the world. Maldiney also stresses several times Hölderlin's other famous saying about humanity being a dialogue. Despite the importance of this phrase, we are not going to dwell on it right now, rather the issue of the *Open* and dialogical dwelling should be analyzed in a different context, and thus, be left to further research.

As the exegesis suggests, rhythm is the fundamental feature of our existence that enables us to set a "here" and a "there", in the phenomenological sense⁷. We are now going to notice how this process develops, by using Maldiney's metaphors of chaos and order. The French phenomenological author considers that the first response to the abyss is dizziness, just as in Kierkegaard's famous example from *The Concept of Anxiety*⁸. While Kierkegaard associated this dizziness with freedom and anxiety, Maldiney holds that this dizziness is an inversion and a contamination of the close and the far. More exactly, using the Heideggerian terminology, Maldiney suggests that the sky and the earth are in a sort of reciprocal relation of balance. Furthermore, he explains that the human being is not the center anymore⁹, nor is space the place. This form of dizziness is the auto-movement of chaos. Recalling the discussion between establishing the phenomenological "here" and the "there", the cosmogenic moment is precisely the instant in which a point becomes fixated into the chaos. This would be for Maldiney, the origin of the world. All this process would be exactly the work of rhythm, by which it marks the passage from chaos to order¹⁰.

Rhythm should be further considered as a sort of emergence. A very puzzling statement is advanced forth by the French phenomenological author when he considers the relation between rhythm and the original faith (Husserl's *Urdoxa*)¹¹. We

⁴ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, London and New York, Routledge, 2002, p. 86.

⁵ See for example Heidegger's being-in-the-world, a concept which for Maldiney becomes linked intimately to the issue of rhythm.

⁶ Henri Maldiney, *Regard parole espace*, Paris, Les Editions du Cerf, 2012, p. 202.

⁷ Yasuhiko Murakami, "The Rhythm of Reorganizing the World. Maldiney and the Theory of Crisis", *Studia UBB. Philosophia*, Vol. 66, 1, 2021, pp. 102-103.

⁸ Søren Kierkegaard, *The Concept of Anxiety*, Princeton, New Jersey, Princeton University Press, 1980, p. 61.

⁹ This means that the human being temporality loses his absolute here or the zero point of orientation.

¹⁰ Henri Maldiney, *Regard parole espace*, Paris, Les Editions du Cerf, 2012, pp. 205-206.

¹¹ Ibidem, p. 207.

must nonetheless remember that in the final pages of his chapter on *transpassibility*¹², Maldiney linked this notion to the issue of the original faith, indicating that the receptive (*transpassibility*) and responsive (*transpossibility*) capacities are grounded in this original faith¹³. Maldiney clarifies the issue further by stating that there exists a relation between rhythm and the original faith. This relation might also help in clarifying certain aspects involving the relation between receptivity and responsivity and their relation to rhythm. Nonetheless, this will not be the purpose of this study. Drawing a partial conclusion, rhythm would be responsible for the emergence of forms, and the example concerning the passage from chaos to order becomes now very telling¹⁴. Therefore, the very first encounter of infant and mother would be a rhythmical one, because it establishes a form. Therefore, paraphrasing Martin Buber, the first relation would be the rhythmical and dialogical event in which the *substantia humana* of the mother and the *substantia humana* of the infant come into contact, transforming the interhuman into a form¹⁵. Furthermore, Maldiney's thesis concerning the relation between rhythm and *Urdoxa* might echo certain psychoanalytical accounts on the issue of basic trust, such as that of Tustin.

The phenomenological author emphasizes that the time of the rhythm is a time a presence, and not a time of the universe¹⁶. Martin Buber's scattered remarks on time might throw light on Maldiney's statement. Buber considers that the presence of the other gives rise to the present time of the encounter¹⁷, while in other works he considered the distinction between anthropological time, which is determined by the acts of the human being, and the cosmological time, which has to do with events that are outside of human control¹⁸. Whereas Buber was pointing towards the importance of the personal presence of the other, Maldiney uses the concept of presence in relation to Heidegger's thematization of *Dasein* as being-there.

Returning to the dialectics between chaos and order, form becomes the missing link concerning how rhythm establishes an ordered world. This is called by Maldiney the cosmogenic moment. Once again, Maldiney underlines that the time

¹² Transpassibility, or being open and receptive towards the unforeseeable, is the key feature that renders possible any coping with the (traumatic) event. Thus, trauma would shatter the trust in the world and therefore make transpassibility inoperative. The complex interrelation between the original faith in the world and transpassibility will be not analyzed further, rather it will be left for further research.

¹³ Henri Maldiney, *Penser l'homme et la folie*, Grenoble, Jerome Millon, 1991, p. 270.

¹⁴ Henri Maldiney, *Regard parole espace*, Paris, Les Editions du Cerf, 2012, p. 209.

¹⁵ Martin Buber, *The Knowledge of Man*, New York, Harper & Row Publishers, 1965, p. 66.

¹⁶ Henri Maldiney, *Regard parole espace*, Paris, Les Editions du Cerf, 2012, p. 217.

¹⁷ Martin Buber, *I and Thou*, London, New Delhi, New York, Sydney, Bloomsbury, 2013, pp. 9-10.

¹⁸ Martin Buber, *Between Man and Man*, London and New York, Routledge, 2002, p. 167.

of rhythm is the time of presence. In the case of rhythm, duration and instant, namely the infinite and the punctual, are one¹⁹.

Form becomes now the rhythm of the material. The rhythm involved in this process implies a sort of ambivalence (aggressivity and sympathy) in the case of the encounter with the material. In this situation, we can remember Marc Richir's reading of Winnicott, wherein the Belgian phenomenologist stressed the importance of the rhythmical quality of destruction and survival (following Winnicott's chapter on "the use of an object" from *Playing and Reality*). Furthermore, Marc Richir discusses the passage from the biological rhythm of hunger and satisfaction to the human one of destruction and survival²⁰. Once again, we could come back to Martin Buber's theory of the creative impulse²¹, which involved both destructive and creative elements²². Nonetheless, in Buber's case, despite some scattered remarks from his texts pertaining to aesthetics, rhythm is absent.

The exchange of regards

Advancing towards Marc Richir's discussion of the exchange of regards, we will analyze his theory in conjunction with some passages from Husserl's theory of affective awakening, in which the latter employs the notion of rhythm.

Marc Richir attempts to highlight the role played by the sublime²³ in the exchange of regards (between mother and infant). Therefore, he commences with Winnicott's analysis of the first theoretical breast-feed. In the case of this phenomenon, the infant who is breastfed will soon turn her²⁴ gaze towards the mother's face. Winnicott already underlined the importance of the mother's expression which somehow creates an atmosphere for the infant, even depending on her smiling at the baby. Richir employs different notions to explain his theory, hence he discusses the instant of the sublime, or the sublime affections in an original attempt to thematize the exchange of regards²⁵. Briefly put, the infant who was just

¹⁹ Henri Maldiney, *Regard parole espace*, Paris, Les Editions du Cerf, 2012, p. 218.

²⁰ Marc Richir, *Phantasia, imagination, affectivité*, Grenoble, Jerome Millon, 2004, p. 513.

²¹ Buber distinguished between the instinct to creativity and the instinct to communion. Both are equally important, depending on the situation in which the human being found himself. Therefore, in his solitary moments, the human being might choose to create, while in the life of the community, he might choose to help others.

²² Martin Buber, *Between Man and Man*, London and New York, Routledge, 2002, p. 100.

²³ Marc Richir advanced the idea that the infant who experiences the "moment" of the sublime will be able to experience both the beautiful and the sublime as in Kant's sense.

²⁴ I am using the pronoun "her" to designate the infant, for the sake of brevity.

²⁵ Marc Richir, *Fragments phénoménologiques sur le langage*, Grenoble, Jerome Millon, 2008, p. 88.

breastfed encounters the mother's visage, which besides giving her something back (a part of her true self), also fixes her gaze. As simple as it seems, this phenomenon has tremendous consequences, because by fixing the infant's gaze, the mother introduces two absolute "here", namely hers and the baby's. Now we are already encountering the first spatial relation which is established between the infant and her mother. We could ask ourselves how does rhythm take place in this equation? In his analysis on active and passive synthesis, Husserl suggests that a rhythm might awaken another rhythm, in our case, the mother's rhythmical gaze awakens the infant's gaze and somehow gives her a rhythm too²⁶. Furthermore, by virtue of this interaction involving an exchange of regards, the mother and her infant co-created a rhythm of relating. Returning to Maldiney's thematization, we could as well consider that this exchange of regards introduces order into chaos, by virtue of the establishment of the two absolute "here". For both mother and infant, this rhythmical exchange of gazes is utterly playful, because diverse interactions might be deployed in this play space, for instance the game of peek-a-boo and the smiling back to each other.

I will not consider the situation in which this exchange of regards is not a satisfactory one, rather I will move towards the theories of the psychoanalytical authors, which will once again strengthen our argumentation. As stated in the introduction, Donald Winnicott's holding will be considered, alongside Frances Tustin's rhythm of safety and Daniel Stern's affect attunement. All three situations of early mother-infant interactions seem to be paramount for the issue of human rhythmicity.

The rhythmical holding

Winnicott did not advance a theory of rhythm as such, but rather he discussed this issue in the case of his notion of holding environment, which was related to the primary maternal preoccupation²⁷. Initially, the holding environment represents the good-enough care which is received by the infant from her mother. We can just think of many interactions, such as rocking the infant, which is an example of attunement. In the case of rocking, by virtue of the harmonious movements, the mother regulates the infant's mood. One can already notice how rhythm becomes operative in this particular situation. Furthermore, in a short paragraph from his posthumous book entitled *Human Nature*, Winnicott stresses the importance of the rhythm of breathing

²⁶ Edmund Husserl, *Analyses concerning Passive and Active Synthesis: Lectures on Transcendental Logic*, Dordrecht/Boston/London, Kluwer Academic Publishers, 2001, p. 229.

²⁷ D. W. Winnicott, *Through Paediatrics to Psycho-Analysis*, London and New York, Routledge, 1958, p. 302.

in the case of the very first contact between mother and infant. Therefore, he states that the infant attunes to the mother's breathing rhythm just after birth. From there on, the two of them establish contact, and even get to play with this sort of rhythm. The key term that Winnicott employs is that of regulation. Therefore, the mother who has just given birth needs to establish the contact with her baby by means of rhythm, but also by touch. This is a unique sort of cooperation between the two of them, perhaps even the very first, which will establish a long lifetime partnership²⁸. We might as well consider that this specific form of attunement and regulation anticipates what Daniel Stern would designate as "affect attunement". Affect attunement occurs of course later in the infant's development, as we are going to see when we will analyze rhythm in the case of Stern's paradigm. Now that we have established that the first contact between mother and infant is a tangible and rhythmical one, let us proceed towards a phenomenological theory of the holding environment.

In their paper on basic trust, Fazakas and Gozé noticed how due to the introjection of the initial holding environment, the transcendental soil starts to function. Let me explain this situation by using the theory provided by the two authors. Fazakas and Gozé attempted to describe how basic trust is acquired by the infant. Therefore, using Winnicott's empirical research and Richir's framework of transcendental phenomenology, they proposed that the maternal holding is introjected by the infant, and thanks to this process, the infant acquires the transcendental soil. We must nonetheless notice that both the holding environment and the transcendental soil are tangible and rhythmical elements²⁹. Furthermore, the authors considered introjection (and projection) as transitional phenomena, because they facilitate the to-and-fro passage from outside to the inside and vice-versa. Now we could wonder why Maldiney was discussing introjection and projection as one and the same thing. He did not even consider them a couple, rather, he advanced the term "intro-projection".

As Fazakas and Gozé's paper proves, the initial stage of the infant is one of dependence (the holding environment), which is followed by the state of independence (the transcendental soil). Their argument was also an attempt to demonstrate that we, as human beings, were always held, and we are still held (by the transcendental soil). Thus, this would be the origin of basic trust, namely the mother's good-enough holding. We must nonetheless remember that the holding is always tangible and rhythmical. These two features will be of particular use, when we are going to investigate Tustin's theory of the "rhythm of safety". For now, we have to remember that the

²⁸ D. W. Winnicott, *Human Nature*, London and New York, Routledge, 1988, p. 146.

²⁹ Istvan Fazakas & Tudi Gozé, "The Promise of the World: Towards a Transcendental History of Trust", *Husserl Studies*, 36, 2020, p. 185.

rhythmical (and tangible) small interactions between mother of infant give rise to something co-created, which establishes the infant's well-being. Using Tustin's theory, we will see that this very thing is actually the rhythm of safety.

The rhythm of safety

In her chapter on the "rhythm of safety", Frances Tustin recalls the sayings of one of her patients, who could not bear the awareness of bodily separation from her mother³⁰. The fact that there could be a bodily separation between her patient and the patient's mother would have felt like a catastrophe³¹. Tustin's patient felt that her body was always at risk, because of the possibility that her body would come to an end³². Tustin now recalls Winnicott's phrase of the "environmental mother" and even the notion of the "earth mother". These phrases were employed, so that she could demonstrate that for a human being to feel safe (to have a sense of being), there is the need for another human being's presence³³. From now on, Tustin introduces the concept of the "rhythm of safety".

The term rhythm was employed from the example of an infant being breastfed at the beginning of her life. At first, the baby's rhythm of sucking was not coordinated or synchronized with the mother's rhythm of milk coming from the breast. Nevertheless, by virtue of repeated interactions, the infant and the mother adapted to each other. This is the point where Tustin suggests that due to this coordination, a new rhythm was created between mother and infant. Tustin further recalls Brazelton's phrase entitled the "reciprocity envelope", which bears certain similarities to her own notion³⁴.

The rhythm of safety can thus even mean an interactive reciprocal relationship between mother and infant. By virtue of the rhythm of safety, the infant acknowledges that she is a separate and different being from the mother. The rhythm of safety becomes now a shared experience. As Fazakas and Gozé did acknowledge, following Winnicott, these interactions are also tangible, sensuous and physical³⁵.

³⁰ Frances Tustin, *Autistic Barriers in Neurotic Patients*, London, Karnac Books, 1986, p. 270

³¹ Ibidem, p. 270.

³² Ibidem, p. 271.

³³ Ibidem, p. 271.

³⁴ Ibidem, pp. 272-273.

³⁵ Ibidem, p. 274.

Perhaps one of Tustin's greatest contributions consist in how she advanced the idea that the rhythm of safety is responsible for separating the "me" elements from the "not-me" ones. We could also recall Winnicott's rhythm or pace of separation, from *Playing and Reality*³⁶. By separating the "me" and the "not-me" features, the infant acknowledges that she is a different and a separate being from the mother, without any sort of traumatic experience. We will once again notice the importance of rhythm when we are going to analyze Stern's affect attunement. Rhythm implies the idea that separation is not sudden³⁷, thus the infant has enough time (provided by the rhythm), to acknowledge her separateness. Moreover, by virtue of these repeated interactions, the infant will not acknowledge that she is a separate being as in a shocking experience, because as Erik Erikson put it, basic trust (the rhythm of safety), is gained through the dialectics between the mother's presence and absence³⁸. Because separation is not sudden, rather it involves the passage the time, the infant's going-on-being in not menaced³⁹. This means that the infant's ipseity is not shattered.

Concerning the integrity of going-on-being, rhythm could be the key feature which is lacking in Winnicott's theory of the "fear of breakdown". Therefore, the fear of breakdown might also be conceived as a sort of sudden break in the infant's rhythm of existence. If the mother does not attune to her infant, at the beginning, in a close to 100% manner, there is the risk that the traumatic event might invade the infant's purity of experience⁴⁰. This once again reveals the tremendous importance of the mother's bodily presence for the well-being of the infant.

The rhythmical attunement

We will now consider rhythm in relation to the problem of sharing affective states, a phenomenon pertaining to what Stern has called the infant's "subjective self"⁴¹. This complex process of sharing affective states in a sort of intersubjective relatedness was called by Daniel Stern "affect attunement". This particular sort of attunement is the building block of intersubjective relatedness, because it involves the mirroring function and empathic responsiveness. Stern even designates this

³⁶ D. W. Winnicott, *Playing and Reality*, London and New York, Routledge, 2009, p. 150.

³⁷ As Maldiney explained many times, what makes the traumatic event to seem like a catastrophe is exactly its suddenness.

³⁸ Erik H. Erikson, *Childhood and Society*, London, Vintage Books, 1995, pp. 222-223.

³⁹ Frances Tustin, *Autistic Barriers in Neurotic Patients*, London, Karnac Books, 1986, p. 276.

⁴⁰ D. W. Winnicott, *Psycho-Analytic Explorations*, London and New York, Routledge, 1989, p. 147.

⁴¹ In the case of Daniel Stern's theory of the senses of self, the emergent and the core self precede the subjective one, which is followed by the verbal sense of self.

phenomenon under the title of interaffectivity. The child psychologist will soon enumerate rhythm among the key features of affect attunement. We will then find out that if attunement were to take place, the mother has to match the infant's rhythm. Stern even suggests that the parent must be able to read the infant's overt behavior and match it with an inner feeling. Nonetheless, the parent must behave cross-modally, also matching the infant's dynamic forms of vitality⁴².

Attunement usually gives the sense of being a sort of imitation, instead of this, it is a cross-modal match. This means that the mother's gesture with which she responds to the infant, must be different from her child's. For example, the infant gesticulates with her hand, and the mother vocally confirms this gesture⁴³. We soon receive a definition of this phenomenon:

"Affect attunement becomes the performance of behaviors that express the quality of feeling of a shared affect state without imitating the exact behavioral expression of the inner state⁴⁴."

Returning to the issue of the match between affects, Stern enumerates some key features which must be matched, if attunement were to take place. He thus mentions the absolute intensity of the behavior, the intensity contour, the temporal beat, the rhythm, duration and shape⁴⁵. One can already notice that these six key features point out to the musical embeddedness of our behaviors. Even though rhythm was the least thematized element among these components, it deserves further clarification in light of our previous discussion.

Affect attunement largely involves the feature of rhythm. By virtue of this rhythmical relatedness, as it was seen in the cases of the exchange of regards and of the maternal holding, the infant differentiates between self and other, or more precisely, between "here" and "there" (the two absolute "here"). This differentiation is simultaneous with the infant's awakening to her surrounding world, which also involves awakening to others. In this way, empathy is addressed. Marc Richir also discussed the "moment" of the sublime in the case of this awakening, which was made possible by the exchange of regards. Rhythm becomes thus the way in which a space between I and Thou is established. Moreover, the rhythm of the interactions between mother and infant builds up the infant's sense of trust in the world.

⁴² Daniel N. Stern, *The Interpersonal World of the Infant*, London, Karnac Books, 1985, pp. 138-139.

⁴³ Ibidem, pp. 141-142.

⁴⁴ Ibidem, p. 142.

⁴⁵ Ibidem, p. 146.

Therefore, instead of discussing this issue in terms of introjection and projection, we could also consider that the infant's well-being is co-created due to the interactions with the mother.

By maintaining a secure rhythm of existence, the mother introduces the infant to the world in small doses. This process also builds up to the infant's own personal pattern of existence, and here we could recall transitional phenomena. Feeling the rhythm of safety, the infant might start to vocalize or even to babble. These phenomena have to be met by the mother, so that the infant might develop artistic capabilities⁴⁶. As Winnicott pointed out, these differences between infants are due to the very early life experiences with the mother. Therefore, rhythmical relatedness contributes to the infant's discovery of her own pattern of existence, and even her own style. We could even claim that rhythm is the necessary condition for exploring the world, because by virtue of it, order is set up against chaos, creating definite forms, as in Maldiney's terms. We have already connected rhythm with the issue of basic trust, underlining that if the very early mother-infant interactions prove to be good-enough, then the infant's basic trust is established. The works of rhythmical relatedness becomes thus the very way from dependence to independence, in Winnicott's words.

By way of conclusion

To conclude, it could be argued once again that rhythm is a key element that establishes the existential communication with the world from the very beginning. The role of the mother would be exactly that of keeping her infant in tune with the world by virtue of her primary maternal preoccupation, which involves different sorts of behaviors. We have already mentioned the problem of holding and the introduction of the world in small doses. Moreover, in the case of early mother-infant interactions, rhythm sets up our basic trust between self and other, and even with the world as such. As we have seen in Daniel Stern's example, rhythm becomes even a key feature in the case of early regulation and mirroring of affectivity, hence it could be argued that we are born into rhythm. Furthermore, being in tune with others is again made possible by rhythm. Rhythm allows for synchronization between I and Thou, and it maintains us in this web of relations, which is called world. Here Maldiney's notion of form and order could be recalled. Nonetheless, from a philosophical standpoint, rhythm becomes a very important feature in the process of humanization, as we have seen during our analysis of Maldiney and Richir.

⁴⁶ D. W. Winnicott, *Playing and Reality*, London and New York, Routledge, 2009, p. 135.

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