

On search of the primary within Richir's phenomenology: Ogkorhythm, the Richirian fundamental element of phenomenological comprehensibility. On Robert Alexander's *Phénoménologie de l'espace-temps chez Marc Richir (Phenomenology of the space-times on Marc Richir)*. col. Krisis, ed. Jérôme Millon, Grenoble, 2013. 416 pp

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“If you do not hope,
you will not win that which is not hoped for,
since it is unattainable and inaccessible.”
(Heraclitus, fragment 7)

Ogkorhythm, this is the name Alexander has given to the fundamental element of comprehensibility on Richir's philosophy. Such finding, as stated by Alexander, was never planned, on the contrary, the discovery was done in the process of analyzing and researching Belgium philosopher's whole oeuvre to complete this book titled “*Phénoménologie de l'espace-temps chez Marc Richir (Phenomenology of the space-time in Marc Richir)*¹”. This breakthrough implies a shift on approaching Richir's thought, but especially to his phenomenology. Those specialist on the subject, should take advantage of Alexander's findings to carry on an analysis of Richir's works but holistically, taking into consideration, fundamentally and mainly, the existence of a wild and uncontrollable element, as that is the nature of the ogkorhythm.

Robert Alexander

Phénoménologie
de l'espace-temps
chez Marc Richir

336

SEPTIEMBRE
2015

¹From now on, the book we are reviewing will be referred only with the publishing year, 2013 followed by the number of page. The reader will infer we are quoting from the book we are focusing on.

Accordingly, Alexander's work should be taken also as a reference because it offers a new perspective and a different approach to re-read Richir's books, then, the new interpretations that could emerge depend largely on the outcome from the analysis of this oeuvre, because essentially, the author avoids any previous established frameworks and he makes an ulterior analysis of such philosophical system.

Furthermore, the discovery of ogkorhythm's repercussions made by Alexander are varied, basically due to his pioneering approach, therefore and correspondingly, there are few works on this topic so far, basically because of a time issue, as this book was published in 2013, however, we can predict it will serve as foundation and reference for all the phenomenologists, not limited only to those specialized on Richir, due mainly to the new perspective offered by the author, so to say, Alexander's opening a new line in investigation and approach. Also, finding the ogkorhythm involves not only a contribution to Richirian Phenomenology' study, but also, it results of a proposition of a structural and conceptual framework, focusing on it to switch parameters and for a new rethinking of all previous knowledge, to revise our structural and conceptual standpoint within the investigation and to focus in detail on all the elements that are into play, looking for the already existing gap to find the hidden and imperceptible element and yet, fundamental, so to say, the ogkorhythm.

337

SEPTIEMBRE
2015

Despite the inability to enumerate the list of authors influenced by Alexander's work and then, proceed to define his repercussion in current Phenomenology, as mentioned before, due to the fact that it has been recently published, the innovation that implies Alexander's outlook deserves a revision and ulterior analysis. Therefore, the most relevant topics covered on this book will be and should be highlighted as, obviously, these themes will guide and propitiate subsequent studies by current phenomenologists. Nonetheless, it should be pointed out that on May 2014 at Harvard University, there is an unpublished lecture, on this topic of our own authorship, which is forthcoming, due to the limited time between this review and the paper we cannot provide with the required reference, as it has not been issued yet, titled "The wilderness of ogkorhythm", in which we aim to discern this wild nature or, so to say, character of the ogkorhythm and it also pretends to bring out to light Alexander's work among the Academia, who links his outline with his fellow country man, Richir's writings. We do not currently have more information on other researches or papers on this topic,

besides the ones completed by the author himself. However, in the near future, the studies on this matter will proliferate, that is our hope.

To start out sketching the Richirian's fundamental element of comprehensibility and to guide the reader on the topic covered, we can highlight the different characteristics that entitle the ogkorhythm of a special and essential particularity, mainly, due to its dual character, by doing this, we will provide an orientation to the reader, and by no means with the aim in mind to provide with a constrained, dogmatic, limited and simple definition, basically because ogkorhythm's character is such that escapes any boundary, the ogkorhythm is beyond any limit, however, it is necessary a study on it, as it is a fundamental and crucial element on Richir's phenomenology. For this reason, the reader should interpret by himself all Alexander's original writings we are currently focusing on. Similarly, we must point out that such discovery's results in different challenges, for instance, and essentially, something as simple as denominating this fundamental element becomes an issue. Because doing so, it claims for itself a name that embraces both of its main characteristics, so to say, volume-mass and rhythm, then it presents a twofold difficulty, as in addition to name an unknown element until now, it is also an elusive, mutable and indomitable one which represents an added effort in focusing on the primordial and distinctive feature of it, to represent all the complexity of the element with a mere name.

Although, Alexander made a wise decision, as an expert on History of Philosophy, he realizes that what he is currently indeed is emulating those pre-Socratic philosophers of Ancient Greek who took on the search of the primary elements, therefore and being aware of this fact, Alexander uses the ancient language to name the element, hence, *ogko*, volume, mass in Greek and then, he added, *rhythmos*, rhythm, both main features that summarize the nature of ogkorhythm. Thus, his book which, at the beginning, once aimed to merely make an analysis of his countryman the Belgian philosopher Marc Richir's work, it ended up becoming, necessary and inexorably, a description of the new element discovered by Alexander, the ogkorhythm.

However, this ogkorhythmic finding, instead of simplifying his research, otherwise made it a harder task, as defining this new member of the Richirian Phenomenology is a very complicated task, due, mainly, to the fact that it detaches itself from any determined structure,

basically, owing to its wilderness. This notion is crucial to elucidate the fact that it has been ignored in other previous works and analysis on Richir, but, probably it was unintentional, insofar as the ogkorhythm has escaped from us until now and the main reason according to Alexander is that it is such that is not constrained to none of the established and already known parameters until now. On the contrary, the ogkorhythm is the architect of its own nature, constituting and breaking its own rules, such is the difficulty of its study and such particularity, is a direct consequence of its inherent wild character.

Precisely, this is Alexander's major contribution to current Phenomenology, detaching himself from any established concepts, focusing on the details, on the invisible until now, on the imperceptible, on the elusive and uncontrollable, so to say, on all the structure itself bit by bit, to discover what is invisible in appearance, what is unnoticed, to bring it to the front, to push it away from the most extreme anonymity it used to be, to make it the central topic of his research. Nonetheless, it is not the only contribution made by Alexander with his book, as he does not limit himself to discovering the ogkorhythm and its repercussions, but Alexander also opens a new path, showing us an innovative line of research, a different approach, drawing from the necessity of breaking any established patterns, guiding us on an inhospitable, abrupt, difficult and yet to be discovered way, what is more, it is always changing and it is regulated by the ogkorhythm's mutable and unintelligible laws, in what it seems to be a random decision from our perspective, or probably it is due to an already established structure beyond our understanding, at least at this moment and it is only interpreted by the ogkorhythm itself, the one and only manager of the whole process itself.

339

SEPTIEMBRE
2015

Therefore, what is most striking of Alexander's ability of detaching himself from any configured and delimited structure, just the same one that once helped him out on his previous education, both at school and at university, the exactly same one that in his past, helped him out to acquire the necessary knowledge to develop any given research, that traditional structure learned during all his years of education, fixed by the Academy, is, at the same time, the path that enables him to detach from all former influence and simultaneously, to find a way out, but not limiting himself on whatever it is already known, but it impels him to look outside from all previously fixed circumscriptions. But, also we must emphasize that this inductive method of research, is found frequently on the scientific field of Natural Sciences, whereas it is not so habitual on other fields such as Philosophy, where a repetition of mistakes

during the experimenting phase, always within already established parameters, help the researcher to change paradigms.

This happened with different scientists, such as Fleming and his discovery of the penicillin, we should recall that after several unsuccessful experiments, and because of the appearance of mold on the glass slide, he made his biggest discovery ever. While anyone would have discharged previous experiments, Fleming did not overlook this error, on the contrary, he persevered and his subsequent analysis propitiate his discovery of penicillin, indispensable on modern medicine. Similarly, Alexander instead of foregoing the results that did not fit on the interpretative and commonly accepted theoretical framework, Alexander does not avoid it, otherwise, he faces the challenge to be conquered, so to say, discovering what happens and why it is not complying with what is already known, then, Alexander tries to find a new element which participates in the whole process, but that is shown only in a partial or blinking way, being the main reason why it has been so difficult to find until now.

Alexander, following the Cartesian guidelines, so to say, doubting everything, "that whoever is searching after truth must, once in his life, doubt all things, insofar as this is possible [...] to doubt all those things in which we find even the slightest suspicion of uncertainty", therefore, Alexander in finding a glimmer where all the Richirian system requires an explanation, the author starts out to search until he detects such fundamental element. Thus, embracing Descartes' words "because we perceive that our senses sometimes err" (Descartes, 1991, pp. 3), Alexander continues researching with cautious. Although, thanks to the fact that the ogkorhythm has been perceived weakly, then, we must guide ourselves by our senses, however, with objections, because they also get us confused.

340

SEPTIEMBRE
2015

Without ceasing on his effort, the author is able to consider a way out, so to say, to escape from any already established coordinates to find out an element that is simply sensed, even more, it is perceived, but, at the same time, it is blurred, showing itself only to those who diligently are in search of it, or those who analyzes and examines it, to end up just managing a mild, short and fugitive capture of this rebel, wild, furtive, patternless, except its own, present but elusive element, for all those who, following the standards overlook everything not included on them. Without doubt, Alexander's own personal ability and, obviously, researching skills results a groundbreaking point but it is also worthy to be admired, as

Alexander positions himself outside of any regulated and already known framework, thinking outside the box, to look outward from them any trace of influence, of implication of an element which happens to be a law-breaker, a patternless one, but also a rebel against any parameter and, therefore, Alexander ends up figuring out that in addition, this element is a creator itself, which is regulating its own structural framework.

Furthermore, Alexander requires a special ability breaking this way the standards to spot a fundamental phenomenological element, we have to stress, again, the fact that the author is capable of detaching himself from each and any pre-established parameters, even those learned to become successful in each and every research, to enter onto an inhospitable and unknown territory, the ogkorhythmic one. We must emphasize also that, during this process, it is imperative for Alexander to decipher the norms, laws and characteristics of it, at the end, certainly after reflecting a great length time upon it, Alexander discovers that many of those regulations change, so to say, they do not remain immutable. The ogkorhythm, in the same way as Hegel' Spirit does, selects its own framework, furthermore and surprisingly enough, it also breaks its own rules, even though those created by itself, as a result, this peculiarity makes its analysis becomes even a more complicated task.

341

SEPTIEMBRE
2015

However, Alexander with a very patient, cautious disposition, as a hunter expecting its prey, engages himself into the difficult task of constraining the ogkorhythm, of defining it, to continue using it as means to achieve a throughout understanding of Richir's phenomenology, such is the complexity of his work. Nonetheless, Alexander carried out an outstanding performance, to be able to unmask the elusive ogkorhythmic element but also be capable of communicating its characteristics, linking with the texts that guided him, with the Richirian concepts embedded with it.

The book, in addition to be preceded by Schnell's foreword, where the Sorbonne's professor provides us with a summary of Richir's works and those related to his Phenomenology, and a listing of current Richirian phenomenologists, Alexander also includes at the end of the book, a relation of all Richir's existing publications, including also those authors specialized on the topics covered by the Belgium philosopher, which implies a value added in purchasing Alexander's book. We must not forget, Alexander's primary objective was, precisely, analyzing Richir's works. In doing so, Alexander should include all those

philosophers that influenced Richir, so to say, Descartes, Husserl, Heidegger, Fichte and Merleau-Ponty.

Equally, to organize his book, Alexander analyzes and structures always all Richir's works chronologically, dividing it by decades, outlining also, the main topics in his thought according to each period, discovering the recurrent themes and, establishing Richir's philosophical framework. Thus, there are fundamental notions within his thought, in addition, Alexander searches for the relationship between them and the ogkorhythm, to discover which its manifestations are and, at the same time, to achieve his goal of defining and knowing in depth the ogkorhythm's definition and its characteristics.

Then, a listing of all the components within Richir's thought is required, such as, encroachment, nothing as phenomenon, or the *blinking of transcendental illusion* (le clignotement de l'illusion transcendantale), to the latter, Alexander adds the adjective ogkorhythmic, so to say the ogkorhythmic blinking of transcendental illusion, with all the consequences that flow from that. Due primarily to the fact that adding the adjective, it is conferred also the wilderness of the Richirian fundamental element of comprehensibility, adding diverse implications, also, we must point out that endowing it the ogkorhythmic character, it is positioning the blinking in a zone outside from all already set frameworks, determining a group of laws off from our understanding or maybe that are mutable, as they are ruled by the ogkorhythmic order, still unknown for us.

342

SEPTIEMBRE
2015

Alexander is leaving on us the future task of investigating in depth such structure and maybe, doing this we would be able to delimit even more the ogkorhythm, defining the pattern of the inherent laws to its character and regulation. Therefore, the author's approach is structured in such a way that, based on the ogkorhythm's *modus operandi*, we would be able to comprehend it, delimit it even more or at least, apparently, this seems to be a conclusion from this approach.

Considering again the process that guides Alexander to analyze this new member of Richir's phenomenology, it should be noted that when finding the ogkorhythm it is imperative also, be based on other investigations, not limiting oneself to Richir's texts. For this mission, Alexander supports his writing on different works, focusing especially and basically in two

authors, Maldiney for his study on rhythm, it is remarkable his book "L'esthétique des rythmes" and Loreau, an specialist on volume, who has linked this concept with works of art, taking these works as a foundation for his research, Alexander wants to inquire about the ogkorhythm's main characteristics, as currently, it seems there is no other reference work to serve as basis.

Although, maybe Alexander, in addition to Maldiney and Loreau, should have reviewed and linked his research to Heraclitus' writings, especially to those focused on fire, as they seem to have similarities with the ogkorhythm, so to say, none of them seem to have an established pattern and both are out of our understanding. In addition, they reveal themselves in an exceptional way, becoming more permanent its effects rather than the process itself. Despite the enormous differences, the fire, by all means, is more visible than the ogkorhythm, but it is certain that the effects of combustion are lasting and we can't establish the rules that lead the fire to set its own rhythm, we just speculate with the origin that propitiated the fire and the elements that helped to fuel it. Likewise, the approach to describe and comprehend the ogkorhythm seems initially, similar to the one used with the fire, an indirect way as we observe the results and the consequences of the process of building itself.

343

SEPTIEMBRE
2015

Therefore, it seems imperative adding Heraclitean excerpts to illustrate Alexander's discovery and it is really hard to understand the lack of quotes on this book. Precisely because in particular Heraclitus' words seem to lead us towards this ogkorhythmic rhythm, intelligible apparently for itself only.

"This order, the same of all, no god nor man did create, but it ever was and is and will be: everliving fire, kindling in measures and being quenched in measures." (Fragment 51).

Thus, Heraclitus points out the existence of a rhythm which is uncontrollable by us, however, it is always constant and measurable, despite the fact of not being able to grasp the followed dimensions or patterns, these characteristics can be extrapolated to the ogkorhythm and to Heraclitus' fire, as we are not aware of ogkorhythm's rules, but they have existed, they exist and they will always exist, independently of us. This is the main reason why Heraclitus'

thought should have been included in this book, to illustrate even better ogkorhythm's nature, as no one has dealt before with such complex, but at the same time a necessary one.

In fact, based on Alexander's text, both fire and ogkorhythm can be recognized by us and in theory, they do not seem to follow any order, apparently, besides its own one, even with many differences, as fire can be created by humans and we even delude ourselves with the idea that we can control it, although, the ogkorhythm is independent, wild and a detailed and specialized reading of Richir's work is required to understand it, but both, fire and ogkorhythm agree in this metric regulation, notwithstanding it seems to us random, the rhythm, intrinsic part of the ogkorhythm guarantees a constant pulse, a norm, therefore, it is proved by this characteristic. Thus the flames that shape the fire, as the manifestation of ogkorhythm, do not seem to follow any rule, but its own ones, hence, there is an imperceptible order to us, even though we can observe the results and the process, but never the patterns.

Similarly, Alexander points out this wilderness nature of the ogkorhythm, which appears itself, there is a glimpse, but no clear and firm manifestation is made, but it acts consequently to its own rules, always changing but constant, however, they exist, they regulate also the volume-mass-rhythm element, so to say, the ogkorhythm. Proving the similarities with the Greek philosopher's aphorisms, we must quote him, thus, Heraclitus on his Fragment 1(1), where he points out the everlasting existence of an order, of some rules established within the fire, he points out:

“Though this Word is true evermore, yet men are as unable to understand it when they hear it for the first time as before they have heard it at all. For, though, all things come to pass in accordance with this Word, men seem as if they had no experience of them, when they make trial of words and deeds such as I set forth, dividing each thing according to its nature and showing how it truly is. But other men know not what they are doing when awake, even as they forget what they do in sleep.”

Thus, we can verify that Alexander, in his search for a definition on ogkorhythm, resembles Heraclitus tracking down what went unnoticed, so to say, in Alexander's case, the Richirian fundamental element of comprehensibility, the author aims to disaggregate it, despite he cannot comprehend it completely, but Alexander has just sensed it, he had a glimpse of it, so far, but Alexander takes on the task to apprehend its rules and rhythms.

In addition, Alexander agrees with Heraclitus in having the intuition of established structures and patterns within the ogkorhythm and those do truly exist, but it is difficult to comprehend, apprehend or establish. We must also highlight that Alexander refers to the fact that, through his research, he reaches to the *very heart of Phenomenology*, stressing out the relevance of his investigation. Certainly, Heraclitus' study on fire has a lot in common with Alexander, both do not have set rules, at least apparently, however, we must take also this comparison as a reference and we must also find out the differences among them.

There is an established pattern in fire, unrecognizable by us, but it is also true that it does not combine rhythm and volume, understanding this as mass, as the ogkorhythm does, if not for this specification, we could assert that fire do create a volume in destroying, as demonstrated by the gases expelled during combustion, there is a gaseous volume while the ignition process takes place, to disappear leaving only ashes. And this is the biggest difference, the ogkorhythm does not destroy, on the contrary, it creates and it does it from a double movement, as Alexander states. Maybe such characteristic movement of the ogkorhythm would be convulsion, as it appears and disappears, linking itself to the movements of systole and diastole mentioned by Alexander.

345

SEPTIEMBRE
2015

This double movement, pointed out also by Richir, is related with "le Rien enroulé", a concept that would be extremely fertile, as indicated by Alexander, *of movement, of in-finite movement, of double movement, of double movement as unique movement* (pp. 121), it is clear that the Richirian fundamental elements differ from all conceptual simplicity, as to discern them is a very difficult task, where nothing is what it seems to be and in addition, it is intrinsically linked with one or several fundamental elements. Then, the ogkorhythm should also show any link with this theoretical framework, but it seems to detach itself from such relationship, setting its own laws and isolating itself from any bond that constrains it and limits it. Although, Alexander points out that:

"We can observe that it will be an essential philosophical engine for understanding the challenges of the re-foundation and recast of the Phenomenology because it focuses on the very heart

of the dimension properly phenomenological in its spatio-temporal arcana the most dynamics ones and that we synthesize with the term of ogkorhythm. This will also be, for example and in advance, the double movement of phenomenon's phenomenalization (we will further get into details) in the schematism, that the constant movement of reversal (exaiphnés) of the phenomenological blinking (clignotement), is the beat of eclipses of blinking, is, among others, the sense of itself, which will update what is involved here, as quasi experimental, in this theory of reading as a new path to access the text and the 'ogkorhythm'" (pp. 121, my translation)

Keeping this approach of searching a philosophical engine, we could observe the relationship with the pre-Socratic philosophers, regarding Alexander's quest and discovery, but always keeping the distance among them, of course. Thus, analyzing Richir's writings, Alexander's reading and findings become a reminiscent of the Heraclitean aphorisms, where all is change and becoming, where we never step twice in the same river, referring not only to the variation of the river but also, to the existent mutation occurred on us.

346

SEPTIEMBRE
2015

It seems like the, always-in-movement, ogkorhythm has a directly proportional relationship between the produced change on who is researching it, because the more we get to know its characteristics and the variation of its norms that shape it, the more it seems to get out of our understanding, the more it seems we comprehend it, the less we know. Then, the ogkorhythm following its own laws, changing them randomly, becomes an element similar to fire, indiscernible apparently, however, it is interesting and enigmatic enough to proceed researching on it, without taking into consideration how hard this task could be.

As mentioned previously, and despite the inherent difficulties within the definition of the ogkorhythm, to which, in addition, Alexander categorizes it as *hyper and ultra phenomenological*, the author has done an excellent job identifying its characteristics, but also showing us the deductive development that helped him out to find the Richirian fundamental element of comprehensibility of Richir's Phenomenology. In adding both prefixes, hyper and ultra, the author confers the Phenomenology a different statute, as from now on it is positioned on a different stratum that could be beyond the nature of itself, even wider than it. Or maybe, Alexander refers to the condition of

ogkorhythm as unifying element, independent but that cross out the Phenomenology, conferring it different characteristics?

A further analysis of this ogkorhythmic feature is required as it allows it to become the ogkorhythmic fundamental phenomenological element, but, at the same time, places it above and beyond of Phenomenology. Is it closer to the noumenon, then? Is it, perhaps, an element positioned between the phenomenon and the noumenon? Which is the relation or the difference with the blinking described by Richir? These questions emerge upon reading Alexander's text and upon investigating the ogkorhythmic nature in relationship with the rest of the phenomenological elements influenced by it. Such inquiries should not be address to the writer, but maybe they should be solved after a further detailed analysis of both Richir's and Alexander's writings to obtain our own conclusions.

On his task, Alexander adds not only Richir's existing works, but also, as previously mentioned, his basis are Maldiney' studies on rhythm and Loreau's works on volume, mass. While reading this book written in French is not difficult, there is no translation made yet, despite the complexity of the topic, it is true that there is an overabundance of quotes of the mentioned authors, conferring the text a broken and strange style. Alexander even starts out his sentences with quotation marks, with no transition word or phrase of his own, to continue linking it with other quotes of the same author or a different one, constructing full paragraphs without adding a sentence of his own.

347

SEPTIEMBRE
2015

Despite understanding Alexander's will to pay off respect to the authority of the mentioned researchers as they serve as basis to his own thesis, this stylistic resource generates a disconnection within the text that could be easily prevented with the addition of linking phrases or transition words. Except for this little stylistic inconvenience, Alexander's ability of analyzing and decoding the ogkorhythm is remarkable and, it is also noteworthy, as no one embarks upon a difficult task, knowing one could wreck before completing it and Alexander takes on the task courageously, to achieve his goal in the end.

Precisely, Alexander points out that Richirian Phenomenology is based on his architectonics, which relies on a *double dualism*, so to say, the first dualism is intertwined with *affectivity and schematism*, as well as, the second one, weaves the former dual element

with the *absolute transcendence*, thus, it is not surprising that among such woven elements would be difficult to find the ogkorhythm, already elusive itself. In Alexander's words:

“Easily, it is ultimately, all the difficulty on the Richirian phenomenology: entering in a constellation non-spatial and non-temporal that moves, however, it shifts oscillating, pulsating, flashing, flickering and fairly it moves, it shifts and interacts with the strata, without any of the necessary tectonically levels therefore, it does not solidify, it is reified or determined with the others or everyone by itself” (pp. 37, my translation)

Thus, according to Alexander, Richirian phenomenology's complexity is relied on the fact of being a *non-spatial and non-temporal constellation*, it is never fixed, or determined, on the contrary, it remains oscillating, in constant movement, twinkling, being necessary, in consequence, the action of a primary element to propitiate the origin of all this boiling point, this blinking, this sway apparently without order or harmony, an element sometimes perceptible and sometimes it is not, which combines both rhythm and volume, mass, so to say, the ogkorhythm. Therefore, it should be a part, joining the whole conglomerate, ruling from the shadows to appear slightly, as the Richirian blinking, being noticed, sometimes perceived, but never delimited, nor constrained by human intellect, remaining wild, and faithful to its nature and to its own condition.

348

SEPTIEMBRE
2015

Definitely, Alexander in this analytic process, aims to reach *phenomenology's very heart*, researching the peculiarities of the ogkorhythm. Finally, Alexander achieves his objective, now, defining it is another of the tasks he takes on, as it is necessary identifying the whole Richirian phenomenology complex. As Alexander's goal it to reach the very center of it. Alexander uses the term *heart*, when he is referring to his objective and subsequently, he will make a reference to this important human muscle's movements, so to say, systole and diastole characteristic of the human muscle, to make a reference to this ogkorhythmic appearance and disappearance, referring also to the rhythm and volume produced in the heart palpitations, being also the motor of phenomenology, as it happens also with the human physiology.

Although, making any kind of comparisons with the human muscle, implies an additional risk, as it is afterwards indicated by Alexander, Richir's proposition differs from this approach. With this statement, Alexander points out Richir's revolutionary character as he proposes "thinking without images", where such double movement cannot be apprehended with representations, whether imaginary or idealistic, as it is mentioned on this quote:

"This question is, in other words, on the contrary, accompany a movement, and even a double movement, which does not allow itself apprehend with imaginary or ideal representations. On this whole issue included on *phantasia* in 2001 which, in fact, try to get us to think without images; and probably, hence, it will be one of the fundamental parameters, for the in-depth comprehension, of the Richirian phenomenological re-foundation" (Richir, 2006, pp. 93, my translation)

We should not forget that this Richirian approach introduces also the *movement without body nor path*, and Alexander adds that it is "the most evident manifestation of the Richirian corpus of the intrinsic dynamics of the fundamental 'ogkorhythmic' element which pollutes all other notions" (2013, pp. 348, my translation). Therefore, Alexander believes this statement proves the existence of an intrinsic dynamic of the ogkorhythm, as there is no mobile body, but volume-mass, thereby, there is no path, but rhythm.

349

SEPTIEMBRE
2015

Alexander, analyzing this fundamental idea of the Richirian thought, is able to understand the necessity of a integrant factor within this approach, within Richir's framework, inferring there must be a fundamental element that behaves in such way, setting the rhythm and that should bear these characteristics, then, he only needs to name it and discover its attributes, this is the key to grasp not only Richir's double movement, but his whole phenomenology. Again, Alexander searches for the primary motor, key on movement in general and the origin of it, similarly, as mentioned previously, to the pre-Socratic philosophers and their investigation on primary elements.

Therefore, we must specify such peculiarities briefly, so to say, ogkorhythm's features for an in depth comprehension of the repercussions on Richir's phenomenology. Thus,

Alexander dates the apparition of this element on Richir's work in 2006, in his book titled *Fragments phénoménologiques sur le temps et l'espace* (Phenomenological fragments on Time and Space) and he supports it with several quotes that helped him to reach the ogkorhythm. However, we must say this is the very first time the ogkorhythm has shown in one of Richir's works or, maybe, it is a signal to point out the necessity of re-reading carefully his previous writings, to discover the probably weak, elusive or fickle apparitions, but that must exist in Richir's work, as the ogkorhythm sets and creates its own rhythm and its own rules.

Although, it is true that Richir is able to describe what it is a glimpse of the ogkorhythm and he denominates it "without a mobile body" as Alexander points out (2013, pp. 348, my translation). This existing tension between Richirian phenomenology's woven should have an origin, to find it becomes Richir's and Alexander's mission, the latter, not satisfied with the explanation provided by Richir, looks for a different interpretation within his writings.

After defining what is ogkorhythm, Alexander structures his analysis on Richir's work by decades, always inter-relating Richir's crucial topics with the discovered fundamental element and this is an added reason to read his book, until now there was not such a detailed analysis of all his work, besides, taking as a reference his evolution over time. For this reason, Alexander shows the basis of Richir's framework and at the same time, asserting his sources and his reference to Descartes, Husserl, Heidegger and Merleau-Ponty.

350

SEPTIEMBRE
2015

To begin with, in the sixties and seventies, the Belgium philosopher is focused on the *re-foundation*, Alexander, then, links it with the fundamental ogkorhythmic element, specifying it is a *hyper and ultra phenomenological* one of re-foundation and Alexander provides with reasons to justify it, always synthesizing the essential Richirian concepts, namely, nothing, *rien*, blinking and the double movement, among others. Furthermore, Alexander explains the double movement and the existing blinking between the presence-absence of the idea and the gesture, but, establishing the relationship between the ogkorhythm with the single movement and analyzing the status of the Husserlian double movement.

Therefore, we should reconsider the already established parameters, from which we have built our way of thinking and considering ideas. We must not forget that Alexander always refers to the fact of *the nature of thought as a construction in motion*, drawing from this premise, we should stop thinking on absolute ideas, to consider a constant and continuous change. This approach is key in achieving his goal of identifying and describing the ogkorhythm. Without this mindset, Alexander would have been doomed to failure, thus, discharging an absolute and firm basis to hold on a constant change, a *construction in motion*, as part of a fundamental approach to identify ogkorhythm's nature, always changing also and, furthermore, being able to decode its characteristics. Thus, to conclude with this period, Alexander examines the nothing and its experience, key concepts on Richir's philosophy. Overall, Alexander's book is very complete, as he explores about all the topics included on Richir's writings.

According to Alexander's framework, during the 80's, Richir is focused on the Phenomenological Investigations, Being and Time, but especially his greater contribution is his analysis on the provided example of the blinking in the transcendental illusion and to finish, Alexander studies the originary porte-a-faux time.

351

SEPTIEMBRE
2015

On the 90's, according to Alexander, on Richir's works we should highlight the transpassibility, the hyperbolic phenomenological epoché, and in addition, Alexander also explains the Richirian architectonics and its reduction, to conclude with the ogkorhythmic articulation of the Phenomenology. Afterwards, in the 2000's works, in his more mature studies, Richir is focused on phantasia, Alexander also dedicates a paragraph to his discovery, the fundamental element, to proceed with the specification of the absolute transcendence and the physical-cosmical radical transcendence, all these topics are provided with an intricate meaning, reason enough to probe they deserve a more in-depth study, however, despite its importance, due to the goal of a book review, it should be done separately to avoid any interference with the topic covered here.

Following his take on Richir's analysis, Alexander continues with the following and important research topics, namely, the 'moment' of the sublime, to continue specifying what Richir's mean with the sublime 'coup de foudre', what Alexander describes as an "ogkorhythmic example". Certainly, in his search of fully understanding Richir's thought,

Alexander should rely on an additional help, probably as a result of his research, he had to find a different way to obtain an understanding, the ogkorhythm, therefore, it is already present on Richirian writings, but it is not specified by no means, on the contrary, it is inherent within the text and Alexander makes an effort to point out the traces left out of its presence, despite its wilderness, it is unavoidable to leave a footprint so the expert researcher locates its presence within this Richirian framework.

Within this period, Richir also elucidates different concepts as the encroachment of the instant, the Richirian *exaiphnés*, being these topics that would propitiate an ulterior analysis, but that will take away the attention on Alexander's overall book and it also would imply avoiding the needed shortness to complete a book review. Following with the topics covered by Alexander in this book, which are a main factor on Richir's phenomenology, Alexander provides with his own explanation of these complicated notions, always in contact with and by difference as nothing of space and time. Also, Alexander is focused on the Richirian ogkorhythmic chorisms and its genesis, to specify that it exists the ogkorhythmic within the Richirian chorisms, proceeding with the ogkorhythmic blinking, defining the movement with no body nor trajectory and ending with the characteristic non adherence to our experience, to our life.

352

SEPTIEMBRE
2015

Maybe the most interesting piece of this element and, probably the most important too, is the fact that it appears and disappears freely, creating a space in its absence too, that Alexander has been able to discover. This absence in Richir's works that, nevertheless, becomes presence and it is sensed to complete an established system, despite of following its own norms. Henceforth, the ogkorhythm, a dual natured one, this *volume-mass-rhythm* cluster, in addition, becomes present in absence and likewise, it is absent while it is present, displacing the absolute limits for some less limited, set out by its own regulation, by its own pulse, which despite of being unknown to us, it does exist and remain constant, as the rhythm that composes it.

Nonetheless, we should ask ourselves if it is a constantly creating process or if there is room within it for destruction, as apparently, the ogkorhythm seems to be in constant expansion, whether it is perceptible or imperceptible to us. We would have to ask the author, the great discoverer of the fundamental ogkorhythmic element and the auto-constructive

process surrounding it, the one that is being managed and controlled by it. What if it was an increment process at certain times and decreasing in others, that is why it escapes and disappear becoming out of reach? Namely, emulating the process described by Hegel in his Phenomenology of Spirit, the ogkorhythm could retract and expand, demonstrating an integral and fundamental part of its essence, so to say, the rhythm, there should be an impulsion and a rest, making obvious the difference between the peak and valley that constitute the rhythm, the calm is also an integrant part of the rhythm. This way, the different beats that it shapes them.

Thus, as in music, the silence is as important and worthy as the musical notes in the musical composition, being the last ones those made of a vibration that we interpret as sounds. We would not be able to understand a melody without pauses, there are even different graphical representations of the silences, depending on its duration, on the music paper. The length of the time in each silence varies, but they are necessary to give meaning to the musical piece. Likewise, the inactivity periods or retreat of the ogkorhythm are as necessary as the ones of its manifestation.

353

SEPTIEMBRE
2015

Then, there should be also a relationship between the ogkorhythm's volume-mass, following a unique and unrepeatable beat, its own, the rhythm that manifest itself freely, according to its own criteria, maybe due to an imperative need of retreating and expanding, probably due to a random reason, or maybe because of an immanent requirement for the balance of all the fundamental elements in play on Richirian phenomenology. Probably we will never be able to discover the reasons behind such a random behavior, however, it is disturbing to know that the ogkorhythm is so elusive and does not follow any pattern, for this reason, it seems that on a near future, studies and clarifications made by specialist and future philosophers will proliferate, to bring into light that element that remained in the shadow during all this time.

Therefore, the fundamental question is and probably will be what the nature of ogkorhythm is? And, this question should probably be approached from the most Aristotelian point of view, to find a behavioral pattern or maybe, from part of an essential analysis in the fullest sense of the word to elucidate the nature of this crucial element for the Richirian

phenomenology, but it could also influence other systems or elements too and it is unknown to us.

Alexander points out the tracks that the ogkorhythm has left in Richir's work, thus in his 2006 book titled *Fragments phénoménologiques sur le temps et l'espace* (Phenomenological fragments on Times and Space, from now on will be referred as FPTE), as Richir proposes the notion, mentioning specifically in his work the *concept of the fundamental element* (FPTE, pp. 359) to Richir, therefore, it should exist in order to explain all his phenomenology and Alexander takes upon the task of describing it and finding it, the question is, again, defining the characteristics of such important element, the one that is, in Alexander's words, the *center of gravity*, being also *susceptible of comprehension, of reflection and of the rational as a whole*. To Alexander, the fundamental element is an architectonic need to *ensure both the schematism and the affectivity of an element that propitiates that everything assembles as a whole* (pp. 325, my translation), that is why Richir labels it as fundamental, as it becomes into the support and sustenance of the whole phenomenology.

In Richir's words, "a new 'face' of the transcendence, unimaginable and incomprehensible" (FTPE, pp. 328, my translation). This is the key, in my opinion, that leads Alexander into this endless search of the fundamental element that propitiates such *new face*, a new perspective to all the Richirian phenomenological woven and maybe, this may be the best way to describe it, as we must link all the elements in play, within a dynamic that escapes out of our control, to achieve comprehension and understanding of the whole process itself, where there is a cluster of processes and results, the search of the beginning and the end becomes extremely complicated, but it is never impossible as demonstrated by Alexander in his book.

The key is, guiding us by the direction set by Alexander, in joining, instead of separating or dividing the characteristics and peculiarities of the elements, for this reason the ogkorhythm is volume-mass and rhythm, apparently isolated conditions, but necessary linked together so the overall process is meaningful, the movement, the *double movement* is responsible of it, as it distinguish a plurality, instead of an apparent unicity, complicating the understanding of all the component parts and its relationship. For this reason, Alexander is

commendable and reading his book is highly recommended, due basically to the fact that it serves us a guidance of a non-solipsistic interpretation, but a holistic one about Richir's phenomenology and, secondarily, this approach can be extrapolated to other current and earlier thinkers' works.

Furthermore, Alexander points out that "We note also that this is already the unmanageability of an extremely labile and subtle movement, it will have its importance to understand what will the phenomenon and its phenomenalization would be" (pp. 119, my translation). In fact, the movement is extremely subtle and labile and the combination of this aspect with its unmanageability, then Alexander's task becomes into a challenging enigma, but, as we can note in his book, the author solves it flawlessly, making clear the fact that Alexander's book constitutes a turning point on the exegesis and research on Richirian phenomenology. We must conclude that reading of Richir's work should not be made on a light and superficial way, as there is an underlining and relevant meaning to phenomenological research even in the shorter phrase that we must not overlook, as it is demonstrated by Alexander's discovery.

355

SEPTIEMBRE
2015

In fact, Alexander demonstrate this interleaving when he mentions "the re-foundation when it is, at the same time, architectonic and geological, becomes finally architectonics. This means that the new foundations are sources (full) and re-designs that shaped new alliances, being capable of ensuring the solidity of the new building" (pp. 83, my translation). Then, there is a complex and interwoven process that leads into a new outcome, in this case an architectonical one and it is imperative to inquire not only all the elements involved, but simultaneously, the process that propitiates the result.

From this approach, it is easier to grasp the ogkorhythm as a compound of several elements, instead of an absolute element which is in constant motion. Therefore, for that matter and understanding it this way, the ogkorhythm is not a unique, univocal and simple element anymore, but it unites different characteristics, as long as the conditions that facilitate the process, in addition to implicit itself the final result.

As mentioned by Alexander previously in his book, "the Richirian phenomenology becomes a double dualism animated by his architectonics notions. The first dualism connects

two of them: *affectivity* and *schematism*. The second one is associated to the first dualism and the *absolute transcendentalism*" (pp. 35, my translation). That is the complexity of the Richirian phenomenology and of the ogkorhythmic element, we can notice this is not a simple and easy element, as it would not be able to be part of such architectonics. However, the peculiarity of the ogkorhythm is related to what Alexander has mentioned, namely, *the movement is extremely subtle and labile*, conferring it a unique and especial character, being so elusive that it is unnoticed to us, although, it is the very *heart of the phenomenology*, the motor of it, creator and director of the steps to follow, the ones that set the rhythm and shapes the volume or mass, the ogkorhythm.

The need of this element is undoubtable and its value, incalculable, despite of it, apprehend it seems an impossible mission, as it is an *extremely subtle and labile movement*. However, it is imperative to comprehend it and investigate it, as pointed by Alexander, there is an *architectonical ogkorhythm* necessity, which implies a change or rather, becoming the signal that through its intervention, it is already a *new Richirian transcendentalism* (pp. 66). Does this approach involves a division between an ancient Richirian transcendentalism and a new one?

356

SEPTIEMBRE
2015

Apparently, Alexander's purpose is not dividing it, but pointing out the fact that from the discovery of the ogkorhythm, we must make an analysis in a different way, understanding that there is a fundamental element that implies an essential difference, passing from an static system to a dynamic one, being a change of perspective, but not of content, as Richir already senses its existence and he communicates so on his works in several occasions, but it will be Alexander who would highlight it.

But, what differences are there between the new one and the former one? The key is on the value of the ogkorhythm and its inherent characteristics, as well as, the need of its participation, as it represents an *architectonical ogkorhythmic need*, as indicated by Alexander "it is 'conceptually' linked with this notion of ogkorhythm, as a dimension, itself, architectonical and transversal to all Richirian concerns when it is about the last considerations to (re)found new concepts, [...] to identify and comprehend the challenges of the Richirian (re)foundation of phenomenology" (pp. 66, my translation).

So to say, the ogkorhythm serves as a comprehension tool to apprehend the Richirian phenomenological approach, but at the same time, Alexander discovers the intrinsic presence of the ogkorhythm within the Richirian system, being this a double role as element participating in the system, but also serving as main driving force of it.

The question proposed after reading Alexander's approach is basically a reflection on whether we miss any other undiscovered fundamental element on Richir's phenomenology that could influence in any way even the ogkorhythm itself, thus explaining its random behavior. Although, this would require a further and detailed analysis of both Richir and Alexander's whole oeuvre, whereas the former is a very prolific writer, as well as all the specialized phenomenologists on this area, though, it would not only takes away from the aim of this review, but also, it would require an undetermined and added time, in addition to the required space non available in this writing.

Nevertheless, but we must not forget that this task, namely, of inquiring whether it does or does not exist any other imperceptible element, remains for all those interested on Richir's Phenomenology, because unlinking one by one all the elements that are part of the Richirian phenomenological compound is the mainstay for a better understanding of his work. Thus, Alexander with his discovery not only brings into light the ogkorhythm, but also, he opens the possibility of the existence of another intricate element within this compound that could guide us and that could highlight the keys to a better understanding of the Richirian phenomenology.

According to Alexander's text, where he states the ogkorhythm is the *essential philosophical motor to understanding the challenges of the refoundation and re-design of the phenomenology would be focusing on the heart of what it would be the actual phenomenological dimension of its spatio-temporal arcane, the most dynamic and those we synthesize with the term ogkorhythm* (pp. 121, my translation), pointing the way to follow, thus, a new perspective for the comprehension of the whole Richirian phenomenology, not ignoring the ogkorhythm and its value within the system, as it also imbues all the parts in play.

In addition to observing the importance of this phenomenological element of comprehension for all Alexander's philosophical corpus, even though, analyzing it is a complicated task, its function is relevant and non-transferable within Richir's system. Furthermore, Alexander highlights that the *double movement of the phenomenologisation of the phenomenon within the schematism* is determined by the ogkorhythm, already included also within the *relentless motion (exaiphnés) of the phenomenological blinking, the rhythm within the blinking's eclipses* (pp. 121, my translation). Precisely, thanks to this assertion, we can doubt whether or not there is another imperceptible element until now, as this motion may require another added element to the already existing rhythm. In addition, Alexander's statement is key not only for understanding Richir's phenomenology, it also demonstrates how important the ogkorhythm is in the system, without the rhythm there would not be a blinking, there should be, therefore, a common element, an organizer and regulator of such blinking, that contributes to create a space, a volume.

Consequently, overlooking the existence of the ogkorhythm when reading Richir's texts is a tragic mistake, ignoring the evidence means not fully understanding Richir's system, saved by Alexander's expertise in finally naming the present element, always regulator, but elusive, *subtle and labile*, in Alexander's own words. After inquiring in this Belgium philosopher's text, several questions come to mind, for instance, would the ogkorhythm influence more in his system or other? What have we overlooked? Is there any other element that also goes unnoticed? Will the ogkorhythm have a greater role than the one Alexander has granted it? Or maybe, will the ogkorhythm be divided into all and each one of its components? So to say, volume will not be associated to mass or rhythm and doing so we could elucidate the value and independent functions of each one of them? Or, maybe is it a unique and indivisible, a complicated and inextricable compound? Sadly, these questions will remain unanswered until future researchers take on this task and consequent studies are done.

358

SEPTIEMBRE
2015

Summarizing, the ogkorhythm at glance seems to be a clarifying and unifying element, nonetheless, it becomes in one that raises many questions and issues related not only to its nature, but also to the relationship and its relevance with the whole Richirian phenomenological system. It is evident that current phenomenology should be orientated by this new approach and by its new role in the whole compound. The question would be not only understanding its unique nature and the relationship of the ogkorhythm with the rest of

the elements in play, but also considering the possibility of not being the only invisible element at first instance that involves a unique and non-transferable value and role within this Richirian phenomenological compound, as well as, within the process that forms, creates and transforms it.

The order is established thanks to its own rhythm, self-created, demonstrating its independence respecting the rest, but, in addition it becomes evident the necessity for the appropriate functioning of the rest of the cluster, leading the initial impulse, maybe retreating when the inertia keeps everything in motion, the force and the power of the ogkorhythm will be, then, imperceptible because we are focused on the consequences, on the result, not in the origin of everything.

Probably, the trace left by the ogkorhythm will be the result of the transition of its energy, of its rhythm, a rhythm that it transforms itself into volume-mass, into matter, whereas, it stops being only a movement, a vibration and that, however, it does not exclude its intrinsic conditions, but that it includes, joining forces to build, to combine its own conditions and to create something new. But, it does not require to control it all or to manage it during the whole process, retreating from the element or cluster of elements influenced by them, bestowing them its own autonomy, trusting in its own ability to auto-manage itself after the conferred impulse. A trace that will propitiate a transformation, which probably will be done also on the ogkorhythm, as on everything influenced, manipulated and transformed by it.

359

SEPTIEMBRE
2015

Thus, the transmission of the volume-mass and rhythm, propitiating a movement, while the ogkorhythm will remain in a kind of holding pattern, awaiting to be needed again. Therefore, it seems to be more appropriate to make a description of such status, as a retreat or maybe, the lethargic ogkorhythm finds itself on an *impasse* period, waiting on a new advance, so to say, a requirement of its presence to mediate, to impulse of a new generating movement. Then, there is a de-tachment, a separation, a detachment, a distance with respect of the whole compendium, by the ogkorhythm. This is the reason, probably, why it presents itself as an elusive and evasive fundamental element, that becomes translating itself to us into subtle and labile. The ogkorhythmic influence is sensed, however, as a mere trace, it never wants to have an absolute control, nor remaining enough time to become an integrant part of the element influenced by it.

Otherwise, we can appreciate its influence on the result, on the final product, even believing that the ogkorhythm is not a fundamental element, but an integrant part of another element. Despite of this and disagreeing with Alexander, the ogkorhythm is not exclusively a fundamental element of *comprehensibility* of Richirian phenomenology, but is primary and solely a *fundamental element of Richir's phenomenology*. If at the beginning the ogkorhythm served for understanding Richir's phenomenology, we can conclude its influence and role in such system is not limited itself to becoming a mere interpreter, it is also an active agent, propitiator of change and also, an independent regulator by itself.

The addendum of the phrase “for comprehensibility” on Alexander's definition detracts value and the importance within all the woven that implies the Richirian phenomenological system. Alexander's nomenclature should be simplified, therefore, to become “ogkorhythm the fundamental element of the Richirian phenomenology”, eliminating, thus, the excluding specification “of comprehensibility”, that constrains the ogkorhythm to a unique function, relegating all the rest, underestimating the value of the ogkorhythm, excluding it from the structural framework and postponing its generating function within the system.

360

SEPTIEMBRE
2015

Probably, the author may disagree with this interpretation, however, it is imperative to point out the fact that it is not a mere vehicle, a tool that we use for a better understanding, but the ogkorhythm *per se* is a rebel, but also a generator and creator of rhythms and volumes, according to its own criteria, independently, therefore, of our own ability or lack of it to grasp it or the system in which it develops and unfolds itself, independently if it facilitates or not our understanding.

Therefore, adding “of comprehensibility” after the essential definition of fundamental element, is unnecessary, in addition it diverts the attention of the real value of the ogkorhythm, as apparently is a mere tool for our understanding, instead of being the “essential philosophical engine” as indicated by Alexander. In such a way that, it is recommended eliminating the phrase “of comprehensibility” because it creates an ambiguity and an unnecessary confusion for such concept already, complex.

In addition, it results curious, to say the least, that the independent Cartesian coordinates, so to say, time and space, become one within the Richirian phenomenology, as the ogkorhythm compiles the independent coordinates, from which everything rules, the rhythm represents the time and the volume-mass, the space. Whereas, until now, in several occasions, the ogkorhythm has been squared within such coordinates, when it has a wild character, this would mean frame it on a Euclidean space, but the ogkorhythm deselects itself by nature of any structured frame and, in addition, we would be limiting ourselves if we would be thinking in such terms. Serving as reference, the ogkorhythm undoubtedly cannot serve at the same time as judge and judged, so to say, it would not be able to set the norms and at the same time, be part of them.

In principle this seems to be the correct explanation to be framed within some fixed parameters. Although, according to Alexander's explanation, it does not seem to be the case, the ogkorhythm leaving behind its trace, is leaving behind also a part of it on the elements in play, despite of it, it becomes present and it is not easy to discern which is its influence or its feature within the influenced element. Then, this binomial of Cartesian coordinates, functions only on a two-dimensional plane, noting that volume-mass and rhythm are united, it shows that it does exist a multidimensional relationship, at least apparently. The ogkorhythm, therefore, cannot be fixed within some artificial, created and superimposed coordinates to a reality that overcomes it, therefore, the ogkorhythm is a rebel example that shows us the restriction of our ability of grasping a whole that should not conform to our parameters, to our limitations.

This approach, make us questioning even the validity of considering a unique fundamental element with a wild character, the ogkorhythm, it could have allies on this task of creating and regulating according to its own norms and laws, then will it be our mission to analyze and to search other element to achieve a better understanding of the ogkorhythm? Will it be the only element that escapes to our understanding? Which is the function of such parameters after discovering the ogkorhythm? Why did it take so long to discover the ogkorhythm? Which are the consequences and implications on further phenomenological studies after Alexander's contribution? It is true, that it will take time to discern all these questions, but it is undoubted the great contribution that this approach means and the necessity of the contribution on this approach made by different researchers, as it adds a new

On search of the primary within Richir's phenomenology: Ogkorhythm, the Richirian fundamental element of phenomenological comprehensibility. On Robert Alexander's *Phénoménologie de l'espace-temps chez Marc Richir* | by Diana Gumié

perspective and varied reflections that will contribute to the creation of different works and analysis about this topic, which are necessary for the development of the phenomenology.

Not including all the content of this interesting book, it is highly recommended reading the whole book, mainly due to the new approach proposed by Alexander, who has demonstrated in this book a special informational and pedagogical ability, as while explaining clearly what ogkorhythm is and shows its relationship with Richir's thought, Alexander also makes a chronological analysis of Richir's thought's evolution, which has never been done before.

Current Phenomenology, despite of having its foundation in Husserl's works, has evolved tremendously to the point of being really complicated an upgrade on the topic without compilations on this topic, the advantage of Alexander's work is that provides an analysis and a synthesis on Richir's work. Thus, discovering the ogkorhythmic fundamental element, opens a new way on phenomenological researching that will help develop other studies on this field. The consequences of such finding are yet to be found, however, it is obvious that it will not be forgotten and this book will become a reference for all those interested on Phenomenology. In addition, and not mentioning Alexander's characteristic style, this book marks a turning point on all Richir's studies, also, it proposes a new researching way, sharing with us a discovery that was unnoticed until now, the ogkorhythm should not be, therefore, obviate, nor ignored never more, its relevance is too important to do so.

362

SEPTIEMBRE
2015

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