

Fig. 1 — It would make little sense to reduce *Anti-Cædipus* to a dialogue between Deleuze & Guattari (1972); just as it would make little sense to reduce the essays in *Agora* nr. 4 2023 to dialogues between the contributors and D&G's volume. As it would to reduce the readers of *AGORA* to be in dialogue with its essays. But it could extend from *metalogue*.

When looking through and reading *AGORA*—a Norwegian journal for metaphysical speculation—I am reacting with a *sense* of contradiction in terms: the issue in question is no. 4 (2023) dedicated to *Anti-Cædipus—Capitalism and Schizophrenia*, 50 years later (wondering what Deleuze & Guattari would have thought of that). One could claim that Norway has an existential culture in poetry and literature. And also original at it, which Jon Fosse's recent Nobel Literature Prize award would seem to indicate. In philosophy, the propaedeutic commentary prevails. Especially in metaphysics.

That is, the idea of the necessity of explaining philosophy to a readership. Formulating the explanation in the commentary section: like an addendum, annex or appendix. Quite often, a Norwegian philosophy-in-text, is to explain the philosophy of others in plain language. Which might lead to question whether the errand originally is philosophical: teaching philosophy, in a certain sense, rather than philosophising. Teaching, explaining, making sense of philosophy as a knowledgeable school master. At the present juncture, I will limit myself to ask how stern this practice is as a norm.

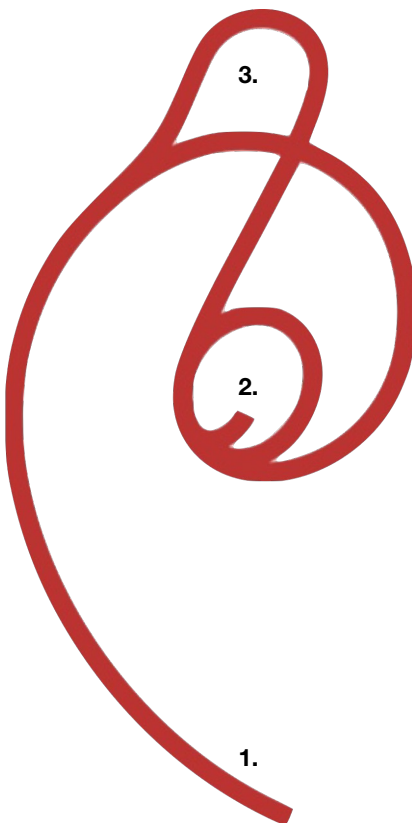


Fig. 2—Swirl-diagram: Røssaak (2023 p.79, my transl.): "1. 'The connective synthesis' happens as a 'word of contraction' summarises a complex meaning; 2. 'The conjunctive synthesis' happens as 'circulating words' hatch esoteric words coupling meanings based on 'heterogenous series [of meaning]', and 3. 'the disjunctive synthesis' is brought about by esoterica telescoping words that couple meanings that originally were far off from one another."

From the vantage point of the art school, the importance of *Anti-Cædipus* lies in its legacy of inventing writing: how it is written, the specificity of the written material, in relation to its topological errand with Riemann's geometry (i.e., with striated and smooth spaces). The spatiotemporal contracts—beyond the contraction in desiring machines—featuring transactions that determine how we can move, our sense of orientation and the cartographic project of *Anti-Cædipus*, which does not invite commentary, but rather solicit further elaboration. The festooning of *Anti-Cædipus* as *one of a kind*, instead project to be distilled, refined and applied, arrests it irrevocably as contraction on the border of heroism and monstrosity.

The problem with contributing to the commentary section of *Anti-Cædipus*—which has currently become an *oldie*—is that it adds without dis/joining. However erudite, contributions to this section run the danger of remaining untouched by the project. The comment runs the danger of articulating a foreignness to the project of *Anti-Cædipus*, developing an unhinged competence complying with the current canons of publication (publish or perish), which in this aspect is constitutively uncomprehending. Featuring at once the Norwegian knack for *not* partaking in the life of the city, in the continental European sense (i.e. philosophical citizenship). But also as a broader question which *Anti-Cædipus* arguably addresses: namely, the problematic nature of exegesis with regard to what one might call a *participatory ethics*. That the philosophical purity with *Anti-Cædipus* is fundamentally sullied, and that this turn is incompatible with [Aufklärung](#) as a school-master practice.

Not the [ignorant school-master](#) (Rancière) evidently, but the erudite school master, to be sure. Likely, the problem does not arise from the individual contributor's lack of participatory ethics, but from the stern reality of [basic assumptions](#) in editorial practices. First of all, the editorial practices at the authorial level are quite restrictive. That the authors' comprehension of editorial restriction is reflected of what a volume like this—Agora—should be like, does *not* necessarily mean that it is out of the closet. Perhaps the reason that it works is that it is a little bit difficult to describe.

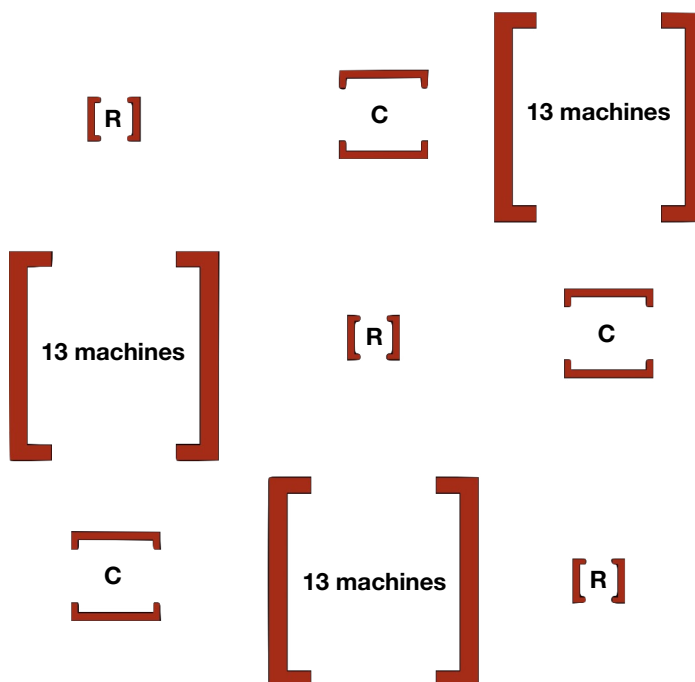
And it may escape us, simply because it is too simple. If we ask: if all the contributions to this festive edition is *a sum of elements*—featuring the anthology—is the converse true? To what extent and in which way are the *elements* (the essays/articles) *part of the sum* that we call Anti-Œdipus? The straight editorial answer might be that they don't have to because they are contributions to this anthology. And also the answer to this question would vary from one contribution to the next. One of the essays that however succeed to a degree is the piece by Eivind Røssaak from the [NLN](#).

The reason for this success is simple: he applies Deleuze and Guattari's notion of *machines à contracter*—which means *both* contraction machines and machines that make contracts (thereby joining desire and machine)—and proceeds to surveying 13 machines that he has identified through a meticulous and repeated reading of *Anti-Œdipus*. In other words, he has found a way of moving from articulating the concept ('machines à contracter') in *thought*, to articulating it in *extension*. Thereby articulating the investigation what one might call the geometry of the layout.

Or, the structure of the essay. Røssaak's essay is—in this sense—*topological*: an idea that Deleuze and Guattari's work not only extended from Riemann's geometry, but also from Spinoza's *Ethica —ordine geometrico demonstrata*. It is something we also find in Bateson's ideas on the [metalogue](#): that the interaction between the interlocutors exemplifies the subject matter. Assuming that *Anti-Œdipus* features its *subject matter* in the geometry/topology of its *layout*, as an *emergent mapping* of the material generated through the work of writing, then it invites to follow suit.

As far as I have been able to identify, Eivind Røssaak is the only one to have picked up this glove. Which follows in more obvious ways from Deleuze's two books on cinema (and more broadly from his ethics of being onboard of his subject matter). And, along the same vein, from Røssaak's background as a media-theorist. And thirdly, the assignments that may follow from understanding

*Anti-Œdipus* as not just any text, but one that *applies* its successive conquests in the topological extension of the text itself, according to a geometrical metaphor.



In sum, the spatiotemporal experiment in the volume of *Anti-Œdipus* itself, is both what makes the work philosophically *impure* but also *consistent*—ethically/metalogically—which is what ensues from a cartographic mode of reception (which the volume, and its follow-up in the *Thousand Plateaus* invites). Perhaps this mode of reception is not even philosophical. The *cartographic* mode invites a joint articulation of thought and extension (which is post-Kantian, if not necessarily post-Deleuzian). The terms of consistency are lined up in the map to the *left*: featuring the lineup in the text-scope.

Could we envisage, in the future, an editorial concept that applies to the consistency of thought and extension, locating the editorial process in the *middle* of shaping an article/essay, rather than at the beginning and end?

Fig. 3—in the GATE-diagram above, the 13 machines refer to the sections in Eivind Røssaak's essay *Machine theory—on the syntheses* in the volume no. 4 of AGORA (2023) dedicated to Deleuze & Guattari's *Anti-Œdipus* (1972). R refers to Røssaak, and C to contraction. The GATE diagram features a 3 point registration in which consistency is not mapped between 2 terms, but 3. It provides a direct readability of what it entails to articulate consistency in thought and extension conjointly (i.e., where consistency verges unto integrity).