A DIFFERENT STORY

- Seduction,

Conquest and Discovery

FINN JANNING

To Jonas Wergeland

CONTENTS

1. Curtains Up

There is a story about two companies, and how the one was supported and dominated by the other. Even today, more than 13 years after their separation, the support and domination of one company over the other seems to continue.

In 2001 NNE (Novo Nordisk Engineering A/S), celebrated its tenth anniversary as an independent affiliate within the Novo Group. The anniversary was celebrated with a huge party at the Øksnehallen Exhibition Centre located in Copenhagen, Denmark. Here NNE launched its new Corporate Visual Identity (CVI). The CVI was created in order for NNE to show the world that it strived to become the market leader in the growing fields of biotechnology and pharmaceuticals.

Equally important, NNE wanted to detach itself from its supporter and dominator, the company Novo Nordisk A/S. To begin with, NNE changed its name from Novo Nordisk Engineering A/S to NNE; secondly it created a new logo; and last, as a brand promise, it stated: *Unique Know How.* In fact, NNE changed all of its visual identity (i.e. CVI) in a manner like that of pirates who want to change identity by raising another flag on the mast before anchoring at a harbor.

At that time, when launching the CVI, the transformation of NNE into an independent company seemed as easy as raising a new and better flag.

This event would have been greeted with unmitigated joy had it not been for the fact that NNE already had been independent for the last 10 years. NNE, since its separation from Novo Nordisk A/S in 1991, had become an independent affiliate and that; the situation of independency had been turned into a political issue. Wherever the relevance of speech and especially ownership is at stake matters become political by definition. Speech and possession are what make both man and companies political.

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In this book I will focus on *organizing,* the living alternative that grows within NNE. As a first approach I will describe the history of NNE, although an organization always is many. Then I will

describe the field of labor in order to illustrate that labor is an open and, to some extent, inclusive concept. From here on I will follow three traits, that is, seduction, conquest and discovery, and the different beats articulated from within and relate it to NNE.

2. NNE and its History

Philosophy must constitute itself as the theory of what we are doing, not as a theory of what there is. What we do has its principles; and being can only be grasped as the object of a synthetic relation with the very principles of what we do.

- Gilles Deleuze, *Empiricism and Subjectivity*

The following history of NNE will move from lucidity towards intense fuzziness. It actualizes a flash of a moment *in-between* other moments; it is an unveiling and stretching moment, at a time when the history of NNE is balancing on a lever not sure on which side it will tip.

To describe the history of NNE one would have to define the organization's relation to the company Novo Nordisk A/S. The history or the *frame* of NNE is inseparable from two tendencies: "towards saturation or towards rarefaction."[1] Framing is a technique used in cinematography. It is an organizing principle which forms a set consisting of various elements, which form sub-sets. History as framing is always a limitation. In other words, the history of NNE depends on the angle of framing (i.e. from where…) because we can never frame the whole story of NNE per se, it is open. Some elements are neither described nor understood, but are nevertheless perfectly present. Gilles Deleuze calls this the out-of-field [*hors-champ*], which is not a negation. Rather, when an organization is framed, therefore seen, "there is always a larger set, or another set with which the first forms a larger one, and which can in turn be seen, on condition that it gives rise to a new out-of –field, etc."[2] The history of NNE, which I will present, is an "Open whole" which traverses various elements, given each the possibility of relating to one another.

There is another reason that the history of NNE could be understood as an out-of-field: the actualisable relation with other organizations such as Novo Nordisk A/S, and the virtual relation with the whole such as companies outside the Novo Group. Deleuze says that in film the second virtual relation, which is the one that NNE wants to accomplish, is reached in two ways:[3] 1) through the intermediary and extension of the first, and 2) by limitation and neutralisation of the first. When NNE changes its name, its logo, its brand promise, it indicates that NNE wants to find itself elsewhere in the form of a whole (i.e. the market) into which it is already integrated. Hereby it limits its relations with Novo Nordisk. However, it might not be advisable to limit and neutralize its

relations completely; instead, NNE could gradually expand its market share constructing a larger palette of services which extends it. To summarize, NNE can either expand by consulting other companies than Novo Nordisk in the design and construction of new plants, or NNE can incorporate new skills and competencies in order to attract new markets. Both strategies require a different kind of *organizing* of the workforce in order to actualize the potentials of NNE.

When describing the history of NNE, I will use a fixed camera to frame it, but gradually I will have to become mobile, just as NNE is mobile, and therefore I will use a hand-held camera. I will leave the bank and its fixed point of view, and basically jump into the flow of the river called NNE. It is a difference between reproduction as a fixed or pre-given platform external to NNE, and an approach being carried away by the flow itself.[4] The latter is one way to grasp and understand the virtual relations, or the *potential* of NNE as an open whole whose essence is constantly to become. We could also say that the potential of NNE is elsewhere, yet to be actualized.

The difference between research as reproduction or representation and following is related to philosophy. The object of philosophy is a multiplicity. Because of that, we cannot reduce empiricism to something which can be weighed and measured. Also empiricism refers to dreams and hallucinations – in short every movement, intensity and virtuality requires our attention. Deleuze writes that "reason is a kind of feeling," and continues the "essence and the destiny of empiricism are not tied to the atom but rather to the essence of association; therefore, empiricism does not raise the problem of the origin of the mind but rather the problem of the constitution of the subject."[5] Empiricism is not a problem of representation, but rather a problem of belief in the multiplicity of forces. Therefore, we can define research by the movement through which it is developed.

The epigraph of this chapter articulates that doing philosophy is not about asking what principles are, but what they do. When I move along I will describe NNE through its functions, its performances and define the challenges by their effects. The principles are constituted within the given matter as a *transversal necessity* from within.

Let us return to the history of NNE.

The Novo Group

NNE is a part of the "umbrella" corporation called the *Novo Group;* a family of independent companies with a common history and shared values. All the companies within the Novo Group share the same governance principles as stated in the *Novo Group Charter*, including the *Novo Nordisk Way of Management* (I will come back to this).

The Novo Group contains of:

- **The Novo Nordisk Foundation,** a self-governing and profit-making foundation. Its objectives are to provide a stable basis for the commercial and research activities undertaken by the companies in the Novo Group and to support scientific, humanitarian and social purposes.

- **Novo A/S,** an investment and holding company owned 100% by the Novo Nordisk Foundation. The purpose of Novo A/S is to manage the Novo Nordisk Foundation's funds and to make venture investments in companies that primarily operate in the life science area. Novo A/S also drives and monitors the implementation of The Novo Nordisk Way of Management in Novo Group companies.

- **Novozymes A/S,** a biotech-based world leader in enzymes and micro-organisms developed for industrial use. It also applies its core competences in selected pharmaceutical areas. Novozymes supplies enzymes within three main segments of the industrial enzymes market: the technical, the food, and the feed industries.

- **Novo Nordisk A/S,** a healthcare company with the broadest diabetes product portfolio in the industry; products included are within the area of insulin delivery systems. In addition, Novo Nordisk is positioned in areas such as haemostasis management, growth hormone therapy, and hormone replacement therapy. Novo Nordisk A/S is a world leader in diabetes care. **NNE is an affiliate of Novo Nordisk A/S.**

History of Novo Nordisk

Novo Nordisk A/S began in 1922. At that time a Danish couple, August and Marie Krogh, travelled to America. August Krogh, a professor at the University of Copenhagen, had received the Nobel

Prize in physiology; his wife, Marie Krogh, was a doctor and researcher in metabolic diseases (Marie also suffered from late-onset (type 2) diabetes.).

While in America, the couple heard of two Canadian researchers, Frederick Banting and Charles Best who were using insulin extract from bovine pancreases to treat people suffering from diabetes. Because of Marie's diabetes, the couple were very interested in this treatment. They ultimately were granted permission to produce insulin in Denmark.

After returning to Denmark, Professor Krogh and Dr. H. C. Hagedorn, a specialist in the regulation of blood sugar, decided that some extensive research was required. They called on the Danish pharmacist August Kongsted, who offered to finance the research and help start production. In December, 1922 the two men succeeded in extracting a small quantity of insulin from a bovine pancreas and only months later, in March 1923, the first patients were treated, which resulted in the foundation of Nordisk Insulinlaboratorium (Nordisk).

Later that year, the engineer Harald Pedersen joined Nordisk to build the machines used for insulin production (an area which the following years would grow till it finally – 76 years later - turned into NNE). His brother, Thorvald Pedersen, was later recruited to analyse the chemical processes during insulin production. Thorvald Pedersen, however, did not get on with Hagedorn, and in 1924 Hagedorn fired him. Out of loyalty to his brother, Harald resigned and the two brothers set up their own laboratory.

By 1924 they too were successfully producing insulin, and in 1925 the brothers sent a letter to Danish pharmacists informing them that Insulin Novo and the newly developed Novo syringe were now on sale. The brothers named their company Novo Terapeutisk Laboratorium (Novo).

Over the next 65 years both companies rapidly expanded. Both Novo and Nordisk established large research units and competed furiously to be the first on the market with new products for the treatment of diabetes. Besides that, the companies began to diversify by developing other products, Novo became the world's largest producer of industrial enzymes, and Nordisk developed drugs for the treatment of haemophilia and growth disorders.

In January, 1989 Novo and Nordisk decided to join forces. Having competed with each other for more than 60 years, the two companies could now concentrate their combined forces on developing new products for treating diabetes. The new company was called Novo Nordisk A/S.

During the next years, expansion of Novo Nordisk activities also meant a parallel and gradual growth of the engineering business within the company. In fact, there could be advances specializing even further, and for this reason Novo Nordisk A/S decided to let the engineering expertise grow

and accumulate capabilities such as new technology and acquire experience from serving other customers.

The engineering business grew as an independent in-house unit before NNE was born on October 1, 1991.

In the beginning of 1999, it was decided that Novo Nordisk would split into two main businesses: healthcare and enzymes. As a result, the two businesses would operate freely and focus on what they do best. In the fall of 2000, Novo Nordisk and Novozymes began operating as two separately-listed companies. One year later, on October 1, 2001, the key role of Novo A/S became that of supporting and monitoring the other Novo Group companies, all while NNE became an independent company.

It was decided then by the management that NNE would focus on expanding its customer portfolio, and test its knowledge more extensively outside the Novo Group. By doing so, NNE could develop as a company, who would provide the best service on the market, and would remain the obvious choice for Novo Nordisk.

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What ties the Novo Group together as a *family of companies*? The answer is that all the companies share the same governance principles including the Novo Nordisk Way of Management, as stated in the Novo Group Charter. The key role of Novo A/S is to support and monitor the companies' compliance with the Novo Nordisk Way of Management, using the Novo Group charter as its benchmark.

The Novo Nordisk Way of Management consists of three elements:[6]

- *the vision* that is clearly described;
- *the charter* that is developed by describing the values, the commitments, and fundamentals; and
- *the policies* that must be applied.

The Novo Nordisk Way of Management applies to every employee and manager around the world, whether in headquarters, in affiliates, or in service companies. It should be seen as the *framework*

within which all companies work. The intention of doing management this way is to facilitate the growth of the culture of empowerment and innovation - of coaching and learning - of business and people. Rather than being restrictive, the intention is that this framework expands options. It illustrates the principles of *how* to work and behave as an employee within the Novo Group, and it is based on sound business principles that ensure the long-term growth and welfare of the company.

These are the strings attached to NNE.

NNE and the History to come

The Novo Group is described as a *family of companies*. Deleuze describes families as a social unit; the characteristics being that they cannot be added to one another. Rather they exclude one another. Families "are partial (*partiales*) rather than made up of parts (*partielles*). The parents of one family are always the strangers of other families. (..). The problem of society, in this sense, is not a problem of limitation, but rather a problem of integration."[7] According to Deleuze (and his productive intersection with Hume's thought), the main issue here is: how do we integrate sympathies and solidarities based on absolute singularities? The same phenomenon counts for NNE; how does it transcend the natural partiality and make positive immanent connections between itself and the other companies within the Novo Group and outside the Novo Group? NNE cannot accept an exclusion from either the Novo Group or the market outside that familiar bond. But one does not necessarily eliminate the other. If NNE could include other customers it would enlarge its marketplace and income. To include is also to acknowledge the responsibility of creation which is linked together with the inventions of new organizational *frames* that will foster the potential of some sort of connection between parts which before were excluded. Or it could be parts, which were not aware of each other's potential. NNE does not have to share the same identity with Novo Nordisk, but it should be able to discover the *common* that allows the two of them (and others) to communicate and work together.

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The process to include companies other than Novo Nordisk has begun slowly, like the first steps of a child. Since NNE will continue as an affiliate of Novo Nordisk A/S for the next five years that process cannot accelerate much faster. The decision that ties the two companies together is, at the

same time, the decision that might make it possible for NNE to stand independently as a self-sufficient company. The continuation of NNE as an affiliate is, in other words, at the same time a continuation of the cash flow, which is streaming from the investment program initiated by Novo Nordisk. Nevertheless, the process of complete separation is underway; as the President of NNE states: "If I look five or ten years ahead, I personally do not think that NNE will continue to be owned by Novo Nordisk A/S. On a long-term basis NNE will not be a core business for Novo Nordisk A/S."[8]

In regard to the familiarity in the Novo Group and the commonality involved (e.g. the Novo Nordisk Way of Management), it is important to emphasize that the *commonality*, qua NNEs singularity, is *different*. A singularity is determined only through its relation to the totality of its potentials, and that totality of potentials, which constitute NNE, is the totality of an absolute singularity. Whether it is Novo Nordisk A/S who wants to exclude NNE, or NNE who wants to be excluded, the result is the same. NNE still has to include customers outside the Novo Group. In fact, having to *avoid being excluded by inclusion* is the main challenge for NNE during the next five years. The more experience NNE can acquire from different customers, the more likely it is that Novo Nordisk cannot neglect NNE as its preferred business partner. Therefore, being able to include customers outside the Novo Group is the core issue for the NNE *to come* in order to retain the already existing customers within the Novo Group.

To sum up: a separation is always more complex than what appears obvious to the naked eye. Novo Nordisk and NNE both want NNE to develop as an independent and competitive engineering company. However, NNE is still very much dependent on Novo Nordisk; it is still NNE's largest customer, good for approximately 70-75% of its business. Equally important, it is a question of *how* independent Novo Nordisk will allow NNE to become. Obviously, the latter question has political undertones.

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In the meantime it would be wrong to understand the separation between Novo Nordisk and NNE as something forced upon NNE. On the contrary, the company was capable and specialized enough in 1991, which made a separation seem natural even if NNE still needed economic support. At the present time NNE feels the unfolding and doubling of time in two heterogeneous directions: one constantly turning NNE to the past as a *part of* (partials) Novo Nordisk A/S's history; the other

flying ahead into the future where NNE is moving towards its 15th anniversary as an independent company (capable of selecting customers outside). Both scenarios have made it evident that NNE needs a more radical and professional strategic vision. A NNE Vice President says: "We operate with the same policies as Novo Nordisk, which – I think – hinders NNE a little. At the same time, it is the same policies that made NNE possible. But I think we must become more professional and independent."[9] If NNE wants to become independent, meaning *un-united* with Novo Nordisk (except for the shared guidance for management), then NNE should be able to unite or connect with whomever. Luckily that is possible because NNE *only* shares the management guidance with Novo Nordisk.[10] NNE must learn how to connect outside the Novo A/S and include *strangers.*

The company Novo Nordisk is very well-respected among candidates, customers, shareholders etc., which puts NNE in vain. Why bother to exclude oneself from the good company? The answer is a mixture of ambition and potential. NNE wants to; but can it? Thus one question is: how does NNE attract and retain a qualified workforce as NNE, and not as Novo Nordisk Engineering A/S? What does NNE do when it attracts and retains a qualified workforce? Such questions also make the challenge of NNE similar to that of most organizations, and for this reason this text will have a general interest within the area of organizational philosophy.

The Passage

The passage towards independence is an ongoing process offering new ways of actualizing the immanent potential of NNE. In a recent report, the President of NNE described the visions for the company: "Future NNE will strive to establish a substantial business platform outside the Novo Group, based on our extensive know-how, experience, and knowledge of the biotechnological and pharmaceutical industries. We will supply turnkey factories but also sell separate services with high market value on a consulting basis, for example, validation or integrated automation. We will try to find a niche in new fields of product and process development in order to be involved at an earlier stage in client projects… Our ambition to have a more balanced client base requires NNE – alone or in cooperation with our partner – to expand international activities. We will focus our efforts. Business outside our core areas must strengthen NNE as a workplace or create relationships for our core customers."[11]

The challenge for NNE is to expand their activities nationally and internationally, primarily with customers other than Novo Nordisk. NNE "must strengthen as a workplace," indicates that it must try to create new terms and values for the existence of the workforce. It is the business outside NNE's core areas that will strengthen the organization, although such "outside" never really is an outside but rather a melodious variation of the norms and conventions of the business. The ambitions of the President, therefore, are intimately linked and achieved through the practice of the workforce.

The physical appearance (e.g. CVI) is only one element in the process. To change deals with places, such as changing the scenery and going on holiday. The kind of transmutation that NNE focus on, is an absolute and radical change turned into stasis. It is a *metamorphism*. It is spacious in the sense that it is a process; it *takes* place but never is a specific place. Michel Serres tells the story about Harlequin who returns from his inspection of his lunar lands and tells a stunned audience that: "everywhere everything is just as it is here, identical in every way to what one can see ordinarily on the terraqueous globe. Except that the degrees of grandeur and beauty change."[12] Serres knits a new colorful collage of various disciplines folded into each other. It is not the place or position of each discipline (or islands) which is of interest. Preferably it is what takes place between them, what connects them.

In alignment with Serres we might emphasize that knowledge is never separated from life or the social in a broad sense. "Harlequin is a hermaphrodite, a mixed body, male and female… The naked androgyne mixes genders so that it is impossible to locate the vicinities, the places, or borders where the sexes stop and begin: a man lost in female, a female mixed with male. This is how he or she shows him/ herself: as a monster."[13] A monster is not only a beast or a barbarian but a monster is also a mutant who is *extraordinary*, heteromorphic and unconventional. A barbarian or a monster means that NNE allows itself to become itself; etymologically barbarian means "those who stammer." Umberto Eco describes James Joyce as a writer who "stammers" when he departed from the "regional dialect" and invented a "noble dialect" an "illustrious vernacular."[14] Instead of interpreting or describing Leopold Bloom and Stephen Dedalus' day through the street of Dublin, Joyce experiments with it, making it appear rather chaotic. To be a barbarian is to bring the unconscious "to the light of day, to select the whispering voices" and thereby extract something different (not necessarily better).[15] If we try to relate this to the potential market for NNE, then it is not limited to the Novo Group; instead it forms within that group as well as it forms between other

groups. If NNE must strengthen as a workplace, then it must become a monster, i.e., heteromorphic, extraordinary and curious. It must be able to reinvent itself.

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The organizing of NNE is an operation or a process in which the inside is merely the fold of the outside, as if NNE was a folding of the business outside the Novo Group. In this respect it is the workforce who actualizes the vision when it converts it to action. Therefore (where ´therefore´ marks the necessity of an *internal* movement), what this work will be articulating is *what* NNE is doing and *how* it is doing it. In other words: the way NNE acts. The performance of NNE will gradually bring us to an understanding of what labor and HRM can do and how it works. When I speak of performance, then it should not be related to the way the theory of HRM understands the concept. For instance when competence is regarded as something opposite to performance, as if the competences of NNE in order to be regarded as competences ought to captured within well-known categories of knowledge. This, for instance, is done when HR consultants tries to measure the performance of the workforce according to specific and well-defined goals, goals which obvious not are bad but might hinder the acknowledgement of something else, something which could turn out to be even more productive and useful for the organizational future capacity. If we allow ourselves to understand NNE as a virtuality, then the performance of NNE might transgress our known conceptual framework, it might produce something new and different.

Before we continue let us then for a moment concentrate on the word *virtual.* It comes from Latin *virtus* meaning potential, force or that which may work, but at the moment does not. The virtual is often coupled with the Latin *actualitas* meaning that through which the potential becomes visible or creates an effect. If we think of NNE as virtual, a force, a potentiality, then it becomes obvious that we cannot reduce it to one whole. There is always more to it, something always remains. The virtual is not an abstraction. Instead it mobilizes unspecific singularities, bringing them together in an indeterminate plan. From this point of view NNE is a both a form of presentation and a form of representation. The knowledge gained through this work about how NNE organizes, therefore, is placed between representation and presentation, between what there is (before), and what might be actualized through the encounters and relations within NNE.

This preliminary definition of virtual and actual opens up for questions such as: how does NNE work, how does it function, and under what conditions is NNE composed? Another way to understand NNE is to look at the organization as a book, where I do not focus on how we can understand NNE, but on how meaning is constituted within NNE. For instance, the competence of NNE does not necessarily tell us anything about its capacity, therefore, we must look at what NNE do and how. An employee says: "I remember Morten. When he entered the room everything changed. I don't know whether it was his charisma or the way he spoke, but his presence always created engagement and joy."[16] This person (Morten, manager in NNE) changes the room and the people in it by activating forces such as engagement and joy. What does he do? Something happens as Morten enters the room, this meeting or encounter between him and the people in the room produces new values, and therefore the constitution of new values are intimately connected with the constitution of subjectivity: Someone suddenly feels engaged and joyful. Based on this we are able to understand NNE as virtuality, a force so that NNE as an empirical matter only takes form through its performance, its functions, its effects. The intention of this work is through experimentation, as a kind of dynamical coupling together of the formative and enriching *encounters*, to outline the potential immanent in NNE. In other words, I will not write a history of labor but of the conditions governing the way in which the relation between employee and organization constitutes labor. How the relation between the candidate and the organization constitutes labor? How the relation that the employee and the organization has to him- or itself constitutes labor? In Deleuze's words: "To think means to experiment and to problematize. Knowledge, power and the self are the triple root of a problematization of thought. In the field of knowledge as problem thinking is first of all seeing and speaking, but thinking is carried out in the space between the two, in the interstice or disjunction between seeing and speaking… Thinking makes both seeing and speaking attain their individual limits, such that the two are the common limit that both separates and links them."[17]

This methodology does not refer to knowledge as knowledge *about* something that might be or not be reproduced. Instead, doing philosophy deals with the composition or constitution of a plane on which the truths (plural) or a new understanding can be produced or takes place. Philosophy, therefore, does not "speak the truth" but constitutes a plane where truths might be thought. One way to catch or get a temporary hold of the new understandings is by producing contextual concepts. Alain Badiou says that the truths can be seen as a hole or a gap in our encyclopaedic organization of knowledge, a hole that might shake or improve our knowledge. But this is not to say that knowledge cannot be accumulated for we would then end in scepticism.[18] Rather, it is to say

that knowledge cannot be distinguished from the crises, the discontinuities and paradoxes expressing it. "Thinking does not depend on the beautiful interiority that would reunite the visible and the articulable elements, but is carried under the intrusion of an outside that eats into the interval and forces or dismembers the internal."[19] It is thought as experience and the experience of thought which endures time or what NNE is and hereby anticipates the future.

Therefore we cannot describe the theoretical foundation or position of this work because it is not founded on anything. Instead, it investigates on what conditions things might appear things such as joyous labor, discovery and seduction. Michel Serres describes the role of philosophy this way: "[P]hilosophy is an anticipation of future thoughts and practices. If not, it would be reduced to commentary – to a subcategory of linguistic or logic, and not the best of these either. Not only must philosophy invent, but it invents the common ground of future inventions. *Its function is to invent the conditions of invention.*"[20] In other words, if we want to understand the complexity of labor, then we should not limit our investigations to a few well-known aspects. On the contrary, the fewer aspects or well-known criteria that we limit our work by, the less we understand. This, of course, is not to neglect the importance of previous HRM-theorist, but to be conscious about whether we follow the habit out of habit or something new emerges. Instead of understanding HRM within distinctions such as motivation/ de-motivation, engagement/ disengagement, satisfaction/ dissatisfaction, I will try to place myself in the fluctuating crossfire of motivation, engagement, competences, leadership and visions to see if I can draw a new cartography of HRM, so that this study might add something new to the area of HRM. This requires a different methodological approach, which I have called *affirmative ontology*.[21] Affirmative ontology is one way to escape the classical dynasty of representation and let the potential of labor and human beings develop from themselves.

It can be seen as a shift from the early Wittgenstein who said that "whereof one cannot speak, thereof one must be silent" to thinkers such as Foucault, Deleuze, Badiou and Serres. It is through experiments and problematization that one thinks, which indicates that thinking "makes both seeing and speaking attain their individual limits, such that the two are the common limit that both separates them and links them." This is what it means to take one step forward even though it is a step into a delirious chaos of forces and forms, a chaos with nothing to be seen or understood. Doing philosophy in this fashion is not a question of different point of views. Rather it is a "question of different and divergent stories, as if an absolutely distinct landscape corresponded to each point of view," as Deleuze writes.[22] When we step into this unformed chaos filled with

heterogeneous forces, the challenge is to include these and thereby foster new understanding and meaning.

Human Resources

In the midst of all this worldly evolution NNE has a department named *Human Resources,* whose main challenge is to help the organization to actualize its strategic vision. The practice, which I will refer to in this work, would flow in and around the Human Resource Department as a practice which makes the constitution of being possible.

The HR department in NNE is divided into four areas: recruitment; organizational development; policies and practices; tools and training - areas which together should cover the plane of the organization and thereby open up for actualisation of its potential. All HR activities are directly linked to the overall business strategy of NNE, and in that respect it is HR's role to create value and deliver results for the workforce, customers, and investors. HR practices as creating a wider organizational frame. "The HR value proposition, therefore, is that HR practices create organizational capabilities that create customer value that in turn create economic value."[23] Or, as one of the Vice Presidents of NNE defined the role of the Human Resources: "We [NNE management] would like HR to provide us with ideas of how we prospectively can become the leading consulting engineering company and the preferable workplace for engineers."[24]

HR should challenge the business strategy and open up for other ways to actualize the vision. The HRM theorist Dave Ulrich states three major areas where HR practices must actualize the potential of the organization: "First, the professionals must do strategic HR, turning business strategies into organizational capabilities and organisational capabilities into action. Strategic HR helps fulfil the promise of strategies decisions, and fulfilling promises help organisations to develop successful relationships with their employees, customers, and investors. Second, HR professionals must do strategy, crafting a point of view for the HR function. A point of view may be defined through an explicit vision, mission, mindset, or other descriptor. It sets the direction for the HR function and helps those both inside and outside the function to understand its purpose. Third, HR professionals must do HR organization, using HR strategy to strengthen the function. This process includes

undertaking organizational diagnosis of the HR function itself, followed by any necessary improvements in hiring, training, compensating, organizing, and delivering HR work.[25]

The mantra of HR practice is: *create value and deliver results*.[26] HR must bring about the potential of the organization by making it visible and thereby effective. The myth about HR as a "soft" profession performed by women who should rather have been working with pedagogy or nursery is, after all just a myth. Instead HR tries to become a field trying to create new ways of working and acting within an already given organization. "Our aim is to link the business and the organization" says the HR Manager.[27] This indicates that its focus must move from representation towards presenting possibilities or opportunities through which both the workforce can generate new values and the organization can gain profit differently. There is reciprocity between the opportunities for the workforce and the profit gained. HR's primary role is to construct the link above by becoming a strategic player within the organizing. Otherwise they have no relevance. The question that remains is: how does one become strategic without referring to a normative or external goal or ideal?

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NNE has witnessed a huge growth in the workforce during the last few years. This can cause problems such as when you put too many new players on Real Madrid's football team. It takes a while for players such as Raul, Zidane, Ronaldo, and Beckham to attune to one another. The evolution of NNE from in-house service to independent affiliate has been extremely rapid in recent years. NNE has become an enterprise. In 1999, NNE had a workforce of 600 people and only two years later in 2001 the workforce had grown to 1400 people, 900 of them permanent staff and the rest as external consultants. The workforce is mostly based on technical know-how like engineers and technicians (app. 70%), whereas the rest is divided between administration and internal consultants like the Human Resource Department. Such a growth will lead to some problems regarding the values, culture, and *ethos* of the organization. When the organization at the same time is in a phase of transmutation towards a more professional (in economical terms) way of dealing with customers, some chaotic atmosphere will emerge. *The customer is king.* That is the essential motto of marketing, especially since business today faces several major challenges caused by the advancing technology and the global economy. Companies must focus on the customer if they want to achieve success on the global market. Philip Kotler describes the market as a "Darwinian marketplace where the principles of natural selection lead to 'survival of the fittest.'"[28] Today's customers, whether

private or business to business, are placing greater weight on quality and value in making their purchase decisions. There is a growing emphasis on relationships between company and customer, on building strategic alliances and networks, on services and ethical behavior, to name only a few.

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The theoretical lineage of Human Resource Management (HRM) arises from the tradition of organizational studies, primarily the former schools of human relations and industrial relations. HRM emerged in the eighties in English and American scientific literature and focused mainly on the creation of congruence between companies' needs and potential, and the needs and interests of the workforce.[29]

HR (as the practice of HRM theory) activities are essentially concentrated around the following areas: managing human resources and business strategy; integration of different policies and practices within the organization; and, more generally, as developing the company's compatibility and efficiency (i.e. leadership and organizing). In short, HR (and HRM) deals with activities to bridge the gap between recruitment and retirement. On the other hand, what is at stake is a theory that understands the organization as homogeneity, or a unit separated from its surroundings, which can make HRM a problem as a conceptual tool for the organization *to come*. Unfortunately, there has been a tendency within HRM to focus mainly at the extremities (i.e. recruitment and retirement) even though the *in-between* is what matters. As one Vice President in NNE points out: "The HR Department hires and fire people, but what I'm really interested in is how they can help us retain our competencies and strengthen our organization."[30] For further refinement of this, we could draw an analogy with the great bicycle race *Tour de France*. In Tour de France it is what happens in-between the starting line and the finishing line (and before and after since there is no beginning or end), which actually creates the race and fills it with suspense. Less important, for instance, is who participates, or even wins. It is the same regarding HRM. HRM is not a matter of recruitment and retirement alone; it would be more appropriate to focus on what happens in the passage between the two extremities. Everything starts in the middle. Or as Deleuze puts it: "relations are always external to their terms,"[31] meaning that everything starts in the relation or in the course of its development. As a result, one cannot state when recruitment begins or ends, or when a retirement begins – one is always being recruited and retired simultaneously.

Furthermore we can understand the term "relations are always external to their terms" as a definition of radical empiricism or transcendental empiricism. Deleuze says that "to transcend is always to move from the known to the unknown", that is to know what it means to take one step forward. Knowledge is not primary since relations cannot be explained on the basis of some kind of representation of an idea. Instead the subject "is an imprint, or an impression, left by principles, that it progressively turns into a machine capable of using this impression."[32] The question of empiricism is: how does NNE constitute itself within the given. The principles of experience do not guarantee the reproduction of an object within the experience; instead "sense is never a principle or an origin, but that it is produced."[33] In other words the relations are not the object of representation, but the means of a social activity, a practice. Also this emphasizes that the essence of practice is found in the nexus between means and end, between recruitment and retirement, i.e. in-between. We no longer can ask ourselves what the origin meaning of NNE is because NNE cannot be comprehended outside of the virtual signs and forces that it expresses. What there is is the multiplicity; that is to say, the various encounters and relations do not constitute NNE per se, but supplements it. NNE is in formation. The meaning of NNE is not placed in its vision, or in its recruitment strategy, its determination interviews, or the number of employees, but in-between the one and the other there is a difference in kind. Deleuze and Guattari write: "The middle is by no means an average; on the contrary, it is where things pick up speed. *Between* things does not designate a localizable relation going from one thing to the other and back again, but the perpendicular direction, a transversal movement that sweeps one *and* the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle."[34]

The new takes form in the middle. For instance, if we observe HR from one specific perspective or position, then we might be intrigued or amused by any atypical behavior, just as we might be distressed or irritated by them. In such a situation we rely on our previous experience or theory to guide our focus and expectations of what HR should do and should not do. What Deleuze and Guattari establish, on the other hand, is a logic of AND, and by this they overthrow ontology. An example could be the conjunction between a candidate and a HR consultant, where the two of them connect through a transversal line without reducing any of them. Each one of them remains a singularity. Instead of a synthesis between the two people's differences, a zone of indistinction or approximation is developed between the two, a kind of middle-zone which transforms each of them differently. This meeting point emerges through transversal lines and hereby something new is produced. And since each employee constantly is in relation with something else, placed in a zone of

indistinction, then we - in a double sense - cannot point out what a good leader is, but instead we must try to outline or draw the intensive lines that transform the leader or the employee. If we recall the quote about Morten, who could change the mood of the people in a room by his appearance, then we cannot say that Morten is a charismatic leader, but instead we must try to grasp the movement and say that Morten is charismatic and joyous and… The reason for this explanation is not to say that we cannot rely on our experience or on theory, as if the world was one big surprise. But we should prevent ourselves from predicting the outcome of an encounter beforehand, just as we cannot evaluate the encounter in accordance with a well-defined rule. Instead values are produced in the various encounters.

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The classical theory of HRM is divided in the dichotomy between *soft* and *hard* versions. "The one emphasises the quantitative, calculative and business-strategic aspects of managing the headcounts resource in as 'rational' a way as for any other economic factor. By contrast, the 'soft' version traces its roots to the human-relations school: it emphasises communication, motivation and leadership."[35] The distinction between soft and hard versions illustrates the Janus face of HRM: at one time there is a longing for the past where man was regarded as a resource easily substituted. At the same time there is a romantic approach towards a coming future where the workers can develop and learn until they basically explode from suffocation in knowledge, or in the rising demand for development ad infinitum. Many HRM theories both restrict and liberate the actions of the worker and turn the workers into schizophrenics, since the worker always has to be more, be different, be better, be more developed, etc. – basically one is never good enough. In much HRM literature one can trace a fear about the undergoing transformation of labor, e.g. a move from Weber's Protestant work-ethos towards more idiosyncratic experiences of and approaches to work. The question this ongoing shift addresses within HRM-literature is how does an organization comply with this and guide the worker back on track.[36] Consequently, one could question how accurate a theory about a human workforce can be, if it is based upon action of those workers, who are identified as non-functioning and undeveloped, which is like the theory of psychology based upon actions of humans identified as mentally ill. In other words, HRM operates with an already existing ideal of the best worker, the best organization, the best leader pointing at issues we should be aware of as potential dangers. HRM has become imperative and controlling in its punch lines by telling us what not to do. We can compare this tendency with behaviorism and the validity of its 'laws' as Hannah Arendt does when stating

that: "the more people there are, the more likely they are to behave and the less likely to tolerate nonbehavior."[37] This means that the increased development that the HRM seeks turns out to be a larger amount of uniformity, which may lead to what Arendt calls a *uniform behavior* that can be measured in statistics. The HRM will develop the workforce; the workforce just has to ask itself whether or not it wants to develop into the end of HRM development that is a uniform behavior. Here, I am not implying that people should not want to follow this tendency; people should just be aware that the nursing care and interest of HRM in their human lives is an interest in their *working* lives. Even though the HRM is used instrumentally, many will probably find the HRM programs stimulating and enriching, and if so, then perfect. In brief, the problem is not whether HRM might enrich ones life or not; it is just never the motive. This tendency is not only caused by the augmentation of HRM theory, but also it is caused by the rising demands of the workforce. The workforce began by wanting certain basic goods, which gradually became more specified and non-relatable to the work. Alternatively the workforce should have wanted to work within a certain kind of organizing. The workforce should have been concentrating more on the syntax of the work, not the semantics. It emphasizes how the workforce can coordinate its work, how it can link its assignments together to the next with an "and" or a "then". Focus on the syntax of the work will bring a flow or a rhythm to it, instead of goods bringing significance to the work from something exterior. What difference does the menu in the cafeteria or the sport facilities make in accordance with how interesting ones work is?

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During the last two decades there has been a massive reception of HRM literature but not much improvement. This becomes particularly evident when organizations (through HRM terminology) still talk about how to *motivate* their workers in the direction of the *one right ideal* of being a perfect and efficient worker (i.e. uniformity). Because of that, the organization implicitly tells the worker – who is using some of his life in the organization – that he is not good enough. But that alone is not the problem when HRM speaks about *motivation.* Motivation is an extremely vague word, and a theory which recommends motivation as a proper and almost universal HRM solution, is like saying *anything* will do, and that is unacceptable. Because why even bother? If we consult *Roget's Thesaurus,* we will read 124 different words capable of replacing *motivation,* 124 ways of sharpening the theory of HRM such as: reason, principle, intention, inducement, charm, seduction, influence, persuasion, pressure, incentive, corruption, bribe, tempter, spell… and the list goes on. How do words like

bribe, charm, persuasion, and corruption function in a theory dealing with human beings? The foundation for many HRM theories is: the worker lacks which is why we act, by motivating them for what is their own best. But who decides what the best is?

To paraphrase Shakespeare then it seems like many HRM theorist believes that something is rotten in Denmark (and elsewhere) when dealing with labor today. Whether something actually is rotten or not is not of importance, rather it is how we deal with the problems which are of interest. For instance, we can see the problem as a quiz-show question where there already are right answers just waiting to be revealed – this is how I read much of the HRM literature. On the other hand, we can view the problem as a challenge or as an opportunity to create a new future of how labor can work – this *affirmative alternative* is what I try to do in this work.

The HRM theorist Derek Torrington points out that the Japanese word for crisis means 'opportunity', unfortunately he mentions this at the very end of his article emphasizing that HRM must "remain closely involved in the process of the business rather than in the structure, culture and systems of the organization."[38] The work at hand can be read as my *reading* of the processes that flows in and around NNE, I will read the experiences in their singularity as affects, liberated from various systems of representation.

It is my thesis that a practical matter, like the foundation of HRM with all its perplexities, can never be subject to one theoretical solution for the agreement of many. Instead the theory ought to open up for different forms of working, organizing, and leading; open up for the future worth believing in. This means a reconsideration of the theoretical foundation by asking trivial and simple questions, which HRM theorist have forgotten, like: what does work do to human beings? What do organizations and the workforce do? What effects are created through labor? We could compare the classical HRM theory with a painter who tries to paint a specific meaning, for instance if he wanted to represent a painting by Picasso (e.g. represent the industrial regime of labor). Instead the theory might, like the painter, create something in the process of dealing with meanings. The point is that there is not one right way to do things, but several. Picasso only presented one form of painting, not the only one. The same counts for theory. This process is similar to the wanderer in Italo Calvino's novel *La città invisibili,* who sits among the elders on Isadora's square and watch the youth pass by, stating: "His longing is already a memory."[39] The past as memory is a force still with us in the present, yet waiting to be actualized beyond what we might be able to recognize. Since his longing

already is a memory, the longing is a transformative force taking place now and here turning itself into experience, not melancholy. A theory should not only confirm what is already actualized, but also affirm what only seems as a possible potential at the moment. This is the production of what we may call *new*.

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Both the soft and hard version of HRM can be viewed as a capitalistic strategy for how to recruit and retain the workforce (capitalistic in a classical economical sense where it is assumed that man acts exclusively out of self-interest and is driven by the desire for acquisition). More management than human resources. The hard version is a leftover from the industrial age, and the soft version is being too soft to have any consequences at all. The soft version is an offspring from the *human relation* school primarily initiated by the important work of Elton Mayo, who focuses on the human resources in the term of HRM. Mayo observed and analyzed the behavior of the working environment in smaller groups, in the now famous experiment at the Hawthorne factories in Chicago between 1927 and 1932. The experiments conducted by Mayo are a major contribution as an empirical case which later was the theoretical foundation for a theoretical opposition towards Frederick Taylor's more inhumane thoughts. It was a shift from Taylor's descriptive writings towards more anthropological studies that rested on observations of work situations *on location*. Furthermore, it articulated a shift from the positivistic and quantitative research methods towards qualitative research methods based on the phenomenological and hermeneutic tradition.[40] The workforce was, in the terminology of Mayo, no longer to be called an *economic man;* rather, it should be called *social man.* In addition, the work at Hawthorne also formed the first seed of what HRM today would regard as important issues such as: *team building, job enrichment, job rotation.*[41] However, the problem with the soft version is not caused by Mayo's work, but by the interpretations of his work. Somehow, scientists managed to reduce Mayo's influence on the working environment to be a simple matter of turning the light on and off in the factory. The moral was that as long as the management does something (and anything will do!) the workers are pleased. Of course, every worker has his own preferences; otherwise the experiments at Hawthorne only complement the work of Adam Smith and his idea of an *invisible hand*. Smith's invisible hand was basically providing the right ends without any real or earnest intention. Hawthorne did not tell us that it is just a matter of coincidence what will optimize the workforce, but that it actually is a matter (and a simple one too) of human interest in one another. Especially the interest combined with listening.

In order to obtain and secure the best atmosphere in an organization, one must *listen*. Kierkegaard reminds us about the importance of receiving when communicating. He refers to Socrates' disapproval with the Sophist's: "they [The Sophist's] could talk, but not converse…they could tell much about everything, but they lacked the moment of receiving. The secret of conversation is exactly receiving."[42] Normally one would assume that talking was a more important gesture, like when one passes on information. That is true, but in order to function properly the other part has to be listening. Listening is a gesture giving the other room for his expression or performance. Therefore, when Kierkegaard states that the importance of communication is listening, he also says that everything is a matter of importance. No one is more important than any one else, regardless of status (i.e. title, social rank, company, culture, etc.). This, however, seems to be a problem within some organizations where there is a tendency stating that, the higher a person is placed in the hierarchy, the greater the importance, even when that person is talking about how much everyone is equal. Too many powerful persons only believe in the notions: "we are all equal…together we are strong," when they themselves are saying that.

In brief, what Mayo told us through the experiments at Hawthorne was: *listen to the workforce*. "Listen" should not be understood in a Heideggerian terminology as a listening to the silent call of the earth. Instead listening is an element of *radical empiricism* which creates new concepts and nuances through attention making it possible to connect labor with the social field. It is via those lines of convergence and divergence that we might develop new knowledge about labor. That is all, and yet it seems so difficult.

This description of the HRM theory illustrates the problems it presupposes. For instance, HRM are concerned with how an organization remains a homogeneous entity based on the idea that if we reduce our differences we will work more efficient. The concepts of HRM represent an external meaning such as "what is efficient", "what is good work", "what is good leadership" etc. Hereby the theory only refers to itself, that is to say, the efficient organization is efficient and the good leader is good. The ambition in this work is to free the practice of HRM from its illusions of knowing the true and absolute form of organizing. Henri Bergson says about the problem that "stating the problem is not simply uncovering, it is inventing…Invention gives being to what did not exist; it might never have happened… The truly great problems are set forth only when they are solved."[43] Keeping this in mind HR cannot guide the workforce as if placed somewhere outside with access to

a privileged knowledge about *what* labor can and should do, and *how* it should become this or that, it too must follow the flow.

The work at hand is a transversal movement between what NNE is actually doing and the virtuality of NNE, that is, what NNE *might* become. When I write *become* then it does not refer to the becoming of something specific, but a becoming always other. To become is to evade the equal, the limit (Wittgenstein), the Same, the origin; to stop repeating what is already there. Instead there is "something altogether different behind things" as Foucault writes and continues, "not a timeless and essential secret, but the secret that they have no essence or that their essence was fabricated in a piecemeal fashion from alien forms."[44] This emphasize that the truth or being about NNE does not lie "at the root of what we know and what we are, but the exteriority of accidents."[45] Becoming is always produced as a drama in-between Aristotle's beginning and end, in this "non-place" without an origin or a *telos*.

Also this accents the shift from a normative science towards a positive affirmation of being. Hardt and Negri write: "Ontology is not a theory about foundation. It is a theory about our immersion in being and about being's continual construction."[46]

The Challenge for the Workforce

Since the process of actualisation requires creation, the focus in this work would be on organizing; the productive exterior that is based on affirmation of the organization as a creative evolution. The affirmation of the productive organizing principles of NNE transmutes the organization towards something completely heterogeneous to itself. Therefore, this work is not filled with an external inspiration of finality or one correct "road map" illustrating how to organize what simply needs to be revealed in order to actualize a vision. Deleuze writes: "*To affirm is not to take responsibility for, to take on the burden of what is, but to release, to set free what lives.* To affirm is to unburden, not to load life with the weight of higher values, but *to create* new values which are those of life, which make life light and active."[47] Affirmation is the active production or creation of being, of NNE.

Furthermore, affirmation is a break with the resentment which has filled much of the sociological literature about work in the late nineties. For instance, Zygmunt Bauman wrote: "Unlike in the times

of long-term mutual dependency, there is hardly any stimulus to take acute and serious, let alone critical, interest in the wisdom of the common endeavour and related arrangements which are bound to be transient anyway. The place of employment feels like a camping site which one visits for just a few days, and may leave at any moment if the comforts on offer are not delivered or found unsatisfactory when delivered."[48]

Bauman is, like most Utopians, driven by resentment. He longs for the good old days similar to Rousseau's, the "*homme de la nature et vérité*". Rousseau, however, did not actually long for the good old days lived at the countryside. Rather he urged for the simplicity and sociality of that time, so it should be understood as taking the productive forms of life of the nature with us into urbanity. The difference between Bauman and Rousseau is a difference between a reactive metaphysic and an active affirmative ontology. The latter is what we are faced with when we take the almost impossible step forward trying to create the virtuality from where a better NNE might emerge. It is a matter of creating a non-place where I as a writer disappear and something else takes form.

<p style="text-align:center">* * * *</p>

If we return to Bauman once more, then his idea of camping as a metaphor for the present situation on the labor market is passé. Today we cannot compare labor with campers; it is too slow and limited a travel form. Instead, Bauman could have mentioned backpackers who soon, I believe, will be overtaken by what we could call *the naked traveller*. It is a three-step stairway to emancipation: (1) the camper is filled with ideals and comfort, symbolised by the camper and its vehicle; (2) the backpacker is also filled with ideals and comfort, symbolised by the always present guidebook telling him where to go or not to go. (Note that the comfort is more hidden than with the camper, but with a credit card in his pocket, the backpacker can easily leave and return to security); and (3) the naked traveller who cannot hide behind the guidebook, since he cannot leave because that would be unworthy (i.e. being cynical and bitter). Instead he must face what may come. His actions carry consequences and sacrifices and it is the same schism with labor. Earlier people worked at the same place for most of their lives whether they liked it or not. Then the labor unions came and people suddenly dared "to move their camper." Then the ecstatic optimism in the late eighties and nineties followed with the flourish of dot.com companies, where the workforce tended to become arrogant (like the backpackers who always know better than the natives in the country they are visiting). Now we are in a more preferable situation where no one can hide. Neither the workforce, nor the

organizations can hide. Everyone has to be open-minded and inclusive, or they will exclude themselves.

The naked traveller can be related to an open definition of organizational competency described by Vidar Lunde as "the collection and use of resources, which allows the organization to produce value creating activities…"[49] This opens up for diversity in how such competences work most efficiently together in a given context. Vidar refers to "the VRIO- framework", an acronym for: *V*alue, *R*are, *I*mitation, and *O*rganization. Those competences, which create value, are often rare and difficult to imitate, and therefore it requires a certain kind of organizing. The VRIO-framework emphasizes the importance of organizing, or how an organization can actualize the potential (competences) already present in the organization. Competences could be defined as: what the organizations *do* based on what it *can,* and vice versa.

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The American sociologist Richard Sennett is filled with the same melancholy as Bauman, when he telling the story about a baker and his son who work within the regime of "flexible capitalism." According to Sennett the generation gap between father and son is a gap illustrating a decrease in quality and authenticity in life moving towards a *Corrosion of Character*. Sennett, like Bauman is on the search for an immobile origin. However, Sennett finishes his book with a glimpse of optimism: "… if change occurs it happens on the ground, between persons speaking out of inner need, rather than through mass uprisings. What political programs follow from those inner needs, I simply don't know. But I do know a regime which provides human beings no deep reasons to care about one another cannot long preserve its legitimacy."[50]

We might read Sennett's ending as a hope that labor today might consist of something positive as well. If Sennett is right that the potential change happens on the ground i.e. from below, then it is a question whether the organizations and the workforce are willing to sacrifice something known in order to actualize the already existing potential of life. Are the organization and the workforce willing to give up *a part* of their lives (i.e. the longing of a lost time) and create *a new* (working and organizational) *life*? Is NNE willing to give up part of its life, i.e. all the good things about being a member of the Novo family? It will take courage and it might cause some sacrifices.

If we concentrate on Sennett's open ending, then the challenge is to locate the connections and possibilities for actualizing a better working life. To avoid that NNE's vision about being independent turns into a Utopia it must internalize the divergent and heterogeneous variations, forces and stories that it is mingled into. NNE does not yet know what it is capable of. Because of this, the work at hand can be read as an affirmative critique, which is open towards the unforeseeable and the immanent potential. What is NNE, what might it become? "It is as if the world [and NNE] is unmade and reconstructed on the basis of that set of thoughts, actions, and intuitions established on the individual and collective singularity that organize it through its desire and its power."[51] This opens up for a two-sided potential of labor: 1) a negative perspective based on the exploitation of the creativity; or, on the other side, 2) an affirmative perspective where labor might create new values and hereby become a counter-power to capitalism. Labor is a possible "process of valorization," not only in an economic sense but also in actualizing new forms of life. This is the challenge of the workforce today.

Quality

Located in the biotechnology and pharmaceutical industry, NNE deals with quality because their products are designed to help human illness. Every human life is a quality, or as Deleuze puts it: "Only human nature is qualificatory."[52]

The question of quality does not arise as something new within industrial manufacturing; especially the development of mechanical and electronic products has been subject to elaborate quality control procedures. The growing number of mass produced generic goods require a highly systematic handling of the products quality. At least if a company wishes to survive in a competitive *Darwinian* marketplace (Kotler). Besides quality, the market has become a battlefield of brand names, images, and logos all fighting to be heard. It seems that the organizations no longer can be separated from its communication, and within that screaming and noisy communication (cf. brand names, images, and logos) it becomes important not to lack any kind of authoritative blueprint of the organization, such as a quality stamp. Unlike machinery products, where it is apparently evident to the customer whether the product fails or not, it can be more difficult to tell when dealing with medical products, as it usually takes a certain amount of time before the results show.

NNE operates with a managing tool called QMS (Quality Management System), which is one of the tools tying the Novo Group together. All the companies within the Novo Group works with a triple accounting: economy, environment, and social responsibility. The purpose of the QMS is to secure and maintain a high quality within all three areas including the workforce.

In an obligatory QMS course NNE asks: "Would you give your child medicine that has not been authoritatively approved?" The question is rhetorical, but in a western world, where any symptom seems to be treated with a pill, it is important to have some sort of qualitative control. Since the rapid globalization of the market, especially the Japanese competition within technology field in the 1970s, the European and American markets have been forced to raise their quality standards. As a result, an international standard was launched in 1997 for quality control (The ISO 9000), which facilitates quality control as a standard acknowledged by 117 countries. The ISO 9000 defines quality as "the totality of features and characteristics of a product or service that bear on its ability to satisfy stated and implied needs." [53]

Within biotechnology and the pharmaceutical industry it is an art to maintain the high quality and thereby take care and show a true and earnest involvement in human life. In such a branch people tend to be more alert because of the fact that either the companies are gaining profit because they located a market opportunity within healthcare, or they are rather urged by the need to help; both approaches, i.e. the economically driven and the more altruistic, require research and development. At the same time, whether the motive of the issue is economical or altruistic does not change the fact that the product produced is helping people. Thus, if Novo Nordisk stopped its production, then it would be acting unethical.

I will concentrate on the facts being that it already operates on the market where it is trying to do its best (in both aspects) and by doing that it requires the best workforce within the consulting engineering companies designing and constructing their plants. This also means eliciting what is already productive and alive in NNE by creating new values and concepts which can create the future that NNE strives for. Furthermore, when speaking about organizations quality might be the notion to break down the classical distinction between an inside and an outside. Being in a constant state of organizing, NNE should be viewed as an open network that does not have one privileged entry or exit. Such organizing is a mixture of various strings that intersect at different places. Quality is the place of such intersections which brings meaning to NNE, its customers, and its stakeholders

in general. In the end, it is a matter of life, or at least our health and our well-being. It would be quite pathetic to state that NNE produces life; instead what it does is to secure the potential of life to become. Of course, NNE does not relate the QMS system with that kind of statement, but only understands the QMS with the purpose to develop, construct, produce, and maintain reliable services; to deliver solutions in respect for the environment; creating a good working environment, etc.

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The essence of quality is life, or *bio*. The *Encyclopaedia Britannica* informs us that *bio* means "life, course or way of living" (as distinct from *zoê* which is animal life and organic life); whereas technology is concerned "with the development and exploitation of machines in relations to the various needs of human beings". Biotechnology is the "practical application of discoveries in the biological science", and pharmacology "the branch of the medical science which relates to drugs, their preparation, uses, and effects; the science or theory of pharmacy", concerning with the art of preparing medicines and pharmacy.

In his book *Homo Sacer* the Italian philosopher Giorgio Agamben writes that the Greeks had two concepts for life: *zoê* and *bios*. *Zoê* is the simple fact of living common to all living beings (e.g. plants, animals, and humans), whereas *bios* is the form or way of living proper to an individual or group in general. Agamben wants to remind us that "the entry of zoê into the sphere of the polis – the politicization of bare life as such – constitutes the decisive event of modernity and signals a radical transformation of the political-philosophical categories of classical thought."[54] Western political thought excludes the bare life and thereby neglects the relation between politics and life. Agamben speaks of an exclusion of *zoê* in the *polis*, "almost as if politics were the place in which life had to transform itself into good life and in which what had to be politicized were always already bare life."[55] The question that Agamben states is: how is it possible to politicize the natural sweetness of *zoê*? Democracy transforms its own bare life (*zoê*) into a way of living (*bios*). Agamben's inquiry tries to locate the *zone of irreducible indistinction* between *zoê* and *bios*, outside and inside, exclusion and inclusion. The zone of irreducible indistinction must not be understood as the lowest common denominator; rather as a multiplicity of intersection with various singularities, remaining singularities. Therefore, it is a matter of quality, not quantity.

According to Agamben, life should not be separated from its form; a life cannot be distinct from its *form-of-life*. Life is not only a bare life but rather *a* form of life, which again tells us that life is a potential.[56] The products that NNE facilitates secure the *zoê,* the simple fact of living common to all living beings. However, the reason why some people need and want those products is that they (the customers) want the way of living proper to an individual or group (*bios*). The only way NNE, or any other company within the biotechnological and pharmaceutical industry, can open up for the zone of irreducible indistinction between life and different forms of life is by maintaining a high quality, since all that matters to both NNE and their customers is life. In other words, NNE cannot exclude by favoring different kinds of diseases before others, but only maintain the potential of life through the high quality….whatever form of life that may be.[57] In the same fashion, the young Marx always emphasized that the chief function of labor was the *"production of life,"* and therefore he understood labor as procreation.[58] Today the workforce has become producers of the social. It is a shift from the hegemonic position of the industrial working class focused on primitive accumulations, towards a social accumulation that produces life itself. "In the biopolitical sphere, life is made to work for production and production is made to work for life."[59] Agamben opens up for a fruitful alternative for how to understanding the *human being as a potential* which much of the HRM theory, has difficulties to grasp and actualize. The President of NNE says: "It is important that we create an organization where we are willing to listen to our customers and our employees, so that we gradually can improve. We believe, of course, that we are doing the best, but we can't be sure of that. That is why it is so important that new employees speak up because they arrive with fresh eyes and ideas."[60]

* * * *

Through problematization, experimentation, and transmutation NNE can become an even better organizations for the people to come and make them believe in the future. Therefore, the method of this work will also be pragmatic in the sense that it will focus on what NNE do when they succeed without, of course, neglecting the knowledge gained by evaluating mistakes. The approach is philosophical; the object is a business organization. As a philosopher one is *the always between*; therefore, what connects this work with NNE and vice versa may best be expressed in the words of Maurice Blanchot: "What keeps them separated, displacing both of them from presence…- is the story where she [NNE] attracts him and where there can be no presence except that which is expressed. – Presence that is always intact, only present through the detour of the story. – But what allows the story to unfold as the calm play of the story…- is this gap where they are both already

waiting, removed from presence…. – through forgetting. Waiting, a road taken by day and by night, is the way that leads from the event she awaits to the story where she awaits it, both of which are kept together by forgetting: the detour that he makes and where he remains, exposed to things when, neither hidden nor manifest, they return to the latent state, and the same applies to her, whether he likes it or not, in the relation he maintains with her, and the same applies to him in the relation she maintains with him."[61]

The quality of this work depends on the production initiated in the intersection with NNE. The intermingling lines at which the two meet are in the work at hand. Quality is not a thing. It is an event.

3. Immanence

Pop Art took the inside and put it outside, took the outside and put it inside.

- Andy Warhol, *POPism*

Difference as such

At *The Independent Exhibition* in New York in 1917 the French-American artist, Marcel Duchamp, introduced his now historic *Fontain*. Although, the Fontain was an ordinary urinal bought at the local plumber at Fifth Avenue, signed *R. Mutt 1917* with a black pen, the art piece would forever change the history of art.

The Fontain did not make it to the final exhibition since one of the curators thought of the idea as a simple imitation, a prank. Thus the actual Fontain physically disappeared; the urinal, as a fabulous concept, did not. We do not know whether Duchamp thought of the urinal as a prank by signing it R. Mutt ("R" is audible with "are", which today is common knowledge for every user of emails and cell phones). The question to ask is whether he meant himself or the artistic institution as the foolish one. History tells us it was the latter, manifested through a curator's judgement that was obviously very Platonic or idealistic in his opinion on art. The work of art that Duchamp had invented was easy to imitate because the so-called *original* Fontain was easy to copy. Equally important, was the fact that the copy was no less original than the *original* original. Apparently there no longer existed one unique original, but a multiplicity. The signature, *R. Mutt,* could be read separately but also as a possible connection to the piece, the institution, or both-and. That was in 1917! Was the signature itself a prank, was the art piece a prank, or was it the art institution, or was it perhaps all of them?

Eighty-two years later, in 1999 we mentioned how NNE exposed a new CVI as pirates would raise a flag. Is the creation of the Fontain like pirating, like raising yet another flag within the world of art? The challenge, when dealing with art and NNE, is not to enter or search for the essence of things (which is nowhere to be found anyway), but rather to develop concepts, so that we can speak about NNE and the Fontain's nature in a productive way. Nothing is deeper than adornment.

* * * *

Fredric Jameson illustrates the same schism through the difference between Vincent Van Gogh's painting of the peasant shoes, *A Pair of Boots,* and Andy Warhol's *Diamond Dust Shoes.* In Warhol's work Jameson claims that what is "most evident is the emergence of a new kind of flatness or depthlessness, a new kind of superficiality in the most literal sense." Warhol's work explicitly turns around the commodity fetishism and is just the beginning of the cultural expansion throughout the social realm, which also leads Jameson to state that everything in our social life "from economic value and state power to practices and to the very structure of the psyche itself …, have become cultural in some original and yet untheorized sense."[62]

There is no longer an outside as something distinctive from an inside; instead the outside must be distinguished from an exteriority, which is folded as an outside already being inside. The exteriority should be understood as a *force* which can connect with the already existing assumptions of what art is. After Duchamp's art becomes something else, something more. Gilles Deleuze states that forces operates "in a different space to that of forms, the space of the Outside, where the relation is precisely a 'non-relation', the place a 'non-place', and history of emergence."[63] Therefore, if each art institution is a constellation of concepts or compounds of affects, e.g. the Fontain, then the outside is the mixture of forces that bursts through and animates exteriority. The affects of the outside are separated from the art institution; however none of them can do without each other. Nonetheless they can never become identical.

Jameson refers to Heidegger's text *Der Ursprung des Kunstwerks,* where Van Gogh's painting is the disclosure of *what* the pair of peasant shoes really *is* in truth (cf. "*the silent call of the earth*"). This entity emerges into the unconcealment (Greek, *alétheia*) of its being. Van Gogh's painting illustrates a longing for an original life (the earth as an origin or *Heimat* in Heidegger's terms), a longing overturned by Warhol's flow of images, where *no* perception can be recognized as privileged or original, but mere as one image among others. A flow of becoming. This difference in paintings also indicates an affective difference in thinking.

* * * *

The French philosophy of the sixties, with work by Foucault and Deleuze or any other *les grands maîtres,* puts forward the concept of *difference.* Difference was described as a concept which should not only be understood as a mere distinction between two opposites such as: black versus white, or young versus old, or inside versus outside. Rather, the challenge for the coming global society was to manage a hybrid of *different* identities. Today some critics and some sociologist (e.g. Bauman and Sennett) believe that the processes of globalization only result in *homogenization,* e.g. how the American pop culture (represented by Hollywood and Coca Cola) destroys the differences. That, of course, is to attribute the can of Coke with far too much homogenizing power. However, the process of globalization might not only be reduced to a well-defined distinction between system/environment, where the system slowly will reduce the environment towards the same as what the system represents. Also it *heterogenizes,* i.e., it creates new differences, or it resurrects old differences. This indicates that the world cannot be viewed as homogeneous; instead we have a differently differentiated world. Duchamp, for example, illustrated that the art institution could be differently differentiated. The Coke can might just as well as Duchamp's Fontain open up for new beverages produced locally; also we could point out that Duchamp's work was powerless against the judgement of the curators, but, on the other hand, the work was powerful in a much broader perspective.

I will try to clarify more thoroughly what I mean by differences and similarities.

* * * *

The symptoms of the process of globalization that we have experienced the last 20-30 years are often labelled as Postmodernism, which – in general - favors the process over being. What is of importance when dealing with the processes is that just stating that everything is a process or in movement does neither produce nor tell us anything. Still it is important to realize and acknowledge *the point of departure* which might best be exemplified by drawing an analogy to a Bedouin camp. The Bedouins have, like every human being, always been travelling. They are wandering; they are nomads.

The Bedouins used to travel during the more cool nights across the Sinai desert by using the stars for orientation. During the day they would camp and try to avoid the burning sun. When the sun sets, they would leave their camp behind, and that specific camp would be a point of departure

because when they take off, they do not know at which place they will be stopping. This is a simple example of a process acknowledging the point of departure. These points of departure are important because their existence tell us that not every point of departure can be true. The Bedouins are always aware of the here and now as useful elements in their future journey. In some respect the Bedouins produce their own culture by making the future more important than the past, which only can be done by being sensitive and attentive in the present. It would be a romantic mistake not to acknowledge that most of the Bedouins (except of those Bedouins working in the tourist-industry) have travelled into the future as well. Today they rather use jeeps than camels, compass than stars for navigation, and so forth. They are not primitive or barbaric with huge swords between their teeth's like the tales of *Arabian Nights*. What is the real nature of the Bedouins? Such a question implies that an original nature of being a Bedouin exists. However, if natural equals old fashioned and regressive, then natural (read: a well-defined research program or school) is too rigid to acknowledge that there is no privileged Bedouin, only a bias which implies so. A Bedouin, who does not travel at night and therefore does not fit the general assumptions, is he not a Bedouin? Of course not. The form of the world is always in trans*formation*, and if we hope to acquire any in*formation* through research, the researcher must be in transformation. The past and the present becomes a *zone of indistinction* for the Bedouins. The Bedouin, like everyone else, lives in a mixture of relations; they too have evolved as becoming a subject of their relations, of the forces that affect them. This work is also placed in a zone of indistinction, because when we move beyond what we cannot speak about then we cannot refer to well-defined categories, but instead we must try to grasp the complexities as we follow it along.

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The process of globalization today can, of course, lead to severe forms of exploitations and new forms of sufferings in labor and life. Nevertheless, the process can, at the same time, provide the potential for new forms of liberation in labor and life. In this respect research has become two-sided: (1) one has to resist the elements of control and exploitations, but also we should not limit ourselves only to respond against something; instead (2) one has to grasp and affirm the potential and create new forms of life, new mechanisms for liberation. The Bedouins did not just reproduce their ancestor's traits and forms of life. One should not look at the Bedouins as a system of population such as Bedouins versus Egyptians, a system which first has to operate and continue its operation (i.e. repeat the same) before it is able to use the difference internally produced as a

distinction. Such an approach would distinguish between difference and distinction; this is normally done in order for the observer to distinguish himself from what he is observing. However, nothing is either black or white, which does not mean that everything necessarily has to be grey and without character. The Bedouins are still Bedouins, although they live differently from their ancestors. They have gradually expanded new ways of being a Bedouin by including elements from their surroundings. They have not limited themselves as being only a respond to Egyptians; rather they have actualized themselves as another form of life within the Egyptians. Similar, the artist Duchamp did not limit his productivity to a simple response; instead he opened up for new ways of becoming an artist.

It is important to acknowledge that both similarities and differences exist. Everything is not different, just as everything is not the same. The latter is what causes many organizational theorists to end up proposing holism, i.e., that everything is equally good, that the employee should be a whole individual, as the ideal. I do not think that man is holistic, nor organizations; instead man and organizations have some similarities and differences. The point is that we should be careful not to reduce everything to the same, e.g. the same value or potential, a holistic sameness, since it is through the tension of differences that man and organizations can enrich each other. An employee is not a so-called whole individual but consists of many dissimilar ingredients. *Similar,* the organization consists of dissimilar elements, employees and parts. *It is the differences that enrich each of them differently.* By this I mean nothing else that the difference forces of the outside enrich each person differently, which is also the reason why we should be cautious to make hasty assumptions based on experiences someone experienced differently.

Holism is not interested in differences but in similarities which might be seen as a reaction to the changes that the modernization caused. The succession of economic paradigm in the dominant capitalist countries since the Middle Ages are normally viewed in three distinct moments: 1) a paradigm in which agriculture and the extraction of raw materials dominated the economy, 2) a paradigm in which the industry occupied the privileged positions, and 3) our current paradigm in which services, information and communication dominate the production.

The passage from the industrial modernization towards the informational economy has for many made the world appear extremely complex for which reason some tend to favor holism as a longing for something known and recognizable. The idea of holism is closely related to and initiated as a

response to the opposite idea, the idea that everything is different. It is in-between these two extremities that we find a positive or *affirmative ontology* which underlines that the world consists of different similarities and similar differences between different levels in the world – differently differentiated. For example, when Michael Hardt and Antonio Negri claim that today we are in a permanent state of war and that war has become a "regime of biopower, that is, a form of rule aimed not only at controlling the population but producing and reproducing all aspects of social life,"[64] then we might draw similarities between war and labor. Today, in the western capitalistic countries, we are also in a permanent state of work, which also produces and reproduces all aspects of social life. It is not the same but there are similarities, and it is the differences and the similarities which bring us new experiences.

The example with the artist Marcel Duchamp and the Bedouins were used to emphasize that the researcher should be very sensitive and not operate with a bias; otherwise we might exclude a fabulous piece of art from being exhibited or reduce the Bedouins to one naïve and prejudiced definition. In an interview with Michel Foucault, Deleuze gives his explanation of the relationship between theory and practice: "Practise is a set of relays from one theoretical point to another; theory is a relay from one practice to another. No theory can develop without eventually encountering a wall, a practice is necessary for piercing this wall"[65] Michael Hardt unfolds the argument further by stating: "Without theory there is no terrain on which practice can arise, just as inversely, without practice, there is no terrain for theory. Each provides the conditions for the existence and development of the other."[66] We can only develop a theory through practice and only qualify our approach towards practice through theory. Theory and practice remain autonomous and equal. There is no synthesis of theory and practice, and no priority between the two; both are necessary for a complete description.

Immaterial Labor

Now that we have articulated the basic understanding of the relationship between practice and theory, we can return to Andy Warhol and Van Gogh once more and reconsider the strength in Jameson's claim that everything has become cultural. If that is true, then it means that nothing is natural anymore. There is no outside. The notion of culture already presupposes something cultivated (i.e. nature). Maybe the distinction between nature and culture is outdated; natural as

something 'not made,' which grows by itself into whatever it may become, makes no sense any more. To illustrate this point, Søren Kierkegaard writes: "the deep Nature never forgets itself, and will never become Other than what they were."[67] Each Being is singular as a multiplicity; each Being is always expressed everywhere in the same voice only different. "Everywhere everything is just as it is here, identical in every way to what one can see ordinary on the terraqueous globe. Except that the degrees of grandeur and beauty change," as Serres points out.

When Marx talked about labor, he was referring to the transformation of nature into products; but in the informational economy we fabricate our own nature. We even produce without transforming nature, i.e. *immaterial labor,* which first and foremost produces social relationships of innovation, production and consumption. The word *nature's* etymology can be traced back to the Greek concept, *physis,* which comes from *phyein* (to grow out of, to appear by itself like the deeper nature Kierkegaard mentioned). It is obvious that production today is more than a transformation of nature; the word nature has lost its meaning. In other words, is the fabrication of nature *natural?* Is the cultivation of nature a normal (and natural) progress in the evolution of mankind? Is evolution necessarily an evolution for the better, and who is to decide what better is? From whence does one get the right to issue what "must" be of value? Andy Warhol illustrated that there is no longer one original but many. Is the original Mao Zedong pink, red or blue, or is he all of them? Perhaps we could bring this understanding with us into the sphere of labor, saying that labor as such is value-less since it creates many different values. There is no original reason for people to work, but several. Different people choose to insert themselves within open networks that constantly change. To emphasize this I can refer to four comments from four different trainees in NNE and their reasons for applying to and working in NNE: 1) "NNE has a good reputation that I want to be a part of;" 2) "NNE is an international organization and I want to go abroad;" 3) "I heard about the position from someone I knew working in NNE that it is a very autonomous organization, and I like that;" and 4) "I wasn't quite sure what to do after I finished my studies, so when I saw that NNE recruited trainees I thought this might be worth trying."[68]

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That different people work for different reasons and find different jobs interesting is not a new discovery. Combined with some of the challenges facing the western capitalistic world such as the demographic and socio-economic factors, the ongoing movement of labor from the primary to the

tertiary sector we might need to handle these idiosyncrasies better than today. To mention some of the factors:[69]

1. The "professional elite" of the workforce might soon become the proletariat, as higher education has become more and more common. Emphasizing this point is the fact that in 1900 there were only 1 engineer per 225 blue collar workers, 1 engineer per 62 in 1950, and 1 per 8 in 2002.

2. Globalization.

3. Rising demand for intellectual labor resolved of higher level of education.

4. The lines between work and home are becoming blurred as people have the opportunity to work at home, or elsewhere is becoming the norm.

5. Fewer babies are being born in the western world. In 1975 there were 72.071 newborns in Denmark and between 1980 and 1988 the average rate dropped to 54.420 babies; this mean that there will be approximately 20.000 less potential candidates in the mid-twenties in 2005 and the years to follow. At the same time, the post-war generation are soon to retire.

6. Technological advancements in recent times have created a new demographic within itself, as more and more people become computer literate.

According to the statistics there is no ready-made information about what might happen when speaking about labor, or how we should think about labor. The potential of labor is not something transcendent; it is constituted in the process, immanent. In other words, labor and life intermingles, so that labor produces and reproduces all aspects of life, and vice versa. Labor has become a social praxis underlining that different social praxis's can produce value for the labor market. In addition, NNE explicitly says that "a job is never just a job." The President of NNE supplements this notion, when he addressing 25 new employees says: "You're all placed in different stages in your life, and therefore you probably value different things which we will try to meet."[70] The immanence of becoming a working human being is one element of life following along many other elements. Labor as such is value-less since it can consist of many different values depending on each person's preference. Virginia Woolf writes: "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo surrounding us from the beginning of consciousness to the end."[71] Labor has become social and covers all facets of life; it is not necessarily symmetrically arranged on a hierarchical stairway of career.

It is, therefore, my thesis that we need new concepts in order to grasp the intimate relation between the workforce and the organization. Concepts which can reach the moveable (and artificial) relations between: working life and private life; between leadership and workforce; the worker's concern for his CV, desire for freedom, and the organization; between practices and poesies. Also, we could mention the relations between ethical, social, aesthetical and environmental concerns and a more narrow capitalistic focus (these, should not be understood as the only possible moveable relations). In traditional manual labor these distinctions still operate. However, the theory of HRM, which mainly emerged with labor becoming more immaterial, still operates with these distinctions. For example, HRM refers to a specific rule of conduct when one has to articulate the right motive for doing something, "one *has to* express oneself, one *has to* speak, communicate, cooperate."[72] Such kind of motivation can be described as "goal-directed behaviour," which suggests that "motivation is initiated by conscious and unconscious recognition of unsatisfied needs." The motivation of the workforce outlines a "behaviour pathway" by which "it is expected will achieve the goals."[73]

In opposition, in the era of immaterial labor it seems like one is always at work. Labor and existence has become a zone of indistinction. Based on this assumption HRM must establish a relation with what is outside, i.e. the nonrelational where labor and existence pass through one another. It is precisely this zone of indistinction that most HRM-theory has neglected. The problem is that the old regime of doing HR facilitates an antagonism between cooperation and hierarchy, between the autonomy of the worker and heteronomy of the organization. Through labor it ought to be possible for the workforce to achieve constructive moments of joy and creation. At least this should be the future worth creating when speaking about work, and for this reason we need to revitalize the theory of HRM. To exemplify this we could describe the encounters of labor in NNE. The encounter is the various situations, forces and relations that supplements what NNE is (becoming), which we do not know beforehand. Instead we must trace the encounters and relations that its workforce, its candidates, its customers, the market, the politics, etc. constitute. What the different encounters might constitute is a void or a break specific to the knowledge of HRM. In other words, it is in this zone of indistinction or the process of indiscernibility, e.g. between working life and private life, that HRM in its singularity finds itself constituted.

Affective Labor

The entire character of labor is undergoing a radical change; I will describe this change further by turning to art once again. Marcel Duchamp chose an ordinary object from our daily life. He transformed that object into art and thereby he transmuted art away from *ars* (Greek; ability, competence) towards a creation of percepts and affects. Duchamp's Fontain was the birth of *conceptual art*, where the essential part of the work is the concept invented and not the actual piece of work. Ever since the exhibition in New York there have been several reverberations of more or less successful attempts toward conceptual art. Duchamp called his selection of daily objects and their transmutation into art *ready-mades*; the urinal was already made. He just chose the artistic context instead of the lavatory. He changed the content of what would normally appear within the context of art. By doing so, Duchamp changed the way art - both institutions and artists - looked upon themselves. He created a new mode of artistic existence. Duchamp's work became *operative* art because the urinal did not represent a urinal; instead it actually was a urinal. Hereby the work was not only thematic but also it *acted*, it carried different events into effect by being a tactile urinal that one normally would piss in. In each urinal (i.e. unity) there is a multiplicity. Similar, Lazzarato emphasizes that immaterial labor constitutes itself in immediately collective forms that exist in open networks. He writes: "*Reception is thus, from this point of view, a creative art* and an integrative part of the product."[74] Just as the audience has to connect with the urinal, workers have to connect with the organization, "linking business and organization" – the audience and the workers try to control and subordinate the piece or the job at hand to their own values. Employees at NNE say: "For me it is crucial that I have the room to act freely…that I feel a certain amount of independence… that I can see myself grow in this job."[75] The process of labor (or the piece of art) immediately becomes the process of valorization. "*Reception is thus, from this point of view, a creative art*" writes Lazzarato and continues: "The creative and innovative elements are tightly linked to the values that only the forms of life produce."[76] Creativity and innovation is a social process. "Those who wait for inspiration will never produce anything but wind, both of which are aerophagic. Everything always comes from work, including the gift of the idea that arrives,"[77] writes Serres.

The examples from Warhol and Duchamp have illustrated that when we think about art we should avoid limiting ourselves by only using known categorizes. Similar, when we think about labor, we should avoid thinking within limiting universal, holistic or global categories; only in a local context can a direction be defined, can new knowledge emerge. Serres writes: "The explicit thesis of the plurality of worlds gives added coherence to this distinction between global, the local, the whole, the

part. Better still, our reading is thoroughly borne out by the double affirmation that there can be no privileged direction, yet that we can still outline a single schema for the fall: it is a laminar flow, in particular vertical."[78]

Such schema is nothing but an open network, or better, it is an open process of creation describing various elements' relationship to one another. In the beginning of his career Andy Warhol worked with advertising, he was doing something specific. Later when he stopped doing, he started producing. By making pictures of Campbell's soup cans, Mao Zedong and Marilyn Monroe, Warhol produced the possible connection that Mao and Monroe is just a real as Campbell tomato soup cans, that all of them can be digested, bought, treasured. He constantly produced the same things in new ways and forms. The work of Warhol consists of points and traits, which reciprocal define each other. It is similar with labor; labor can appear in many ways and forms. A trait is only the connection between two points, i.e. between one organization and the other; between one employee and the other. An organization, on the other hand, has to be understood as an intersection between two or more traits, e.g. the many entrances and the exits of employees. Neither the points nor the traits are stated beforehand; similar as no traits (i.e. practice) or point (i.e. theory) can have priority over the other. This analysis tell us that the values of each employee are put to work, *and* that the fruitful relations, that the organization facilitate, open up for new forms of working life as being the source of innovation. We might ask: what is the value of values when the conditions of labor have changed? It is important not to fall into relativism when speaking about values, since no one can act as if nothing had more value than something else. We have values and our actions carry and produce values. The value of values is linked to a *variability* of life forms for which reason values only express minor nuances such as: I like vanilla ice-cream more/less than strawberry. The values are put into work in a specific context, in a specific organization. In this respect ethics becomes practical and not something normative. The values of immaterial labor are linked to the values that only the modes of existence produce; therefore, we should be cautious with rigid distinctions, e.g. private versus working-life. Each point or organization is only one element or one thesis towards an empirical field, and each trait or employee is a necessity, i.e., an act or a relation. Such a trait can be viewed as an action, a way of creating a future, a way of producing values. Now we can understand the points as elements, or even as the workforce in an open network, which constantly create the traits of those elements' relations.

* * * *

To sum up: The difference between the work of Van Gogh and Andy Warhol marks the difference between creations as a theological plane, and *creations as a plane of composition.* The theological plane, or what we may call the organisation from above e.g., designed in the mind of God undertakes a transmutation toward Warhol's minor differences in his series of images, e.g. the images of the world's most famous blonde, Marilyn Monroe. In this book we stick with the blonde, not only because it is more fun, but also because behind each blonde, there is yet another…It becomes a matter of the *effects* produced and not which hair color to represent.

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Why Warhol? Because he talked about things in a way no one else had, and hereby he composed a new ground for art and thought. Most of his images are either people doing ordinary things such as working, eating, sleeping, or they present us with a well-known persons such as Marilyn Monroe, Mao, himself. By doing this he made the ordinary look erotic, absurd and interesting. At the same time his art never became moralist or arrogant, as he says: "An artist can slice a salami, too! Why do people think artists are special? It's just another job."[79] Warhol saw beauty in the trivial, he saw a potential. He did not see any better than anyone else, only the same differently. This work tries to see the beauty in labor where others see decay. It is a different story, not necessarily better, just different.

4. A Rhapsody of Seduction, Conquest and Discovery

What sort of stranger is there within the philosopher with his look of returning from the land of the dead? *The role of conceptual personae is to show thought's territories, its absolute deterritorializations and reterritorializations.* Conceptual personae are thinkers, solely thinkers, and their personalized features are closely linked to the diagrammatic features of thought of the intensive features of concepts. A particular conceptual persona, who perhaps did not exist before us, thinks in us.

Gilles Deleuze & Félix Guattari, *What Is Philosophy?*

The works of the Norwegian author Jan Kjærstad have everything to do with the passage that always occurs in the middle. Through letters and words stories actualize potentials leaving the trivial behind. The passage takes places *in-between* the trivial and the imaginary inventing new modes of existence or new forms of life. As a writer, Kjærstad pursues, he maintains and produces connections because he believes that one knows nothing if not gained in movement. Such writing is in many ways comparable with a practical philosopher par excellence: to know language one must test it, try things out, experiment. Wandering in the passage between the real and the possible involves the risk of errors, but the work of a philosopher establishes a ground that will discover local inventions to be actualized. The virtual, which is real but not yet actualized, is immanent in the passage and it is only through experiments that the virtual can be actualized.

Literature, therefore, can create a concept that "is real without being actual, ideal without being abstract."[80] A concept can make us aware of new variations and unknown resonances; it brings forth an event that surveys us. Such a concept could be a *conceptual persona,* who thinks in us as Deleuze and Guattari write. For example, in Kjærstad's trilogy:[81] *The Seducer, The Conqueror,* and *The Discoverer,* the protagonist *Jonas Wergeland* is a conceptual personae of Kjærstad. When Wergeland seduces, conquers and discovers he, a conceptual personae, cannot be reduced to a specific seducer in a particular language or country (i.e. Norway). Also he cannot be reduced to Jan Kjærstad. Wergeland is not a copy of Kjærstad; instead he is a virtuality designating the power of producing various effects. Remarkably Wergeland is a thinker who makes the whole language seductive issued from a process of seduction, conquest and discovery. Similar to NNE Wergeland is what he does; none of them can be labelled or kept hidden in Madame Tussauds Museum of representation.

A note about the relation between NNE and Wergeland: Earlier I described how theory and practice remain autonomous and equal (Part 3: Immanence, Difference as such). In other words, there is no synthesis of theory and practice and no priority between the two; both are necessary for a complete description. This has also to do with the fact that this work does not rely on a meta-language in which I will account some theories more accurate than others. It is also in this respect that the conceptual personae, Jonas Wergeland, should be understood, because he produces different ways of understanding seduction, conquest and discovery which I will try to refer to NNE. Neither Wergeland nor NNE is more authoritative than the other. When I read the signs of NNE then I produce meaning by relating it to literature, film and philosophy through which I produce another text about NNE. However, I can only make a reference between NNE and Wergeland if there is a relation between the two. Both NNE and Wergeland must produce the same: Seduction, conquest and discovery - although they do it differently. Philosophy speaks in a polyphonic voice about the same, or a univocal voice about a multiplicity. Therefore, this is a different story. Some of the experience or knowledge we will gain in this work might correspond with what we already know, but some might create something different. It is a matter of style. Not style in the sense of whether it is true or not, but by investigating the way or mode in which Wergeland and NNE articulate seduction, conquest and discovery. The criterion for such relations is to be aware of the possible constraints between NNE and Wergeland, just as one should be aware of the productive relations. Both NNE and Wergeland deterritorialize or transform each other and at the same time they reterritorializes in this work.

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To paraphrase Deleuze and Guattari we may ask: What is this thought that can only seduce? Jonas Wergeland studies various subjects, but only as far as the subjects open up for something else, i.e., if the subjects appear with extraordinary forces that affects him. When he later becomes a famous TV-documentarist his mind really expands. As a conceptual personae his thoughts connect with the extraordinary thoughts of deceased. He begins to travel both in times and in space; there "are no longer empirical, psychological, and social determinations, still less abstractions, but intercessors, crystals, or seeds of thought."[82] As a conceptual personae Wergeland can connect with existential modes of history and religion, but only insofar that he can transform them into features of the conceptual personae. Wergeland, for example, travels round the world and realizes that his penis is

resembled in the holy mosque, which symbolizes a repressed or very fertile religion, e.g. the minaret as a phallus and the dome as the female breast. His aunt later tells him that some people like to kiss the black stone in Kabaa, Mecca, and yet others like to kiss stones in other shapes than that of the Kabaa. All these stories are important in the development of the Jonas Wergeland; he picks up the dynamic of religion which turns him into a spiritual seducer. Similar, Wergeland gradually becomes more aware that things might not necessarily be what they seem. When portraying famous deceased persons he becomes that person, when he makes love to a woman he becomes a woman. Hereby one does not necessarily have to accept everything as true; however, one must accept it as a *transversal necessity*. Wergelands does not ask what the sense of the world is, what the sense of the women are, what the sense of the people he portrays is. Instead he asks *how does it/ they function*. Following Deleuze and Guattari's statement that serves as an epigraph to this chapter, we can now understand what is meant with the role of the conceptual personae as someone who shows the territories of thought, its absolute deterritorialization and reterritorialization.

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Wergeland's thoughts do not refer to specific territory, i.e. a norm or a law. His thoughts do not represent the already known, instead he deterritorializes and reterritorializes. This is done through the continuous dismantling of his existence, for example, when Jonas Hansen becomes Jonas Wergeland he also pursues a constant deterritorialization, he has many female acquaintances, he has many shifting interests of study, he uses many different quotes, he travels to many different countries which *in toto* makes it difficult to tell who Wergeland really is. He is many becoming more. In the film *Fight Club,* directed by David Finch, we witness the same deterritorializing process when the protagonist escapes the controlling and demanding consumerist lifestyle by becoming Tyler Durden. This escape is not a reproduction of any psychological or aesthetic figure that can set him free, but "the production of a continuum of intensities in a nonparallel and asymmetrical evolution where the man no less becomes an ape than the ape becomes a man. The act of becoming is ... a plus-value, but never a reproduction or an imitation."[83] Tyler Durden escapes when he gradually transforms (i.e. the blowing up of his IKEA department, by beating himself up, by getting dismissed for the lack of proper appearance, etc.) into himself as someone else. Both Tyler Durden and Jonas Wergeland become Bedouins in relation to their own Western norms when they wander in the direction of new intensities, new forms of life.

<center>* * * *</center>

Kjærstad calls his own literature *unclean,* which refers to a non-normative literature making only one point: presenting the opportunities of human life.[84] It is about breaking the conformity and its restraining rules; it is about having the courage to think differently. Between sense and sensibility a literary zone emerges mingling various areas or elements together, i.e. an unclean *metamorphism.* This work at hand may not be as "unclean" as Kjærstad's work; albeit it is inspired by it, but only as long as it can produce something on its own. Also, the reason why Kjærstad appears in the beginning of a work primarily orientated in the area of philosophy and the social science is due to the fact that this work takes place in the passage between science and the humanities. Jonas Wergeland will be a central organizer in the following pages as a conceptual personae, and for this reason it would be a mistake to read Wergeland as an aesthetical or psychological type or figure.

Jan Kjærstad's trilogy should not be read as a novel of formation, a *Bildungsroman,* although it consists of elements hereof. The novels, of course, deal with Jones Wergeland's life, his growth from childhood to maturity. The trilogy does not cover all the classical elements of a *Bildungsroman* although Wergeland undergoes a transformation from ignorance towards knowledge. Instead, I believe that the work should be seen as an open whole, it does not really begin or end – it *takes* place. After reading the three biographies about Jonas Wergeland it is still difficult to figure out who he really is. The life of Jonas Wergeland cannot be reduced to one original modus. Instead a life is what continually is created. Each biography tells us that what happened also could have happened differently: we never know what really happened. Those who describe a person must become that person who, as a result, both transforms the person who describes and the person described. In fact, the trilogy can be read as a continuously repetition of difference. Wergeland repeats the difference when he portrays the life and thoughts of deceased persons. Similar, the three biographers repeat the difference when they portray the life of Jonas Wergeland. This indicates that difference is an object of *affirmation; "*that affirmation itself is multiple; that it is creation but also that it must be created, as affirming difference, as being difference in itself. It is not the negative which is the motor. Rather, there are positive differential elements which determine the genesis of both the affirmation and the difference affirmed."[85]

A *Bildungsroman* is a novel dealing with the development of a young man, an apprenticeship novel. In Merriam-Websters Collegiate Dictionary the Bildungsroman is described as "a novel dealing with the education and development of its protagonist."[86] As a genre, the Bildungsroman has its roots in Germany and emerged as a description of Goethe's novel *Wilhelm Meisters Lehrjahre.* This was the

first Bildungsroman published between 1794 and 1796. The German word "Lehrjahre" can be translated into "apprenticeship." The main difference between a *Bildungsroman* and the trilogy is that the former, as a representation, only has a single center, i.e., the life of the person; it mediates everything, but mobilizes and moves nothing. The trilogy, on the other hand, implies a plurality of centers, a tangle point of views, i.e., *a life*.[87] A life as a pure virtuality is that which can capture or *conquer* all values, a life which can actualize anything. As a conceptual personae Jonas Wergeland is nothing but a prostitute of the thoughts that comes on to him such as seduction, conquering and discovering.

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Let us go back and start again from the basic elements of doing research, especially research which has to connect with a specific empirical field and Kjærstad. Research is matter of approach which not only is a methodological problem, but also merely caused by the fact that one cannot make a distinction. What is of importance and what is of less importance has become blurred. Instead, one has to include or absorb everything. But how does one include everything that is going on in an organization? Here it is important to emphasize that everything is already present everywhere only waiting to come into life. In *The History of Sexuality,* Michel Foucault describes power as being everywhere; "not because it embraces everything, but because it comes from everywhere."[88] It is the same with literature or any other empirical field; everything is folded, not as a totality but, rather as a multiplicity of immanent relations within the empirical field, waiting to be unfolded. Maurice Blanchot writes in *The Infinite Conservation:* "When commentators have not yet imposed their reign (as, for example, at the time of the epic), this work of redoubling is accomplished within the work itself and we have the rhapsodic mode of composition; that perpetual repetition from episode to episode, an interminable amplification of the same unfolding in place, which makes each rhapsode neither a faithful reproducer nor immobile researcher but the one who carries the repetition forward and, by means of repetition, fills in or widens the gap, opens and closes the fissures by new peripeteia, and finally, by dint of filling the poem out, distends it to the point of volatilization."[89]

Doing philosophy, I believe, is a repetitious work. Philosophy, however, does not repeat the same; instead it tries to repeat the difference which makes a thought possible. The difference is a force which might bring sense to areas which before where dim or simply expanding areas and bringing dimness to what we thought was clear. For this reason Blanchot speaks about "redoubling." If one

challenges the illusions and prejudices, things might carry the potential to become different. This also underlines the difficulties of thinking an origin because it only exists as a virtual field of possibilities. The noun *rhapsody* means creation, arrangement, poetry or writing which tells us that Wergeland is the arrangement or the conceptual personae of all three concepts: seduction, conquering and discovering. Wergeland drifts in-between the three concepts for which reason we cannot find a meta-language, a position from which we could evaluate his behavior. Philosophy invents modes of existence or possibilities of life, which can only be "invented on a plane of immanence."[90] The plane of immanence is a distinct plane instituted by the creation of a concept. In other words, the plane of immanence does not exist outside philosophy. By making a section of chaos or the virtual, the plane of immanence requires a creation of concepts. Philosophy is not so much to think "*THE* plane of immanence as to show that it is there, unthought in every plane, and to think it in this way as the outside and inside of thought, as the not-external outside and the not-internal inside – that which cannot be thought and yet must be thought, which was thought once,"[91] as Wergeland shows the possibilities of the impossible.

<p style="text-align:center">∗ ∗ ∗ ∗</p>

This book at hand is composed around three concepts: seduction, conquest, and discovery. These concepts can be understood as Foucault's *dispotif* or deployment or as Deleuze and Guattari's concept, assemblage. An assemblage is an agglomeration of heterogeneous elements and various factors of subjectification, i.e. a rhapsody. The three concepts work both as a lens that I am looking through, but primarily as an assemblage when extracting the intensity, which emerges when looking through the glass of seduction, conquest and discovery. The three concepts, however, should not be considered as classifying boxes operating within the process of organizing in which each act is related. The concept has more in common with poles around which intensity emerges and fluctuates. The concepts do not remain static like a roadmap since each approach invents itself. Therefore, the three concepts can be understood as a principle for organizing the work as well as what institutes the empirical field.

Another relevant issue for using three concepts to organize the work is due to the fact that the empirical field for this work is a business organization. Such an organization moves with extremely high speed. Not only does the organization change, e.g. new organizational diagram, new leaders, new market areas, etc., but more importantly, the speed seems to increase with the duration of the

study. Unlike many simplistic assumptions, the complexity does not appear to be moving towards evident clarity. Or to put it short: the complexity increases the more you study an organization. At times it would have been nice just to close down all of my senses and walk away, but this is only done in matters of finding out that I was not walking away, only walking along in another pace. Complexity, therefore, is not a problem in itself because the more complex the empirical field is, the more necessary will the organizational and philosophical points become. This is referring back to the fact that everything is always and already present everywhere, which means that the more you exclude and narrow your focus beforehand, the less you will actually understand. For instance, instead of using the concept of seduction as a frame, I could have chosen to look at how an organization brands itself, i.e. how it communicates to customers, to candidates, to the potential workforce, etc. But without anticipating the work, I believe that such elements will be parts of an assemblage organized through seduction. The use of concepts also accents that an organization never is a closed entity; rather an organization is a symbol for the continuous process of organizing which works like a machine connecting and cutting ad infinitum.

In other words, an organization can never be as well-defined as the word "organization" implies due to the fact that an organization always organizes, i.e. it is unformed or amorphous. The organizations that will last on the market are always "organizing," as not all organizations keep metamorphosing, they simply remain stale, they close down.

* * * *

By doing research, it is difficult not to collide more severely with something and less severely with something else. Perhaps such weak collisions are either caused by ignorance, or hopefully only caused by the span of time in which one can conduct such studies (there is always someone telling you when the deadline is!). The first aspect is a problem often caused by reducing the empirical field before one even has had the pleasure of tasting its richness. The latter aspect is what is meant when stating that every research or writing in general only is a part of a process. In order not to reduce or exclude elements of the empirical beforehand, I focus on how NNE (or organizations in general) functions when it attracts qualified labor. What is this organization that can only seduce, conquer and discover? This is not research which engages in seduction; rather it is thought (i.e. seduction, conquering and discovering) that requires the researcher to be seductive, conquering and discovering in order to become seductive, conquering and discovering in another form. This happens when the

conceptual personae thinks in me, when I feel the intensive features of the concepts and when I can draw a new cartography for labor, i.e. present diagrammatic feature based on the intensive ordinates that the three concepts create. Philosophy presents three elements, Deleuze and Guattari write, each of which fits the other two but must nevertheless be considered in itself: "*the prephilosophical plane it must lay out (immanence), the personae it must invent and bring to life (insistence), and the philosophical concepts it must create (consistency).* Laying out, inventing, and creating constitute the philosophical trinity – diagrammatic, personalistic, and intensive features."[92]

Looking through the three glasses I know that many different aspects, energies or elements will be included. Some of these heterogeneous elements might not vary with significance, but despite the repetitious tendencies, it will guide one towards areas which are not yet actualized despite the potential being already there. After all "tendency is futureness: pure futurity."[93] There is a futurity that is contemporary with the pasts present. The empirical field is in a state of invention; it is always virtual as pure potential.

* * * *

The literature of Kjærstad is pure becoming. He never moves straight from point A to B, simply because that would leave too much out in the passage. He may not even begin with A but anywhere else. The only thing that he for certain does is that he begins; begin everywhere, anywhere. This is also where we are now, in the beginning, trying to leave nothing out, but at the same time making sure that some readers actually will continue. The next pages are a tapestry or rhapsody weaving together elements from a variety of sources including philosophy, organization and management theories, literature and film.

Part One: Seduction

Introduction

> Let me tell you a different story. I am not sure whether it is possible after all that has been written and said, but let me try anyway. For long I have been complaining, that I admit; I have postponed again and again. But I have to do it. And not only do it for the sake of my own. Being completely aware that it sounds provocative and offensively ambitious, I will say it clearly: I also do it for the sake of Norway.
>
> — Jan Kjærstad, *The Seducer*

The world is wrapped in a seducing force. Traditionally seduction was what brought us from the dance floor towards the bedroom, and one could only call himself a true seducer if he had been sweating between the soft thighs of a woman. Today things have changed. Seduction is everywhere. It has become a general phenomenon. We see it at the marketplace, in politics, in organizations, in management, in parenting; we see seduction at schools and in sports. Although seduction is everywhere we still think of it in a one-dimensional way. First, we think that seduction as being manipulative is limited for men alone, although Margarat Thatcher changed that during her time in office as the Prime Minister of the United Kingdom in the eighties. Second, we believe seduction to be a scam or something unworthy; a seducer is an untrusting charlatan. In many respects seduction is a noticeably sad story, but in just as many, seduction is beautiful and enriching. This is, however, not only a matter of being against seduction or not. Rather it is about revitalizing our conceptual understanding of what seduction really is and what it can do. In this part I will investigate seduction as it is presented in Jan Kjærstad's *The Seducer* [Forføreren]*,* then I will relate it to various parts of the history of philosophy presenting both positive and negative aspects of seduction. In-between I will try to draw a lineage between seduction and why the concept is interesting when speaking about organizing.

A Different Story

In Jan Kjærstad's novel *The Seducer* everything begins with a "Big Bang": people die, people fall in love, people make love, people break up, and people find each other, etc. Everything intermingles within itself. *The Seducer* is the first of the epic biographies in the trilogy about the protagonist Jonas Wergeland, who is a charismatic Norwegian TV-documentary producer. The three biographies are written by three different women making three different cartographies, each producing another Wergeland by telling another story. The novels unfold in a vital form of constant movement which cements the fact that modern (or minor literature) is not based on finite truth, qua the obvious difference between the three biographies. On the contrary, it is a literature constantly inventing the world simultaneously with its construction hereof.

Jonas Wergeland seduces the Norwegian people through his TV-program "Think Big." In 23 programs he portrays famous Norwegian personages like: Edward Munch, Roal Asmundsen, Liv Ullmann, etc. as a reaction towards the symptoms of the Norwegian illness, e.g. that the nation has lost its empathy in the tragic. The treatment is to tell a different story and revalue the nation's involvement with life, both non-Norwegians and their own lives. It is a novel about *a* life (the persons Wergeland portrays) having an encounter *with* life. Several places we encounter the question: "*How does a life work at all?*" and the TV-programs produced by Wergeland could be understood as an answer to that question: It is about becoming more human.

One way to illustrate how the three novels are composed as an *ontological heterogeneity* is to compare them with the DNA (a metaphor Kjærstad uses). The DNA was discovered as a double helix by Francis Crick and James Watson in 1953, a discovery they later were honoured for with the Nobel price in 1962. The human being consists of many cells, where each cell consists of a nucleus in which there are 46 chromosomes. These chromosomes are built by a double helix string, which is intermingled like spiral stairs. These stairs consist of 46 chromosomes, which again consist of 4 different molecules (G, C, T, and A). The chromosomes, which are inside the cells, are connected in pairs, meaning that the DNA consists of 23 pairs of chromosomes and 22 of those are the same whether one is a girl or a boy, which leaves only one pair of chromosomes to decide the sex. A boy is combined with an X and Y pair, whereas a girl has two X chromosomes (variations do occur, e.g. a girl with 3 X chromosomes, etc.). The DNA dwells inside the chromosomes along with our entire

genetic heritage. Many have compared this genetic heritage with a lexicon of 23 volumes, each volume consisting of approximately 2-4000 pages. Now imagine: if you start at a random place on the bookshelf, then another and so forth, then it becomes obvious that in order to read number 17, you have not necessarily read number 16. When collecting our knowledge, e.g. in a lexicon, one can choose different forms of organizing the knowledge, i.e. hierarchical, chronological, alphabetical.

In Kjærstad's trilogy, he blends every element of Jonas Wergeland's life into molecules. He is basically inside Wergeland's chromosomes, but that alone does not clarify the narrator's position – after all there are 23 options (23 is a magical number in the novel, i.e., 23 TV-programs, 23 women he seduces, 23 chromosomes, 23 quotations from authors such as Adam Smith, John Stuart Mill etc. that he uses at various occasions). Within the area of gene-technology scientists have tried to split the DNA up into approximately 100,000 genes (The Human Genome Project). Based on that number we could wonder about whether each gene has a possible story to actualize. By asking question such as: "What is the most important thing in Wergeland's life?" the narrator wishes or tries to bring some sort of organizing principle into play. The problem is, however, that a life does not play one specific tune. "Life is a collection of stories as complicated as the DNA…a small part can consist of everything." The refrain of the novel is: "let me tell you a different story," initiating a polymorphic perspective inviting one to follow the flow or the rhythm of a life. Any point of view could be the cause of anything, but in order to avoid any causality, the narrator asks: "*HOW* does a life work", and never *why*. When asking *how* it implies a necessity in the life of Wergeland, whereas a *why* would imply a multiple choice of appropriate answers, Deleuze writes: "If probability presupposes causality, the certainty which is born of causal reasoning is also a limit and a particular case of probability."[94] Stating that would make certainty a matter of causality which again is limited by its own possibility, i.e., not necessarily certain. By asking HOW it becomes evident that the life of Jonas Wergeland is not the sum of those varying perspectives, each perspective is only one out of a multiplicity, a probability. "'It is a ridiculous thought that each human being should have only one identity. 'I don't understand what you mean' [says Jonas] 'I mean that all human beings have a multiple personality'…'That is why you should be an actor, Jonas, to understand this more clear. Reinvent yourself. Become a king. Become a duke!'"(ibid: 87 & 91). Human beings can transform and change identity. The hypothetical question is whether the number of identities equals the number of genes, i.e. app. 100,000? Kjærstad, for instance, only wrote three biographies about Wergeland although that would not be enough and never be adequate. If each human being consists

of many different identities, then the biography is, at most, just a possible cartography outlining one aspect of a person's life.[95]

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The story about Wergeland seems well structured as different stories unfold in and out of other stories, which leaves the novel somewhere between unity and diversity. Wergeland does not read; he is a visual person making his life into a play, as a kind of social relation between persons arranged by images. The novel can best be described as a *montage*, constituting different molecules into an open flow.

The montage is actualized when the narrator draws the images together and makes them work collectively by transversalising them. Guattari develops the concept of *transversality*, which we can best describe as a bridge drawing a line across or through different strata in an ontological dimension; it breaks with horizontal and vertical coordinates creating the possibility to think in three dimensions. "Transversality remains a line rather than a point. A line that picks up speed in the middle as it travels *between* relatively autonomous components of subjectification,"[96] connecting dissimilative thought processes. Transversality is making the molecules (images) operative within a modified and open assemblage. Therefore, it would be a mistake to try to locate a structure or order of origin, which the text (or a life) refers to. There are only minor visualizing elements of Wergeland's life, creating various affects and chocking effects being actualized when accelerating in the middle of the process. A life is like a montage, or like a bazaar in Jerusalem filled with many different shops (molar), which contain even more different products (molecular) - one can do his grocery shopping in any wishful order and buy any products, but to reduce the bazaar and the shopping to a system of coding would be wrong (there can be many reasons for buying milk, after all it might even be a mistake - mutation).Since we cannot locate a structure we might add a "z" coordinate (a 3rd dimension) to the x and y axes. There is always something else, an *otherness* at play. Wergeland is, for instance, not only his parent's son, Margrete's husband, TV-producer, a seducer, etc. He is something other than that too, e.g. becoming the persons he portrays when *including* some of their qualities into his own life. Life pulses through him. He never owns them but he is affected by their effective investment in life, a life he translates into language. A person does not have one signification, but several. Wergeland's translation is a repetition with a difference. "If meaning is

becoming, it is a becoming-other. It is the alienation of the same in the different, and the sameness of the different in its alienation from itself. The non-relation is a separation-connection."[97]

Equally important, Kjærstad's novel should not be read as a deconstruction of Wergeland's life, but as a novel deconstructing any idea of temporality and space. For that reason we find it appropriate to use Guattari's concept of "*ontological heterogeneity*" because it defines time as a creation, forming the experience into an ontological time depending on the variety of memory emerging through the novel. It is an ontological heterogeneity caused by a transversal recollection.

In his inquiry on *schizoanalytic metamodelisation,* Guattari states: "schizoanalysis… will work towards its complexification, its processual enrichment, towards the consistency of its virtual lines of bifurcation and differentiation, in short towards its ontological heterogeneity."[98] Wergeland is not a classical labyrinth with one entrance and one exit; on the contrary, he is an *open network*. An open network does not have one privileged entrance or exit: one can begin anywhere and take any direction within the traits of the network. Each biography about Jonas Wergeland is a *part* of the network articulated from different perspectives. I believe that an open network is a suitable picture of life, it consist of many confluent traits. A life, Wergeland's life, is always more, a multiplicity of kind.

Portraits

The lives that Wergeland portrays is never translated into some specific pre-given meaning or totality, or any psychological figure; instead, he illustrates what they *also* did and *how*. Each "portrait" is a unique part which has nothing to do with the whole, since the whole in a formulation from Deleuze and Guattari: "… is a product, produced as nothing more than a part alongside other parts, which it neither unifies nor totalizes, though it has an effect on these other parts simply because it establishes aberrant paths of communication between noncommunicating vessels, transverse unities between elements that retain all their difference within their own particular boundaries… there is never a totality of what is seen nor a unity of the points of view, except along the transversal that the frantic passenger traces from one window to the other, 'in order to draw together, in order to reweave intermittent and opposite fragments."[99]

Between the different parts or programs there is nothing but the ongoing process of the *becoming* of Jonas Wergeland.

The programs might best be described as different maps drawing different forms of a life, and it is during these drawings that Wergeland enters the lives and bodies of those he portrays. He is like a healing wound closing in and around them, finally melting and growing together. "A wound is incarnated or actualized in a state of things or of life; but it is itself a pure virtuality on the plane of immanence that leads us into a life."[100] Wergeland does not reproduce or imitate their lives, nor does he just change them. Rather, he transforms them by actualizing them. When he portrays a person, Wergeland does not deal with actions which are habitual of that person. Furthermore he does not ritualize aspects of a life in a way that enables the past to survive into the future; instead he only repeats the discontinuities of those person's lives. The Norwegians already know the person he is portraying, so Wergeland's creative challenge is to find another angle showing another perspective of life. He does not want to present fossils of a life once lived; on the contrary he wants to present life as *a* life. He is producing mental, conceptual portraits. As in painting, Wergeland has to create a *likeness*, but in a different material: the likeness is something which has to be produced, rather than a way of reproducing anything (which comes down to repeating what the person said). Each TV-program is undertaken in order to provide an impetus for creating new understandings, new concepts of the person's life which did not exist before.

Wergeland becomes a *homo narrans,* a storyteller who rediscovers his own and the nation's story; transmuting both into a part of the Norwegian History (his-story actualizes parts of the Norwegian History, whereto both become something else, a new open totality). *A different story*, however, has no resemblance to what is known as storytelling. "It is not a doubling of the One, but a redoubling of the Other. It is not a reproduction of the Same, but a repetition of the Different. It is not the emanation of an "I", but something that places in immanence an always other or a Non-self."[101] We could claim that the distinction between Wergeland's history and the Norwegian History is where the discontinuities emerge. He finds the force of the Other in himself. Wergeland implicitly asks: from where does Norway speak, when, and why does Norway speak? Because, Wergeland – apparently - dominates the Norwegian History by telling them his-story, the nation adores him. He transforms the nation's pre-understanding of *how* the history should be understood, when he illustrate *what* the past also can do. "Think Big" is the passage, an *intermezzo,* moving the nation from problems of epistemology to different forms of life, i.e. ontology. This transformation of dead

people and their lives is an effort to visualize the beauty of the potential of life, and make life appear more worthy for those still living. By doing this, Wergeland is a classical seducer in the sense that he loves every person he portrays *equally*. He loves much and many; he embraces life where it has not been embraced before.

Albert Camus once posed the question, which we now can relate to Wergeland's life: "Why should it be necessary to love seldom to love intense?"[102] Why? Since intensity has nothing to do with quantity but pure force placed *in-between*. For Wergeland it is never a matter of quantity, but quality, which can appear in both large and small quantities. It might be sad loving everyone equally (more of that later, when I deal with Kierkegaard), but that is how one becomes a seducer; saying that, it is important to emphasize that the drive of seduction seems to be lust, not pure love or love in the sense that the other part is everything for him (cf. Wergeland's wife Margrete). One could compare love and seduction through the words of Alexis de Tocqueville, a political writer and classic defender of pluralism and territoriality, in a once unspoiled America: "The Indians occupied but did not possess the land. It is by agriculture that man wins the soil."[103] Seduction would only be an occupation of different bodies, whereas love is a mutual cultivation producing something else. All relations are still external to their terms (Deleuze). Therefore, Wergeland might be seducing the Norwegian people, but that does make neither him nor them filled with love. For that he would have to activate them in the sense that they would stand up filled with inspiration and *do* something: live. He is only seducing the nation because he is cultivating the life of others; he is showing them how a life is combined by external elements such as an epoch, a movement, a statement. Wergeland locates the already immanent relations of a life in his portraying; he loves the people he portrays. Thus the TV-programs have a seductive *effect*.

Wergeland makes a standing ovation for those forgotten people and their unique lives; he is not dealing with a relic past but with a rich heritage. Because of that, it is possible to connect with the passive Norwegian sofa-citizen, and hypnotize them through the ray of the TV. The TV programs are an eye-and-mind opener for the nation; through their frantic traces from one program to the other they come to understand the beauty in life, such as *imagination* and *fantasy*. The programs might be produced with the intention of a hidden morale that all human beings persist these virtues (imagination, fantasy, creativity), but very few seem to unfold them. However, it is evident that Wergeland awakes his fellow countrymen by telling them "*a different story.*"

The Seducer begins *in medias res* by unfolding one event *in-between* many other events in the life of Jonas Wergeland. The first chapter, *The Big Bang,* is not only referring to the possible beginning of the universe, but also the pistol shot that killed Wergeland's wife. All the chapters are a Big Bang. Every singular event in Wergeland's life opens up for the becoming of another reality. The novel becomes audiovisual in a double sense; first as a theme for how Wergeland seduces and secondly by turning the novel into a montage containing different heterogenic events from his life lived through others.

* * * *

An anachronistic approach to life makes it easy for a person to change identity. In the novel Wergeland meets a high school friend named Gabriel Sand, who tells him that "*the greatest freedom of man is to re-invent oneself.*" Wergeland is ground zero, a continuing new beginning, who only became the leader of the revitalization of the nation because he had "a feeling for the situation in order to create the event."[104] After all, Wergeland did transform Norway into something better. All one had to do was to be open towards every possible possibility. *The Seducer* is an eventful affirmation of the human potential, with its variety or multiplicity of possible connections of which actualization makes the nation grow. There is, however, one catch, one tiny *if…*as in: *if we only exert ourselves a little.* It is the Norwegian people, the readers and even Jonas Wergeland himself who have to *do* or live their own lives, since that is not possible for anyone else, not even *if.*

Let me tell you a different story…

Seduction as a Weapon

In their book *Empire,* Michael Hardt and Antonio Negri use the artist Ani DiFranco's words: "*Every tool is a weapon if you hold it right,*" as their own (the epigraph of the book). Nietzsche puts it more eloquently when saying that: "most important is not eternal life, but being eternally alive.*"* Albert Camus, in a like manner, finds it important to live as much as humanly possible because the only way to produce life is through a continuing revolt or counterpower towards what is killing us – a philosophical vitalism.[105] The weapons of today are the human potential (its brain) and its actualization through creative and intellectual power. DiFranco's statement might seem a bit

bombastic; albeit, if it is weapons that are needed, then Wergeland is a lethal and seducing weapon because he masters the most powerful weapon of today: the TV.

As an apropos to the TV, the German philosopher Peter Sloterdijk states that the identity of the masses has become indifferent – especially caused by the TV programs - , "difference which does not make any difference that is the logical title of the masses."[106] What we need to do, according to Sloterdijk, is similar to Pascal: *Vivre autrement l'inégalité*, live our differences differently, not as being opposed but; rather, as Spinoza's warning: "*non oppositia sed diversa,*" different.[107] Jonas Wergeland is, according to the understanding of Pascal, Spinoza and Sloterdijk, a modern hero par excellence. Wergeland confronts the masses, or at least he tries to wake up the Norwegian people and tell them that life is an effort to actualize ones potential (cf. Camus' "*live as much as possible*"). Sloterdijk mentions that leaders like Hitler are replaced by the TV and its programs stating that "man becomes mass, when no one, no more, is anymore than anyone else." When the masses are watching TV one actually becomes a lonesome mass, he states: "now you are a mass without seeing the others" and "the distinction between a leader (Führer) and a program (...) is the difference between redemption and entertainment."[108] This is also the difference between the fascists and the modern form of democracy of the masses which creates communication for the masses. Sloterdijk's, as well as Kjærstad's morale is to challenge the masses, to provoke them, a counterpower which affirms the already present differences, only better, in the creation of a better future world. In some respect Wergeland becomes both the leader creating the program, which one could claim would only manifest the TV viewers as a passive and indifferent mass; on the other hand, he also uses another form of power called biopower. The form of power "that regulates social life from its interior, following it, interpreting it, absorbing it, and rearticulating it."[109]

Wergeland se-duces (Latin, from *se-* 'away' and *ducere-* 'to lead'), although normally a seducer leads people away from the truth about the sexes by playing the game of seduction; contrary to this Wergeland introduces a new game of seduction by telling *a different story.*[110] We could compare Wergeland's seduction to the archaeological method of Michel Foucault. Wergeland tries to speak in the tongue of those he portrays, and the more he tries the more he becomes another, or in Foucault's word: "I believed that I spoke from the same place as that discourse, and that in defining its space I was situating my remarks; but I must now acknowledge that I can no longer speak from the space from which I showed they spoke."[111] Both Wergeland and Foucault, when speaking, transform what they speak about into something different. The emergence of something different

designates a place of confrontation. Foucault writes: "It is nothing but the space that divides them, the void through which they exchange their threatening gestures and speeches. As decent qualifies the strength or weakness of an instinct and its inscription on a body, emergence *designates a place of confrontation*, but not as a closed field offering the spectacle of a struggle among equals. Rather, as Nietzsche demonstrates in his analysis of good an evil, it is a 'non-place,' a pure distance, which indicates that the adversaries do not belong to a common space. Consequently, no one is responsible for an emergence; no one can glory in it, since it always occurs in the interstice."[112]

When Wergeland succeeds with his programs, it is because he is capable of seizing today's apathy, to disguise the Norwegians, invert their meanings, and redirect them against those who had initially imposed them, i.e. the non-Norwegians – the TV as an imposing guidance to a collective memory. It is within this "non-place" that the influence takes place, so that Wergeland might influence the country leading it to become more open towards foreigners. Seduction designates a place of *confrontation.*

* * * *

In relation to the audiovisual society in which Wergeland acts, Lazzarato claims that the TV has become a necessary condition for our society, because the TV is the guidance of time and functions as a collective memory.[113] We may relate Lazzarato's thoughts of the TV as the way we document our memory to Foucault's distinction between *documents* and *monuments* in the beginning of his book *The Archaeology of Knowledge,* where he states that: "…the document is not the fortunate tool of a history that is primarily and fundamentally memory; history is one way in which a society recognizes and develops a mass of documentation with which it is inextricably linked. To be brief, then, let us say that history, in its traditional form, undertook to 'memorize' the monuments of the past, transform them into documents, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say; in our time, history is that which transforms documents into monuments."[114]

Then we might ask: what does TV document in a Foucauldian sense? TV is not only showing documentary programs (i.e. Reality TV, which ought to be named Actuality TV) from deserted beaches or sealed containers, no; TV is also the way we document events like the wars in Iraq, for instance. Although Lazzarato might make a distinction between different kinds of TV programs,

they all, in the end, document our memory. The document implicitly presupposes a hidden classification or segmentation, whether you edit or frame the program before (Big Brother) or afterwards (the wars in Iraq). This segmentation might be the reason why it is useful to understand TV as the way we document history, despite the way we actually think we document monuments, since classification is a simplification for the narrow minded TV viewer. Foucault states that in the past (i.e. 100 years ago) we could decipher the monuments or elements in their present form and transform them into documents or a collection of elements. We would, similar to Bergson for whom recollection is made like knitting a digital carpet, move from the past to the present, but today we tend to do the opposite. We should immediately add, to avoid misunderstandings that for Bergson recollection always is an image and, therefore, it never reflects or represents an external reality. The movement from past into present is a movement which makes what happened different from itself, it becomes more intense, the knitting of a digital carpet is one way that the matter can create new forms of thought, new forms of feeling.

If NNE should become more autonomous, then it should not only document its story within the structure of the Novo Group, but also arise as a monument. It should look back in order to look ahead. In other words, NNE must remain loyal to its history, but not hesitate to actualize the gradual alternatives that it opens up for. Loyalty can hear be understood as a bridge coming all the way from the past towards the future by making an effort in the present.

Wergeland's portraying is one way to rediscover the past and bring new intensity to the present. My point is, when we first document then we already presuppose a meaning to the monument which actually is unknown, we have already transformed the monument into what it should signify. For this reason we cheat ourselves from the potential of the image to produce new thoughts, some of which might be positive and some of which might be negative. In that sense history has become a scholarly exercise like every other discipline in contemporary society which Foucault, of course, does not approve. Instead, Foucault emphasizes the importance of analyzing discourse as monuments or as events. The meaning of a statement can never be completely unfolded because there is always a rest of meaning left in the immanence. One must record the historical events as they stand for the emergence of different interpretations, as they must appear as events in the historical process (Foucault). The discourse "must not be banished to some distant origin presence, but must be treated in its own playing presence [dans le jeu de son instance]."[115] The monument concentrates both on the presence and its discourse as it emerges and interacts in-between the different discourse

positions, whereas the document (TV) is turning the discourse into something specific. Whether we call it tradition or a common memory, it is still a document. To put it differently, the document that the TV initiates is a way to homogenize a present out of a heterogenic past before the historic movement continues its heterogenic metamorphosis. When Foucault says that: "in our time, history is that which transforms document into monument," it is a critique. Since such a shift, transforming documents into monuments instead of the opposite, anticipates only one interpretation. The point is that the present is already past and future.

In *L'energie spirituelle* Bergson states that as our actual existences unfold in time, it is doubled by a virtual existence, a reflection. This reflection will never be realized because any instant in life has two aspects: the actual and the virtual, perception at one side and memory on the other.[116] It is a process of bifurcation. The instant is ramified in two: the actual and the virtual, which is ramified in two ad infinitum; therefore to document an instant as something with a significant meaning is at best a simplification. Often it is better to say "I don't know" than to reduce a rich instant. On the other hand, sometimes we have to reduce, e.g. in organization, in order to make decisions. But by using Bergson, I want to illustrate how wide the human experience actually is, that is, it is almost comparable with a fractal algorithm with infinite levels and a structure which is incommensurable in its multiplicity.

We might quote Foucault once more for clarity in how we should understand history as a process. "History, not as structure, but as becoming; not as simultaneousness, but as progress; not as system, but practice; not as form, but as the tired less conscious striving to resume oneself and to know oneself in the deepest connexion with ones term; history, which is not discontinuity, but one long unbroken patience."[117] We have lost our patience; we have lost the patience of waiting. Waiting should not be understood as an ontological category, rather as an *intensive* example which functions as a moveable passion in which the subject becomes different from itself. We might recall Arthur Rimbaud's famous formulation: "Je est un autre," the correct grammar would have been "Je suis un autre." By deliberately making this mistake Rimbaud emphasized the otherness of the subject. Waiting, therefore, is a way in which the subject allows the world to affect him, letting it mark his skin with impressions. Waiting is a productive mode of existence. The lack of patience forces us to make mistakes in the growing demand for rapid solutions. If we were able to wait in a kind of dynamical state, then we might see and feel more clearly; or as Blanchot writes: "The gaze borne by

waiting. A gaze inclined towards that which turns away from everything visible and invisible. Waiting gives the gaze time to transverse ignorance."[118]

* * * *

In a world made up of connections, where every being essentially transforms into something else, it is a challenge to arrange lasting alliances whether it is between two people, between a candidate and an organization, or between an organization and customers. The question we must pose is: How does one make another forget oneself (i.e. becoming impersonal) in order for the message to flourish? How do connections emerge? How does an organization become part of a candidate and vice versa? How does an organization create affections and awakens the passion of the candidate?

It might sound difficult, but the evolvement of the world makes witness to the fact that many have mastered this practice of making connections and hopefully many more will continue connecting in the future. For the life to come, we need to connect and become. Connection is being *a part of*, a part of production. Life is a cloth knitted by various connections and productions.

When we speak about production, Deleuze and Guattari state that the process can be defined in three different ways:[119] (1), we should not distinct between man and nature since they are the same essential reality (producer-product); (2), we should not distinguish between recording, consumption and production as they are all production of the same process; (3), production must neither be viewed as a goal or as an end in itself, nor must it be confused with an infinite perpetuation of itself. The American philosopher Charles Sander Peirce puts it very beautifully when he transgress the classical Cartesian dualism: "just as we say that a body is in motion, and not that motion is in a body, we ought to say that we are in thought, and not that thoughts are in us."[120] We are producing, recording, and consuming life in life. Life is not in us, as if our body was only a tube or container. In the medieval time period people thought that God blew life into Adam through his nose and when one was sick they thought that it was the work of "demons" or "evil spirits" (today we call them colleagues) that were contaminating the soul. So, when one sneezed it was an ejection of an "evil spirit" for which reason they would say "bless you" to make sure that the "evil spirit" would not return to the body and that you would not lose your soul. Today being sick is a result of the various encounters we have with life. Life is in us *as a* life, we cannot distinct life and body just as we cannot separate the moving body from the motion which moves it.

The point is that thought happens in the same signs wherein we conceive the world, unless we try to presuppose the impression or how the signs of the world impregnate in our thoughts. This also underlines that thought is a continuous movement, where each sign acquires meaning when it is interpreted in relation to another sign. With the help from Foucault and Bergson, I have stressed that no static description can be adequate to the essential mobility of the organizational and social images. The movement or the potential is immanent to the image, immanent to the organizational process.

How can seduction be productive and used, so that both parts (the candidate and the organization) become another with each other? How does one make them realize that they are not divided, but are parts of the same process of production? How does HR grasp an image of thought in and as movement?

The question of seduction becomes relevant when speaking about: recruitment, image, PR, communication, information, or to be broader, when speaking about all the branding activities that any organization does. However, this part is not an inquiry about branding; instead it is about seduction. As a result, this inquiry will present us with the best possible way of how a brand works, if work at all, that is! Seduction is a weapon to increase life, and if used right it could turn into the best strategy for an organization to attract and retain qualified labor.

That is the purpose of part one.

The Game of Appearance

The French theorist Jean Baudrillard has produced a theory of seduction and simulacra which refers to the post-modern society dominated by communication and information in various forms. Baudrillard claims that modern technology produces simulated objects or copies, which no longer refer to an original subject, with the result: a distorted reality. One could ask Baudrillard how reality can be distorted. It is obvious that Baudrillard presupposes some origin, to which the technology only seduces people away from life, by leading and deceiving them into what he calls "*a game of appearance*". Can reality be distorted in such a way as to make things lose their shape as well as lose its

meaning? Of course not. The simulacra is just as real as the reality, it is reality. On the contrary, what is at stake is the concept of actuality. The difference between reality and actuality is a basic difference in the movement of life, best conceptualized through Bergson's *élan vital*. Actualization is always an actualization of the virtual, or to put it differently: actualization is a positive production and affirmation of the multiplicity of the world (virtual); and for the virtual to become actual the virtual has to create its own terms of actualization. It has to *do* something; it has to *act* in order to become actual. There is no difference between the possible and the real, and therefore technology cannot create a simulacrum which distorts reality. The image of reality is already given in the possible, so that the process of realization cannot be a creation like in the process of actualization. In *Sein und Zeit* Heidegger breaks with Husserl when he states that: "Higher than actuality stands possibility. We can understand phenomenology solely by seizing upon it as a possibility."[121] Unlike Husserl, Heidegger does not understand philosophy as something dealing with the actual, but as a possibility of being something (to become). The possible, however, we understand as being only higher than the actual since it carries more reality than what is *actually* becoming real. The process of realization is guided by two rules: resemblance and limitation whereas the process of actualization is, in the philosophy of Bergson, guided by difference and creation. The difference between the virtual and the actual is a passage or a process of actualization which can only take place in duration. It is an act caused by repetition and creation of differences that produce a new actualization. In the distinction between the real and the possible it is important to emphasize that the possible is NOT already given in the real, since the possible can easily carry more reality than what is real. Henceforth, the distinction must be between: the possible and the real, *and* between the virtual and the actual, where the virtual always is real (in past as memory and in present as actualization). When Heidegger states that the possible is higher than the actual, it is to be understood as the actual always is a becoming through an actualization of the virtual turning it into a reality. Thus, instead of "possible", one could state that the actual always has a "potential" of actualizing something else (higher). Heidegger also states that: "Being is always the being of a being."[122] That being might be understood as virtual (real, not yet actualized). We find this reading possible considering that Heidegger is interested in *how* the human being exists, and not in *what* it is. This *how* is the actualization of the virtual (i.e. Being), so that the *Dasein* is a Being-in-the-World, as an ongoing process of actualization. The problem is, of course, that Heidegger understands being as an essence and not as a process which, in other words, is a difference between an origin and becoming. Therefore, the possible cannot be higher or more than the real, but the virtual can actualize what is

not yet real. The production of something new cannot be reduced in respect to a translation referring to what is real. This will be clarified further through Baudrillard's definition of simulacra.

When Baudrillard describes his theory of simulation, then it is because he questions the ability of reality to produce signs which guarantee its existence. For instance, his famous remark that the first war in the Gulf only was a simulacrum qua witnessed only in the media. For Baudrillard the real is always already just a reproduction (like Plato). Apparently Baudrillard operates with two kinds of reality: the real and the *hyperreal*, which is more real, than real.[123] This, however, does not make sense, which is the reason why I prefer the distinction between the virtual and the actual; but the understanding of simulacra is important in order to understand what Baudrillard means when saying that seduction is a game. Seduction works through false appearances, according to Baudrillard. For instance, seduction works through symbols instead of real facts, which are the symbols of seduction we witness daily in commercials, TV programs, and everything else connected with beauty, money, celebrity, and power. However, what seduces is the real, not symbols. The problem in Baudrillard's theory is - to put it arrogantly short - that he looks at Disneyland, TV shows (and probably art too) as abstractions instead of realities. It seems like Baudrillard is not aware of the fact (a fact which has nothing to do with reality, but with actuality) that the actual is unreal and that reality is not actualized. The actual is pure becoming and always outside itself. It *is* not (and therefore cannot be a simulacrum), it *acts*. The past, on the other hand, has ceased to act; the past is rather identical with being itself. "Of the present, we must say at every instant that it was, and of the past, that it is, that is eternally, for all time."[124] Baudrillard tries to understand the world by returning to a reality (past) which made sense for him, but as Bergson taught us: "We do not move from the present to the past, from perception to recollection, but from the past to the present, from recollection to perception."[125] Each present goes back into itself as past, just as the *hyperreal* goes back into itself as real.

In the same manner, Kirkeby describes the event as something which occurs, and by doing so it produces reality similar to Bergson's movement from past (the reality) to the present (the event); and for this reason, the actual event is initiated by what it is becoming, that is *eventually* a reality. Kirkeby states: "But it would be totally wrong to think of this 'state' [beyond sense, and non-sense] as chaos, or as a pre-cognitive level of being, it is quite the opposite, it is produced in the very essence of the event as its 'natural result'. The 'state' is exactly the place where sense destructs sense. It is the tension of a factum brutum, an untouchable 'haecceitas', the inner movement of a total silence, the

triumph of eyes closed. Thus, the opposite of the event is precisely that which it is meant to produce, its whole raison d'être, its forced, involuntary opening and revealing of its void: Reality."[126]

The event is an actualization of the virtual when it occurs, and during that process the actualization 'destructs sense' before, it will make sense as reality.

The film *Solaris* (2002), directed by Steven Soderbergh, is devoted to the notion of memory, and asks whether we can remember incorrectly or not; or to put it differently, whether there is one original meaning (i.e. reality) to everything which appears. The film poses two almost identical questions: (1) are things, events, and people *really* as we remember them? And (2) are things, events, and people *actually* as we remember them? The answer to the first question is no, at least not necessarily; and the answer to the second question is yes, since one can always actualize another now, as history has given us many examples of the latter.

Another example can be viewed in the film, *Mystic River* (2003), directed by Client Eastwood, where the three main characters are without a sense of reality since they do not have a past, or they were stuck in the past, unable to move because of a tragic incident (a kidnapping followed by rape of one of the boys). Later in life, as men, another tragic event brings them together (a murder of one character's daughter) and this initiates a movement for all of them, from the past to the present. They must deal with the past in order to understand the present, actualizing another reality to come. And it is because of this understanding of the past (the making of a reality) that they can actualize the potential in life and live on.

The Language of Seduction

In classical literature, seduction is normally understood as the art form in which a person tries to make contact with another person, who is not interested. Seduction is about awaking an interest, trying to persuade or entice another. In Choderlos de Laclos' (1990) novel, *Les Liaisons dangereuses,* we are told about the lives of two libertines living in Paris during the end of the 18th Century. The libertines only seek the pure erotic pleasure without any emotional strings. In a letter to the young and insecure virgin Cécile, who is trying to get in touch with a young man, the more experienced marquis de Mertuil tries to educate Cécile in the simple art of seduction and its rules: "You must

surely understand that when you're writing to someone, then it is meant for him and not for yourself. So therefore you must try to say not what you really think, but what he will most enjoy hearing."[127] Seduction is a game.

We can, with the use of Wittgenstein's concepts, state that the meaning of words and concepts depend on the "language games" which we learn through play and training. When we practice our "language games" we place ourselves within a certain "life form," which is something we do through practice. Since there is no specific definitions of how to use words, we refer to habits or observed isomorphs which Wittgenstein calls "family likeness." The likeness that various games have with each other qua games (e.g. card games, ball games, competition games, etc.) creates a family.[128] In the *Les Liaisons dangereuses* it is about filling the expectations of the other, and in that sense seduction is related to the creation of confidence between two or more different parts. By referring to a familiarity, or a likeness, the seducer is able to create trust; however, the fact is that the seducer represents another "life form" by which the seducer also changes the rules of the "language game." The seducer deliberately changes the "life forms" of the seduced by using the familiarity *differently*. Seduction is a game, a language game constructing new life forms by "misusing" the familiarity of the words, i.e. changing the rules of the game. Normally, we would claim that a language is known when one can play the various "language games" that constitutes a language, i.e. ask questions, describe things and events, etc. To paraphrase a Radiohead song the seduced ends up saying: "he looked like the real thing; he tasted like the real thing; he said all the right things my fake plastic womanizer." The likeness was just an illusion.

The classical seducer, such as Mozart and Molière's Don Juan, chooses to be *nothing* in order to appear attractive to everyone. Similar, one could look at companies today; it is pure *nothingness* when they appeal to everyone through look-alike brandings. "Just like every advertising agency look alike does every engineering company choose the color blue for their brand." A remark from the brand manager of Novozymes stated at a seminar held at NNE Sept. 2003.

If we compare Don Juan with Jonas Wergeland, then they are doing the exact opposite of each other. Don Juan spends and uses the possibilities of his life. What is possible for Don Juan is to have sex with women and each time he has had sex with a woman, there is a decrease in his remaining possibilities of life. On the other hand, Wergeland wants to become *everything*. Unlike Don Juan, he increases his potential when he has sex with a woman. If the life potential of Don Juan is

like a box of matches, then each time he strikes a match and lights a candle, he would shortly afterwards blow it out and strike a new match for lighting up a new candle. Wergeland, instead, would leave the candle burning, which in a double sense would be both a lasting memory and simultaneously enlightening him to reach more and further than what he thought possible before turning on the light.

If recruitment has affinities with seduction, then neither the organization nor the candidate is a process of assimilation. On the contrary, transformation and learning are always implicated in linkage between the two. Don Juan is emptying or draining himself for life through several ejaculations; whereas Jonas Wergeland is sending out seeds to grow, and thereby he gets stronger. Classical seduction, illustrated by Don Juan, apparently leads away from life; I will try to clarify that with an example.

The Pillow Book

In the film *The Pillow Book,* by Peter Greenaway (1996) a provocative game of seduction is at play. The young and sensual girl Nagiko has been passionately fascinated with calligraphy and literature all of her life. Her father, a writer, painted her face and her neck at her birthdays until his death. These two forces: calligraphy on the flesh and literature in her mind enriches Nagiko's life in two separate manners after her father's death. It is not until she meets the English translator Jerome that she is able to transcendent this dividing dualism. At their first meeting, Jerome challenges her with a seductive and provocative offer: "use my body as the pages of a book – your book." Before this meeting, Nagiko did not do calligraphy herself, she only gave her body away as a suitable surface, and in return she received the bodily pleasure of being painted and transformed into something else (i.e. a different story). With Jerome's offer she can combine her writing with calligraphy. Nagiko cannot refuse Jerome's offer for two reasons: first she wants to do calligraphy on his body; and second, as a way to get revenge at a certain publisher that she hates. The publisher was her father's publisher, who every once in a while took the sexual pleasure of using her father's body, and now, years later, the same publisher adores the young Jerome. The revenge would be to use Jerome's body before the publisher.

Nagiko writes *The First Book of Thirteen* on Jerome's flesh, which is the beginning of an intense and passionate passage turning flesh into words and words into flesh. The flesh is becoming literature and at the same time, literature is literally becoming flesh; this transformation becomes obvious when Jerome, in a Romeo and Juliet kind of paraphrase, takes his own life. Jerome kills himself since he cannot accept the fact that Nagiko begins to use other people's bodies for her work. Not only does he envy their pleasure, he also feels that he has been written out of Nagiko's life. (Today studies have told us that organizations must continuously develop its workforce, otherwise it will leave before feeling leftover.) Without the enriching and affirmative pleasure that Nagiko brings to his life, he will rather die. Nagiko finds Jerome in her apartment, when she returns for consolidation with Jerome, which only made the killing much more tragic and dramatic. Then she decides that Jerome's life should not have been in vain. She decorates his corpse with another book, a book which will become the ultimate pillow book. The pillow book of pure flesh; by doing that she makes it possible for Jerome to live forever. The beautiful but hidden statement that Greenaway tells us is that words equal life, or to put it short: to read is to live.

In *The Seducer,* Wergeland turns the TV into his own secular church stating: "I am not a priest, I am a narrator,"(ibid: 519) he does not tell people right from wrong or what they should believe. He tells people about different forms of life. He tells something new, something which did not pre-exist when he turns his own flesh, and the people he portrays into a mixture of new words. Identity is a multiplicity. Wergeland becomes something new, or everything, as mentioned in comparison with Don Juan's nothing, by moving his self-recognition through different connections. Identity becomes a matter of relation. This becomes evident when Wergeland, after having sex, pulls his penis out of the woman's yoni, and at the same time *also* pulls the exceptional characteristics from these women out too for his own progress. Every woman whom he sleeps with is *a different story* presenting Wergeland with different juxtaposition for visualising the persons, whom Wergeland later portrays in the program "Think Big". In fact, *The Seducer* is a praise for the female gender, e.g., it is his aunt Laura who teaches him that he must never travel the same route twice, and that the male penis is magical; his own sister Rakel teaches him that the female secret, the clitoris is not hidden but placed outside in the periphery of the female body. The female sex does not have a hidden metaphysical world men can aspire, similar to Paul Valéry's maxim: "there's nothing deeper than the skin."[129] The female body is the inscribed surface of events, they are the solution. The novel is a revaluation of the important role of women, and the means by which Wergeland can use them. He derives new ideas

and concepts from all the women he meets, he awakens them anew, and he is put into new possible connections.

Wergeland transforms the female flesh into visions when he later uses these acquired skills moving along. Furthermore, Wergeland also *gives* something to the women, who all later in their lives become well-known and acknowledged within their specific areas. Therefore we might state that: in order to receive one *must* give.

Greenaway's *The Pillow Book* illustrates these different connections of becoming, or the growth of life, through sudden and different visual accelerations, collisions, and images within the image constantly producing new lines of flight, through changes in rhythms and intensity. Greenaway expresses what it means and takes to become alive. Becoming alive is a process of immanence, a continuation and experimentation with the mixture of the visual and the tactile. Kirkeby describes the experience as *phantasia,* i.e., when something touch our body (both physically and emotionally), whereto we, through our perception try to grasp the unidentified stimuli in order to obtain true knowledge, *epiteme.* To get a grip of the world is about doing, *haptical.* The perception is inscribed in human practice and it is through this practice that we can create meaning by doing something with it (make it work). It is because we can that we are, and because we are we can become more.[130]

The immanent approach between words and flesh, or mind and body, tells us that there can no longer be any transcendental principle or subject to a special act. Greenaway illustrates that desire is the substance that constitutes our being in the world. The singular life is pure immanence, which becomes evident when Nagiko writes her seventh book out of thirteen: *The Book of the Seducer.* She writes the calligraphy on a young and handsome messenger, whose body gets all blurred because the arrogant publisher had the messenger waiting outside in the pouring rain. When the publisher finally lets the messenger inside, he takes him in sight while angrily stating: "Look at your skin, worthless. You have ruined a masterpiece" (because he cannot read the calligraphy). In answer to that, the messenger states: "YOU have ruined a masterpiece, now you only have the messenger" – the pure flesh. The publisher is quickly aroused and seduced by the naked flesh alone *The Book of the Seducer* is the pure flesh and not the flesh becoming words and vice versa – and for that reason the publisher must die. The publisher has not been worthy of what he has been doing (publishing books); he has been a fake, more concerned about the flesh than the words. He has been more concerned about the messenger than the actual message. He has not noticed that only together could they produce

life. In *The Pillow Book* seduction transforms itself *away* from a game of lust towards a game taking place between life and death. Nagiko learns that lesson when Jerome kills himself for being left out of the text. It is the same transformation we witness with Jonas Wergeland. Everything in life is at play between his life and his death, "there is a moment that is only of *a* life playing with death."[131]

Therefore, when Baudrillard says that seduction is a game, we can agree in the sense that seduction in life is a game with death or in Wittgenstein's terminology by changing the rules of the "language game" one is left outside of language.

A seducer can only seduce by living. If we must take seduction literally, as something which leads away, then the only thing it is leading away from is life. Therefore, seduction is a fake. Albeit, if seduction leads one back to life as we experienced through Greenaway's film, *The Pillow Book,* then it might be possible to make a distinction between a good seduction, which leads backs to life and enriches it; and a bad seduction, which leads away from life. We could re-vitalize the language from within; bending and expanding the rules, not just changing them. Also, we could divide the two forms of seduction into one being a classical one; the way Don Juan practices it, and a new or *stylish* seduction, which is the way Jonas Wergeland practices it. It is the difference between an *immanent affirmative seduction* going into or doubling life (Wergeland) and a *transcendental seduction* moving away from life (Don Juan). Wergeland describes the folds in the Norwegian nation, where the "interiority" of thought is seen as a doubling of what is outside of thought, i.e. the "un-thought." Through his TV-programs he tries to shape an interiority of the nation's prejudices with the un-thought, i.e. the potential to actualize "a different story." As an affirmative seducer Wergeland is engaged in a process of actualization. By producing TV-programs he actualizes the immanent stories remaining in people that lived, those who had already made it happen.

In the rest of this part I will try to decrypt the concept of seduction further to see whether such a distinction between a good and immanent versus a bad and transcendental, or classical and stylish seduction, will emerge.

Trust Loyalty

Why should we trust each other, if was not for the fact that we could be lying? Trust is a concept which exists solely because of the possibility of lying. The late American president Ronald Reegan said: trust but verify. In other words, trusting is taking a risk. Doing business based on trust – without verification in form of a contract – is doing risky business, which might endanger the organization. As a concept, trust invests in the future, but it is never enough. Trust may still create the atmosphere in which one will sign a contract because trust is about authority, making one believe and feel confident, which are important characterizations for all kinds of interactions. No one would do business with a company they mistrust, or whose intentions they doubt; and no one would enjoy working in an organization where they are insecure and uncertain about the future. Every organization tries to entice the candidate when recruiting, and appear trustworthy. Calculations from NNE tell us that the recruitment of a new employee costs between 400.000-1.000.000 Danish crowns (66,000- 1, 70000 US$). The costs or preferably, the *investment* is the amount used before the employee has familiarized himself with the organization (i.e. 3-6 months wage, computer and other office supplies, etc); thereafter he unfolds his competences in the organization, so that they can fold together and work together without reducing each other to the same. In other words, one can only act believable and reliable as long as one act trustworthy, which leads us back to the antonyms of trust such as being deceitful and lying. To act trustworthy and create trust about ones actions is an ongoing process. Trust is ambivalence, as an emotional tension between two diverting alternatives: truth or lie. Ambivalence appears when two emotions are simultaneously relieved, two emotions which reciprocally exclude each other. The truth is that I lie.

However, a company that claims to have trust as a value can be difficult to trust, e.g., if a company trusts its workforce, then it is basically saying: "We know you have a tendency for lying, but still I trust you…so don't disappoint us." What will happen is a scenario best outlined by Eminem in his song *Kim:* "Yesterday I changed your diaper/ wiped you and powdered you./ How did you get so big?/ Can't believe it now your two/ Baby you're so precious/ daddy's so proud of you/ SIT DOWN BITCH/ IF YOU MOVE AGAIN I'LL BEAT THE SHIT OUT OF YOU…" Values are rules to which the workforce is inclined to behave, if not, then… Such use of values can easily create dissonance as an unpleasant state, which one seeks to reduce by accepting the psychological pressure that these values put on ones behavior. In other words, all this talk about values, whether we call it trust, passion, engagement or responsibility, can turn anyone into a paranoid person. Why the need to articulate such banal principles of human behavior as values? It is based on the idea of fairness,

i.e., something for something. If the company changes your diaper (trusts you), then it can expect something from you (i.e. the right behavior) so that you do not make them upset. The problem is that those values are not to be called values; they are, on the contrary, the most obvious starting point for every human relation, so why all the fuss about values in organizations? Probably because of the demand from shareholders, stockholders, the workforce, etc. In matter of appearance values (not acts) are of crucial importance, but who would accept irresponsible actions because the organization happens to value itself as trustworthy? In the spring 2003 I did some group summits to see whether the workforce could relate to the values of NNE and what the work in NNE did to them? All the respondents did not associate with any of the values of NNE; not in the sense that they did not approve of working in an organization with values such as: accountable, ambitious, committed, trust and respect, but in the sense that they did not feel those values as special NNE-values. The value of values in organizations refers to the behavior and the approach that the values open up for. More important was the answers given in response to what labor actually did to them. All answered that working in NNE made them *proud* and *happy*. Proud because they were part of an organization with a good reputation based on the high level of services produced and the high level of knowledge among their colleagues (which might be caused by being accountable, ambitious, and committed, although the respondents replied as they did). Happy because they felt that they had the space and the possibilities to do and accomplish personal ambitions within the frame of work (again, this might indicate that the organization really do value trust and respect). Apparently an organization does not seduce by wrapping its organizing in shiny and valuable words. Seduction is something else. What an organization *does* has a seducing power by indirectly pointing out what it *can*. What makes the workforce proud and happy are based on the effects that the affective process of organizing produces. In other words the values are constantly being produced in the process of organizing and cannot be exclusively defined or controlled by the management. The adjectives *proud* and *happy* refer to what *each* worker as a singularity finds more or less productive in accordance with their lives.

Much of the talking about values in management and organizational literature is due to the fact that many still believe that values can be stated from above. Rather, the values are formed through various encounters; the formation is a dynamical coupling. The point is that there is not one value above all other values, and there is not a multiple set of values (i.e. as a difference in relation to the so-called original value). Instead of originality there is a constant transformation of singular values. Every singularity is a multiplicity connected to other multiplicities. Deleuze and Guattari claim that

one can only think in a monistic or pluralistic manner, the two of them write: "Each time, mental correctives are necessary to undo the dualism we had no wish to construct but through which we pass. Arrive at the magic formula we seek – PLURALISM = MONISM – via all the dualism that are the enemy, an entirely necessary enemy, he furniture we are forever rearranging."[132] An organization as an open network has multiplicity of entryways and is connectable in all of its dimensions. Such an organization is constantly composed and modificated.

* * * *

Today organizations can legitimize a dismissal based on the workforces' *lack* in engagement (i.e. an overall idea of the proper mental or psychic behavior of the employees), although the engagement has everything to do with the orders in the pipeline, i.e. the work at hand, the possible construction of an open network.[133] The main thesis is that the modern organizations offer everything and if the workforce cannot adapt to this paradise, then it can be considered as a lack of engagement and therefore a legitimate reason for dismissals. I believe, however, that we will soon witness a change in the demands from the workforce because they do not want to be encircled by passionate words; since the passion is already present in what they do, otherwise they would not do it to begin with. Furthermore, I believe that too much talk about realization, commitment and engagement tends to become totalitarian because such words operate with an idea of pleasure or an orgasm as the idealistic result of the working process. If we focus on creativity and innovation, two concepts of much attention within business organizations and management, then creativity and innovation are not about fancy ideas or thoughts. Instead, creativity and innovation are a process that generates and develops new ideas and thoughts, and this productive process can be hindered if the organizational culture is too rigid.

It is the job assignments which makes NNE a good place to work because the assignments are intimately linked with the organizational mood in general. The creative and innovative elements of labor are intimately linked to the forms of life that workers produce. In other words, organizations do not create engagement because of a gym or an ironed shirt, but solely by the interest of the work and what it can do, that is to say, insofar as the employees can be productive in accordance with the organization and hereby possibly create a new productivity. Åkerstrøm mentions that the so-called self-empowerment of the employees is a cover up. It is only the organizations that get empowered when the organizations, with the help of various techniques, are looking for the worker's soul to

become a part of the organization. With the new mantras such as self-development and enjoyment the organization implicitly constructs new kinds of exclusions. As mentioned it is legitimate to dismiss an employee because he is personally incompetent, he cannot engage and motivate himself. The discourse is authoritarian: one constantly *has to* express oneself; one *has to* be engaged and motivated. This tendency can turn organizations into screaming high school students where it is important for the students to make themselves noticed all the time, although no questions are asked.

What especially HR consultants should be aware of is that people, qua being different, also show different kinds of dedication. Not every person jumps around, as were he in the middle of an aerobic session, just because a new contract has been signed (this hysterical behavior is especially practiced by many consultants, and for many employees such behavior is worse than faking an orgasm. It is pathetic. "There is just too much talk packed with banalities, I really can't see how XX can be of any use at all."[134]). New power relations emerge between the employee and the manager based upon the idea that it is up to the employee to use and engage in the organizational possibilities.[135] This focus of self-empowerment can cause some severe problems: employees might start to feel insufficient in accomplishing what is possible; and employees who feel disappointed when they describe goals and illustrate engagement, which later is not fulfilled by the organization. After a while almost every employee can jump around, but if the aerobic lessons do not improve once health, why jump then? The return of investment works both ways. Here it is crucial that HR consultants function as transporters of messages between the workforce and the management since the workforce only appears adaptable insofar it can act as individual entrepreneurs.

It is extremely important to keep Jonas Wergeland in mind in this matter. What Wergeland *discovers* by his sexual *conquering* of 23 women is that he takes something from each woman's extraordinary characteristics, just as each woman takes something from Wergeland. The ejaculations and orgasms are only temporary connections in the fluctuating flow enriching each of them differently. This is what Deleuze and Guattari would refer to as an example of desire in its immanence as a process, and *not* desire as a lack (I will come back to the concept desire later in this part). That is also to say that organizations are not seductive when they represent transcendental ideas of how a worker ought to behave. Instead, seduction is an effect caused by the reciprocal flow of affects.

To obtain enriching characteristics from an encounter without selling your soul is what I would call an *unrestraining loyalty*. Loyalty, therefore, does not appear as a bondage retaining the workforce to

one set of values, one way of organizing, etc. Instead, loyalty, as presented here, appears when an encounter is allowed to float in every direction.

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In the early spring of 2003 NNE was recruiting labor for a new site in Sweden, and one of the consultants from the Human Resource Department said: "It is very difficult to attract a workforce when they do not know us, and especially when we are not yet operating on the Swedish market. It takes much more time than we actually thought it would."[136] Trust is important for the organization to grow and become more, but it is difficult to start empty handed. This tells us that loyalty has two sides: one as a loyalty for what is, and second a loyalty towards what it might become. Both elements work simultaneously.

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The German sociologist Ferdinand Tönnies made a simple dichotomy between (1) Acquaintanceship and Strangeness, (2) Sympathy and Antipathy, (3) Confidence and Mistrust, in his work, *Gesellschaft und Gemeinschaft*.[137] For Tönnies, the process of social relationship is guided by two rules: a common will and interdependence; unlike the process of socialization and its actualization – which we have emphasized so far – which is guided by difference and creation. The process of the actualization of the social must be creative since its intention is to bring heterogenic people together for a time, and if an organization is able to create confidence and relation between many heterogenic people, as an assemblage containing heterogeneous elements, then the concept of seduction might be useful for organizations to study before recruiting labor. However, the idea that Tönnies emphasizes about man as a social being tied together by a common will [sensus communis] and interdependence is, I believe, more related to order instead of a mere affirmative and open organization of society.[138] Organization should not refer to a blueprint of how social relationships will be structured (cf. Tönnies); on the contrary, by organization I understand a continual process of composition, decomposition and re-composition through the various social encounters. Bringing people, parts, or elements together and thereby creating temporary relations must never be understood simply as the more the merrier, as if we only join forces to become powerful (Hobbes) because that would imply a calculation of, for instance, the labor's sacrifice for achieving some extrinsic collective goods. The sixties, seventies and eighties are over, and in the nineties the first

significant power of the labor force *yet to come* showed its strength. The power lies in the fact that they *will* and therefore *act together*. We will not neglect that there has been problems, but since the late eighties a field like Human Resource Management has created better terms and conditions for labor. In the same period we have witnessed a drastic decrease in trade union members. Of course it is a combination of many changes like higher education, demographic changes, technological changes, etc., but when we state "act together" it refers to the possibility that the workforce can actualize their own will by choosing and not choosing different kinds of work. For instance, the wage is no longer the preferred criteria for working, but mere interest and joy and it is through their action or their practice that this transformation becomes visible.

When NNE is applying for candidates, whether it is through papers, magazines, events in schools, or on the internet, they try to create trust and confidence towards potential candidates. It is obvious that NNE wants the candidate to become more familiar with the organization, especially through their homepage nne.dk, because it is a very easy way for the organization to invite the candidate *in* without any pressure. Today more and more companies only receive applications electronically for several reasons: less administration, easy to distribute within the organization and of course all kinds of statistical issues like gender, ethnicity, age, and education are easier to conduct electronically. On the homepage NNE presents itself as itself being itself – which naturally is far more difficult than it sounds - and at the same time the candidates can be themselves. Sartre described how difficult it was not to reduce the Other's presence as an *object-ness*. Imagine Sartre sitting at Café de Flore in Paris looking at all the beautiful women passing him by. These women become objects to him. Sartre would sit there with a drink and enjoy looking at these female objects passing him by until one of them would suddenly turn around and look directly at Sartre, turning him into an object. Now Sartre is filled with both pride and shame that makes him conscious of himself. His life has become a thing.[139] Both the candidates and the organizations are objects, a commodity that the Other might purchase. The intention of using a homepage is that the candidate and the organization should become another simultaneously. One way that NNE has tried to speak in different tongues is through something I call *story listening*. The idea is that persons in the workforce have the opportunity to tell their stories about working in NNE and these stories should be told through the homepage to potential candidates. The main issues are that these stories are not strategic, they are not told by the management. The broader the diversity of expressions, the better the chance is that NNE will open up for a variety of potential candidates. The idea about *story listening,* as a kind of anti-strategic way of branding NNE as a workplace, was initiated in the fall 2002. The main reason was to actualize NNE

as an organization not guided by any resemblance and limitation, meaning that organizations should avoid reproducing themselves by hiring the reflections of their mirrors. On a similar note, an organization should not limit itself to any specific gender, ethnicity or education. We could baptize such kind of organizing as an ageless, sexless or just a classless constellation. Equally important is the question of courage when asking for stories. How much will the organization allow their employees to say uncensored and simultaneously avoid the typical positive collage of statements? It is important that the employee can speak freely without jeopardizing his job. Not that any organization should criticize itself, but it should not create a *fata morgana* either. Furthermore, it is important that the organization not only let the minority tell their story, i.e. women and non-Danes in NNE; on the contrary, the stories should open up for a possible variety and mixture of age, ethnicity, and sex in the future to come. It is not only a matter of ethnicity and gender; rather it is a matter of difference in thought. An organization could easily recruit many non-Danes if only *they* would think like *us,* which has nothing to do with respect of differences. As Foucault mentions in his important essay, *What Is an Author?: "*What difference does it make who is speaking?"[140] The point of interest is: what are the modes of existence present in the discourse? It is a matter of *listening* to what is always and already present and illustrating how it works, what it can produce and what it opens up for. Any *different story* is a useful and interesting story, something that might teach us something new.

The Ancient Greek

Let us go back in time. In order to situate seduction as a broader philosophical field, I will briefly relate it to the development of philosophy in the Ancient Greek. Seduction in its traditional form is, in my opinion, an offspring of Plato's dialogues and Aristotle's *Rhetoric*, which makes it fruitful to understand seduction as an allegory to rhetoric.

In *The Rhetoric,* Aristotle defined rhetoric as the "knowledge (*dynamis*) which enable us to present the possible convincing moments (*pithana*) in any given matter"[141] The process of *convincing* is, according to Aristotle, reduced to three different forms: *ethos, pathos* and *logos*. How trustworthy is the speaker, how affective a condition can he creates for the listener, and how well is his argumentation? In rhetoric it is a matter of the process, since the speaker has to build up an *ethos* during his telling. An ethos can never be static; on the contrary, it is a dynamic process since it is the listener who

evaluates the situation. The rhetorician succeeds when he creates a bond around himself as being both the speaker and the listener. In other words, the rhetorician must listen in order to speak; he must have *fingerspitz gefühl* for the situation. Rhetorician, therefore, is a strategy of how to speak, in order to be heard in a way that will make the listener believe in the story told and act in a certain way. Aristotle puts it this way: "The next issue we have to speak about is the linguistic formulation (*lexis*). It is not enough to know what to say; it is also necessary to formulate it the right way. The role that the particular character of the speech gets is major."[142] It is statements like these that have caused rhetoric so many problems, not because Aristotle distinguished between form and content. Rather because he favoured the first in this book. Conversely, Aristotle also emphasized that rhetoric is *persuasion* towards an act or end, which makes rhetoric an instrumental social praxis. If the rhetorician can convince the listeners to act in a certain way, then this act is – as long as what the rhetorician knows and shows is right - for the common good of the *polis*. Aristotle defines rhetoric as a *techne,* an artistic-crafts-manlike skill often related to a master whose actions will unfold in praxis. Plato, however, did not believe that rhetoric was such a *techne*.

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Plato rejected rhetoric as an art form, or even as a subject (*techne*). In his dialogue *Gorgias,* Plato lets his alter ego Socrates demonstrate his superiority in the argumentation about rhetoric with the sophist, who uses rhetoric on the Greek *Agora.* In *Gorgias* Socrates defines rhetoric as "an agent of the kind of persuasion which is designed to produce conviction, but not to educate people, about matters of right and wrong" (454e-455a). It is a matter of being justice and injustice. What is justice?

According to Plato, knowledge has always existed in the soul and therefore the soul is immortal. The soul existed before it took shape in human beings. What the soul strives for is "the pure, the always being and immortal and that, which always remains in the same state..." (*Faidon,* 79B). For Plato the truth is an uncovering of the truth already located in the soul, i.e., *anamnesis,* the process of going back to the object of truth: the soul. Only the devoted philosopher can achieve such insights, one must refrain from bodily pleasures and not waste time in gathering power and wealth, etc. Plato writes: "Those who strive for the knowledge in truth, understands that before philosophy undertook education of their soul, it was imprisoned in the body and inextricably related with it; it was forced to observe the being of beings through the body like through the prison bars…it was wrapped in the dark of ignorance" (*Faidon,* 82B). The soul is imprisoned in the body. In order to liberate the soul

and uncover the knowledge within, one must guide it; this is the reason why it is imperative for Plato that the *polis* educates its population. Thus, rhetoric might produce confidence and belief but not necessarily knowledge, according to Plato. Knowledge is a *justified* true belief, e.g. one who can believe his perceptions in the world of phenomena, but only when such a belief is justified in correspondence with the constant concepts of the Platonic Ideas. Justice has nothing to do with equilibrium such as having the same wage or any other kind of comparison. Instead, justice refers to whether a person acts and moves right in accordance with the person's potential.

The problem with such assumptions, in my opinion, is that rhetoric becomes a tool which can be used strategically by articulating different moods or tempers. For Plato rhetoric is flatter because it does not acknowledge the unalterable ideas. Instead it makes people believe falsely (I would add that rhetoric also is flatter or a scam when it appears to articulate a specific transcendental end because such end cannot be given beforehand. It is produced). Plato defines rhetoric as a "persuasion designed to produce conviction."[143] This minor digression illustrates that rhetoric in its classical form has affinities with seduction as we know it from Don Juan. Both operate with a well-defined goal or unity.

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In opposition, an organization as an open network is a grouping without unity. The workforce comes together in the process of organizing, on the basis of what they have in common, but without becoming one. The workforces should, in my opinion, never subordinate their singularities or negate their differences.

Let us take an example:

Each year the Danish newspaper *Ingeniøren* [The Engineer] brings about a survey about the image-parameters measuring what engineers want and look for when applying for a job. The results, which are almost identical for most business cooperation's, are:

1. *challenging and developing work assignments*;
2. *the culture or ethos in the organization*;
3. *influence and independence*;

4. *the management;*

5. *the ability to attract, develop, and retain qualified labor; and*

6. *wage.*

Those parameters can blind an organization. "The survey indicates that the young professionals favor balance between working life and private life. Perhaps we should emphasize this in our ads? I think we should"[144] After reading these results, many organizations will feel an urge to benchmark with its competitors or change some of their ads, but this might not be the right solution. It is difficult to benchmark and compare results, especially when many of the parameters are qualitative, e.g., questions like: What is challenging and developing work? What is an optimal culture? What is good management?[145] The organization wants confirmation and will most likely get it, when asking its competitors to benchmark (who are feeling just as insecure). Furthermore, we might add that benchmarking is for that insecure organization, who accepts being second best. Instead of asking their competitors, the organizations should ask their own workforce, and here I do not mean the yearly or quarterly (quarterly is overdoing it) internal survey that is already a normal procedure for almost every organization today. Michel Serres points out that knowledge "is not seeing, it is entering into contact, directly, with things;" with the workforce.[146] Let us remain in the tone of Serres and emphasize that the candidate is no longer in the distance, he is nearby, tangible. The answer to how the organization attracts candidates already caresses the organization through the process of organizing.

Many organizations falsely believe that doing a survey measuring the level of satisfaction of the workforce actually creates satisfaction; it would be similar to take one's temperature and think that that alone would make you feel better. The surveys are diagnoses. They illustrate symptoms, but they do not produce the treatment. "The most important part of a survey is the dialogue afterwards held by HR with the department. Unfortunately many managers don't find the time for this feedback leaving the employees rather confused," an HR consultant says.[147] When inventing questions for a survey one must be attentive to the fact that the answers are based on an aggregate, i.e., satisfaction that does not necessarily have to do with one of the 6 parameters mentioned above, which still have to be individually interpreted. In many organizations the parameters are intimately connected: a challenging organization would develop a special culture with independence, and independence can only appear in an organization with a certain kind of management, etc. If the management is good, then most likely the culture is too. If the management cannot attract the right assignments and

customers, then the work assignment would limit the organizational development, which would lead to an unpleasant culture. In short, it has much to do with the organizing process, although we might call it culture, influence, etc.

Furthermore the image-parameters tend to become a kind of metaphysical fundament for an unchanging continuance of what the organization is already doing. This can be a problem if it causes the management to neglect the various forms of resistance that happen within the social activity elsewhere. In this sense, the organization can unwillingly or willingly produce pure flatter when they try to attract candidates, just as the candidate might flatter the organization in a job interview. Instead of this game of appearance the organization should acknowledge that the *poesis* and *praxis* are unified. Labor becomes a social innovation. For instance, the worker wants challenging assignments where the worker can express his singularity in a way that traverses the traditional divisions of private and cooperative life. Recall the adjectives, proud and happy, which the workforce used to articulate what they had in common with NNE, or what NNE did to them.

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One way an organization might be able to treat itself would be through the creation of an open forum, for a variety of comments, different opinions, questions and ideas. A forum where *nothing* would be censored, such as the letter forums we know from newspapers but without an editor dictating what is of main (read: public or unifying) interest. This would break down the classical hierarchies when everyone could share ideas equally. The idea is that every bitterness, joy, irritation, insecurity, success, and despair should be shared. Today most organizations only publish the successes, even when we are speaking about internal communication in the form of newsletters, intraweb and so forth. Identifying a success pattern can be helpful and good for the morale, but if the organization only tells the good stories, it will create a wrong and devastating myth about itself. Who is to decide what is better or worse? In George Orwell's book *1984* the "Inner Party" creates a *newspeak* to facilitate the process of thought control with mottos like: "War is Peace" and "Freedom is Slavery." With an open forum the leadership of the organizations could monthly comment on the issues or simple participate in the process as well. The interest of the organization would be dictated by the workforce and not the leadership, albeit they can choose to address the issues as pleased.

* * * *

During the hectic year 2003, where NNE had to dismiss approximately 100 people, NNE opened a similar forum on the intraweb. An employee says: "Following the debate tells me that I'm not the only one in misery. What are we doing, where are we heading? Even the managers seem groggy."[148] Such a forum could also be useful in less hectic periods just to trim the tip of the iceberg. The need hereof indicates that a survey alone does not help at all. The funny thing about opening a debate forum after the dismissals, or when they ask for specification when doing a survey, is that the organization implicitly implies that: when something is wrong it is surprising and therefore we need to know how this happened. Similar, when something is good they do not ask for responses, as if the reason hereof is obvious. The management might believe that it is certain issues that are of importance for the good culture, although it might have been something else. One should never presuppose the reason for either a good or a bad result.

The problem with organizational surveys is that either does the management know the position/ state of the workforce and is left without knowledge about its movement, or the management knows the movement of the workforce but does not know its position/state. It is called indeterminate temporality, which is the relation between the synchronic (position) and the diachronic (movement). The management will often outline the position of the organization, and sometimes the workforce will be in movement somewhere else. The organization is a potpourri combined by many different forces, which at times can make leadership an art.

Another problem with organizational surveys is that the organization already presupposes the areas of importance. The *health* of the organization is reduced to five or six specific topics. The challenge for the leaders is to master the art of listening to the organizational potpourri. If one listens, then one would know what to say (Aristotle). A survey could be the extended ear in the organization, but one should be careful not to turn the ear in only one direction. One should be open for the unexpected and unknown. Only this way something new will be produced or something forgotten be resurrected.

The truth is that the whole discourse about labor and what the workforce needs and wants has turned organizations into lemmings. Labor has its own order of discourse, much defined by the vocabulary of HRM. Perhaps the organization should open up for something else or a more specific understanding of what a good culture actually means. "We do not find the center, and we are

inclined to abandon it. We lean to the right, to the left, to get away from it. Are we afraid of it?"[149] Serres writes as a comment to the lack of belief. If the organization would believe in its own future – a future which does not necessarily turn out the way the parameters predict – then it would be a practical application of the organization's habits. No organization knows what the future brings, but following its own belief based on its own habits such as respect for differences in thought, developing work and an open culture could be a way to anticipate it. The organization should not follow those habits because the parameters (or Plato) tell it to, but because of a belief in those habits.

Does the organization have the courage to swim against the mainstream? NNE, for instance, should pay less attention to the many analyses, and just tell the world *what* they do and *how*, in their own language. It is not a science. Organizations should find the courage to tell what they are doing because doing that alone would make a tremendous difference. Despite all the rhetoric spices it seems that the most extravagant and seductive an organization can do is to tell the truth which is constantly being produced in the process of organizing.

Telling the truth implies, according to Plato, knowledge about what the truth might be, but here I differ from the old master and his idea about rediscovering the truth of the soul. The organization is not an unalterable constancy and it should not waste its time interpreting what all the surveys mean as if it were the philosopher stone. Instead the organization should produce something new out of the encounter between the workforce, its customers and stakeholders. After all, there is no better reason to work than to discover an intellectual and bodily desire to create something new through encounters with others.[150]

* * * *

The point of orientation comes from an unlocatable center, which is everywhere, elsewhere. Who would build his house in the middle of a current, asks Michel Serres and answers: "No institution, no system, no science, no language, no gesture of thoughts is founded on this mobile place – which is the ultimate foundation and founds nothing."[151] The organization is born through the rhythm of various encounters; unlike Plato, it cannot seek an unchangeable goal.

Let us turn to Plato once more. In several passages Socrates describes his understanding of desire as a lack. In *Gorgias* Socrates states: "Is it not true, when someone says that those who desire nothing, are happy?" (492, e) and continues: "Do I need to pose further questions or do you agree with me that any lack, and any desire is unpleasant?" (496, d), he continues: "I call it flatter for both soul and body... where one is to devote towards lust without any consideration for good and evil" (*Gorgias*: 501, c). Only he, who does not desire, the harmonic and moderate man, can in Socrates' opinion be happy. Desire is irrational, it rules one's reasoning to do right because it carries one towards pleasure. The one who constantly desires is to be compared with a broken jar, no matter how much water you fill in the broken jar it will always desire more because it's leaking. A person who desires is a licentious person who for eternity will live in misery, lives the life of a thief (*Gorgias*: 507, e).

The problem with Socrates' assumptions are that we mistake the more for the less, we behave as though non-being existed before being, disorder before order, and the possible before existence. Bergson claims that the more is mistaken from the less, since we think in terms of more and less, i.e. more order or being contra less chaos or non-being. "Each time that we think in terms of more or less, we have already disregarded the difference in kind between the two orders…The idea of disorder emerges from a general idea of order as badly analyzed composite, etc."[152] If we relate this to Socrates, then one is either happy or not. Not being happy would be like going back to chaos from a state of order, although there are different kinds of happiness. If we think about differences in degree, where there are differences in kind, then problems emerge. "Only intuition can produce and activate it, because it rediscovers difference in kind beneath the difference in degree, and conveys the intelligence the criteria that enable it to distinguish between true and false problems."[153] Bergson suggests the notion of *intuition* as a method of division dealing with the pure difference, which can only be a difference in kind as only tendencies differ in kind. In other words: what *kind* of happiness does Socrates refer to? What *kind* of satisfaction does the organizational survey measure? Does it distinguish between different kinds of happiness, satisfaction? What does labor do when it is developing? The answer is that different people find different assignments more or less satisfactory.

According to Plato, a person cannot be happy and simultaneously desire something because desire has its offspring from lack. What we have witnessed in this chapter is that rhetoric can create a lust as a feeling of lacking something, by seducing the listener through words in two ways: either as unjustly seducing people to make them think that they lack something, or by telling lies for the sake of own winning. In this chapter I have tried to outline elements of this assumption. I agree with

Plato that rhetoric is flatter but I do not agree with his idea that knowledge is given or transcendental. Rather knowledge is produced and it is through this production that new kinds of innovation and creativity emerge. Also this illustrates the difference between Don Juan, who believes knowledge or his purpose is given, which is contrary to Jonas Wergeland, who produces knowledge through his encounters with previously famous persons. In the next passage I will describe how desire is production, not lack.

Desire

The question presented by Deleuze and Guattari in *Anti-Oedipus* is primarily the question of desire. From beginning to end the book is concentrated on the basis of an ontological pre-comprehension of desire as life. "Everything is desire", the two of them claim in the beginning of the book, among other ontological claims such as "everything is a machine…everything is production."[154] Desire is a machine, which again is production. The question I would like to pose is: How does desire work, and how does Deleuze and Guattari's understanding hereof differ from Plato's.

In order to understand this identification of desire as life, we can relate it to Spinoza's definition of the Good in his *Ethics* as related to the concept *conatus* (life force). Spinoza states: "We neither strive for, nor will, neither want, nor desire anything because we judge it to be good, we judge something to be good because we strive for it, will it, want it, desire it."[155] The individual or the organization, who strives to organize his or its encounters, is capable of combining their relations with other relations compatible with theirs, and thereby increase their power will be called good.[156] As a result, we can say there is no other metaphysical world that we can aspire to, and secondly being is a process (i.e. machine, production or striving), and thirdly being is one, or univocal (i.e. *everything is…all is*, and so forth). The goodness is a matter of power, and the composition of power.

Something is good because we strive for it (Spinoza). This is the opposite of the Platonic idea of the good, as something transcendental that we strive for because it is defined as good. The absolute Good, in a Platonic sense, stands in the way of Spinoza's strive for the best possible. In Plato's philosophy it is the transcendent world of the Ideas that determines whether something is good or bad, right or wrong. Spinoza, on the other hand, states that knowledge is the immanent power that determines the qualitative difference of modes of existence (i.e. good or bad).

In Plato's work *The Symposium,* which deals with speeches about Eros and passions, the idea of rhetoric presents itself again, especially the idea of desire as a lack. One of the reasons why *The Symposium* stands as a land mark in the oeuvre of Plato is not only caused by its theme and its beautiful style, but also due to the fact that Plato tells the purpose of Eros and life very explicitly: the actions of man are guided by the hope that its actions would live forever in the memory of man. Plato writes "...; it is desire for immortal renown and glorious reputation such as theirs that is the incentive of all actions, and the better a man is, the stronger the incentive; he is in love with immortality" (*The Symposium*, 208bc). Immortality and the following fame can be reached in two ways, either by the physical act in between the sheets, which hopefully will produce babies, or through the creation of lasting works like the ones produced by poets and artist, or philosophers like Plato himself. Plato claims that we live life striving to become immortal in one way or another. This proposal, however, goes beyond the understanding of desire as lack, which we saw earlier. In *Gorgias* it was the rhetoricians who seduced their listeners through flatter and thereby made the listener desire something. In *The Symposium* Socrates learns that *desire is life* or life is desire. Desire is an expansion of life through Eros; either through some sort of creation (poet, artist, philosopher) or through transformation (the semen on the sheets). Such an understanding of desire is more similar to Deleuze and Guattari's in *Anti-Oedipus.* If desire were the lack of a real object, we would say that the essence of desire is lack (or leak, like the jar), and this lack is what produces whatever fantasized object, which is also the reason to why we must live the life of a thief. As Deleuze and Guattari puts it: "*..,* whereas desire is regarded as what produces the fantasy and produces itself be detaching itself from the object, though at the same time it intensifies the lack by making it absolute: an 'incurable insufficiency of being', an 'inability-to-be that is life itself.'"[157] If desire is a lack as Plato believes, then this would actually mean that the world is missing something; there is an object (e.g. better working conditions, more challenging assignments) that desire feels a lack of. In *The Symposium* Plato implicitly writes that the human being always is in a state of lack: "The truth of the matter is this. No god is a lover of wisdom or desires to be wise, for he is wise already, and the same is true of other wise persons, if there be any such. Nor on the other hand do the ignorant love wisdom and desire to be wise, for the tiresome thing about ignorance is precisely this, that a man who possesses neither beauty nor goodness nor intelligence is perfectly well satisfied with himself, and no one who does not believe that he lacks a thing desires what de does not believe that he lacks" (*The Symposium*, 203d).

The wise does not desire, neither does the stupid. The first does not lack knowledge and the second is too stupid to realize he does. The important thing is that Plato actually has no distinction between the subject and the object, between producer and product. The wise produces the product he already is: knowledge and the same counts for the stupid. Desire becomes here an immanent principle, since producer-product is essentially one and the same, as we saw earlier in Deleuze and Guattari's definition of process. Nevertheless, Plato tells us that the one who does not desire because of his brilliant intellect or shining stupidity cannot be harmonic. I agree with Plato when he implies that being humble is a virtue. However, no one can legitimize that another person is in a state of lack (which I claim HRM-theory is doing when talking about motivation). Hopefully this will become clearer as we progress.

Desire does not lack or need. Rather need is derived from desire as a counter-product, and lack is a counter effect of desire. Lack is created, planned, and organized in and through the social production. Wergeland desires and therefore he expands the Norwegian dogmas about the people he portrays. By doing these portrays he creates a lack, which has a seducing effect. Production is never organized on the basis of a pre-existing need or lack. In other words, supply is not organized or planned by demand, but that demand is organized and controlled by supply. So the social production creates both a lack in a psychological sense and in an economic sense as scarcity.

Deleuze and Guattari claim that desire produces and its product is real and not a fantasized and missing object. The two of them write: "If desire is productive, it can be productive only in the real world and can produce only reality... Desire does not lack anything; it does not lack its object. It is, rather, the subject that is missing in desire, ... Desire and its object are one and the same thing: the machine, as a machine of a machine. Desire is a machine, and the object of desire is another machine connected to it."[158]

The traditional logic (e.g. the Platonic logic) of what desire can do forces us to choose between desire as either *production* or *acquisition*. From "the moment we place desire on the side of acquisition, we make desire an idealistic (dialectical, nihilistic) conception, which causes us to look upon it as primarily a lack: a lack of an object, a lack of a real object."[159] However, desire does not lack anything; it does not lack its object. If desire produces, its product is the real, which means that desire can only be productive in the real world (i.e. not any other metaphysical world). There is no outside, since we cannot distinguish desire from its object, or production from its product. Both

Plato and Deleuze and Guattari understand desire as something which enriches life, and therefore it is good (Spinoza). The difference is that moving towards something better does not necessarily indicate that the present situation is unbalanced as Plato claims, or that we move towards an absolute good.

The desiring-machine that Deleuze and Guattari speak about must *not* be understood as a concept of, or a metaphor, since it does not represent anything. Rather, it is a synthesis in accordance with three modes:[160] The *connective synthesis*, which mobilizes libido as withdrawal energy from the whole; the *disjunctive synthesis*, which mobilizes the Numen (creative energy) as detachment energy, and the *conjunctive synthesis*, which mobilizes Voluptas (pleasure, lust) as a residual energy.

These three modes make the process of desiring-production at once the production of production, the production of recording, and the production of consumption. The whole (or the real) itself is a product produced alongside other parts. Desire is not initiated by a specific thing or some specific operation but throughout a relation. Relations are a way of moving from place to place, a kind of wandering. Serres writes: "I wander. I let myself be led by fluctuations. I follow the relations and will soon regroup them, just as language regroups them [substantives] via prepositions."[161] Desire is a relational interference of the heterogenic fluidity of society. For this reason we cannot answer what desire is, but only sketch what it *does* and what it *can*.

There are certain similarities between capitalism and schizophrenia. In capitalism there is a relative deterritorialization in two specific forms: (1), money decoding everything (title, rank, profession…), and reducing everything to a flow of money; and (2), labor as a "free worker", freeing the worker from physical and legal ties (i.e. slavery and serfdom). Although capitalism is a movement of deterritorializing flows, it is also a violent reterritorialization. "The more the capitalist machine deterritorializes, decoding and axiomatizing flows in order to extract surplus value from them, the more its ancillary apparatuses, such as government bureaucracies and the forces of law and order, do their utmost to reterritorialize, absorbing in the process a larger and larger share of surplus value."[162] We could for simplicity's sake say that capitalism fosters a more restricted form of desire, because it works with a specific end (surplus value), which can turn out to be a never ending exploitation of the world. The schizophrenic desire, on the other hand, is an ongoing process of becoming reality. Henry Ford became both famous and infamous when he doubled the wages of the Ford Motor Company's workforce. This economical gesture did not make the workforce more mobile since the

wage were tied to the workplace. Furthermore, raising the wage also made his workforce spend more money, which made them even more dependent on their work. The immobility returns disguised as economical freedom.

How does desire work? Unlike psychoanalysis, and its equivalent capitalism with its three errors concerning desire: lack, law and signifier, the schizoanalysis is nomadic and polyvocal. Deleuze and Guattari exemplify this when stating that reading a text never is a scholarly exercise in search of what the signifier is, and what is signified. "Rather it is a productive use of the literary machine, a montage of desiring-machines, a schizoid exercise that extracts from the text its revolutionary force."[163] Literary style is when language no longer signifies things, or is defined by what it says, "but by what causes it to move, to flow, and to explode."[164] Literature is like schizophrenia: a process, not a goal; a production, not an expression.

Remember the six parameters in *Ingeniøren* image-survey, where the goal of the workers is defined by what they say, although what they can say is limited within certain categories. Instead of defining what is of interest beforehand, the workforce ought to have gotten the appropriate space to articulate what work does? The organization could use such statements as part of the organizational flow and not as a definitive law for what good work is. Desire is an aggregate of many different things. So the desire for work is a potpourri of the assignments, collegians, management etc. If the workforce believes or strives for challenging assignments, then it happens because the workforce behaves in a manner of "perseverance in being" (Spinoza). Perseverance means to become what the workforce already is qua its potential. A pursuit of interest. Furthermore, this counts for the organizations as well. Based on its habit the organization believes something and that something is what keeps it attractive. Desire is the desire to become or actualize itself, a life, an organization.

Deleuze and Guattari call this a schizophrenic revolution, which, in addition, is a shift away from the reducing trace of psychoanalysis and capitalism towards the including and continuing deterritorializing of the *schizoanalysis*. Instead of identifying oneself with the oedipal triangle (mummy-daddy-me), one could say: "yes that is me too, but I am also…, and…," i.e., work as an aggregate of parameters. The Nietzschean subject is something that passes through a series of states: "every name in history is I…"[165] The schizophrenic as a nomad draws a new geography for the people yet to come. Desire is a standing transformation; everyone passes into the body of the other in the socius. Everyone retains his own singularity, and thereby avoids melting into a homogeneous

sameness. "We never stop migrating, we become other individuals as well as other sexes, and departing becomes as easy as being born or dying" write Deleuze and Guattari.[166]

The practical problem of schizoanalysis, however, is to restore the syntheses of the unconscious to their immanent use. The unconscious does not mean anything; it constructs machines, which are machines of desire. The unconscious does not speak, it engineers, and it produces rather than express. What Deleuze and Guattari try to unfold through the schizoanalysis is the singular life as pure immanence. Life is neither dependent nor can it be reduced to a higher transcendental being (i.e. lack, law, and signifier). There is no higher order, only immanence, which also refers back to Spinoza's understanding of the Good as something which *becomes* good, because we strive and desire it, i.e. produces it. It is an investment in the social, a breakthrough.

Deleuze and Guattari introduce the concept *body without organs* as something which is non-productive, yet produced. A body without organs is a body without functions. It has blocked senses for which reason it cannot perceive or grasp anything. Nevertheless, the body without organs is an egg, which holds a potential. It is the limit of the socius.[167]

We might understand the concept better if we relate it to Lewis Carroll's *Through the Looking-Glass* and the character Humpty Dumpty, the egg. The egg is something that has not been born yet, but nevertheless is alive. Humpty Dumpty is alive; he can speak although he is just an egg. "When *I* use a word, Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean – neither more nor less.' 'The question is,' said Alice, 'whether you can make words mean different things.' 'The question is,' said Humpty Dumpty, 'which is to be the master – that's all'"[168]

The body without organs is the limit of the socius qua being the limit of sensibility qua being the limit of our senses. We could also claim that the body without organs illustrates the absolute liberation from any legislative power, for example, Hobbes' Leviathan who embodies the power and rationality of the state. Or in Rousseau's *The Social Contract* where the multitude must be united in a single body called the sovereign which will ensure that no individual will get hurt because "it is impossible for a body to wish to hurt all of its members."[169] Deleuze and Guattari's use of the concept is based on an inversion of what Rousseau and Hobbes seeks to accomplish: a body without organs symbolizes a society without references, segmentations or codifications – it is pure desire. But when each man must actualize himself without any role models, we might ask what our

senses are capable of. Deleuze writes: "A life is the immanence of immanence, absolute immanence... it is made of virtualities, events, singularities."[170] What are we capable of? We become masters of the words we speak, when the language answers our needs. The body without organs, therefore, is a plane or surface to be produced or unscripted for every desire. Michel Serres would call it our ability to create a 1:1 world since whatever *takes* places implies the constitution of a body without organs. Serres writes: "I want to finish drawing this navigational map, this inventory – fluctuating and mobile… Note that this maritime chart, an ocean of possible routes, fluctuates and does not remain static like a map. Each route invents itself."[171] Each life is a singular essence. The body without organs, I believe, symbolizes society which is constantly composed around an intensive flux of desiring, striving and producing singularities.

The society means the shape that it is, like Humpty Dumpty, opposed to the transcendence of Plato. Each person exists, but he has not yet achieved the form that is his destiny, which is why he constantly must be worthy of what happens to him. This accents the distinction between actualities of this world (i.e. Humpty Dumpty as an egg) from its potentials, or virtualities. Both the people and society are pure potential yet to be unfolded. The progression of the socius either ends or begins at the body without organs, "and there it either passes through the wall, opening onto the molecular elements where it becomes in actual fact what it was from the start: the schizophrenic process, the pure schizophrenic process of deterritorialization. Or it strikes the wall, rebound off it, and falls back into the most miserable arranged territorialities of the modern world as simulacra of the preceding planes."[172] This implies that a life as pure immanence is a creative energy, or the productive motor of all that exists, i.e. desire. Also it implies that ontology is a process which neither begins nor ends, but takes up speed in the middle. The molecular, the microphysics or intra-atomic phenomena can be related to the internal force (conatus) which made man strive and desire. In this molecular process man will actualize an already possible potential; whereas the molar, the statistical, and mass phenomena will arrange territories limiting what there is, e.g. ghettos. When Humpty Dumpty says that it is matter which is to be the master, then it is based on the fact that every *order-word* or slogan is a language-function within language. All discourse is indirect; it depends on the functionality in a given sociality. Or as Deleuze and Guattari says: "an order always and already concerns prior orders, which is why ordering is redundancy."[173] In the beginning of this part I claimed that seduction was a weapon, but it depends on our immanent energy as the source of all creativity. If we have no bodily organs, then we cannot perceive anything. Without perception we cannot collide with life, we cannot create. Therefore, the limit of society is the non-organic body.

However, the molecular and the molar should not be understood as two concepts without any relations, since the molecular are themselves the investment of the large molar machines. Maybe it is a matter of perspective, whether you define (and reduce) the socius through statistical numbers (molar) such as birth-rate, profession, income, or, on the other hand, define it through love, creativity, and new forms of life. Deleuze and Guattari define the argument for schizophrenic: "desire is a machine, a synthesis of machines, a machinic arrangement – desiring-machines. The order of desire is the order of production; all production is at once desiring-production and social production."[174] The socius is an assemblage, like a bazaar with many different shops (molar), shops which contain even more different things (molecular). Therefore it would be wrong to reduce the bazaar to either the mommy, the father, or oneself because there is always something else and more at play. This also emphasizes the need for an organization to understand itself as something which is a part of society, and not distinguished from it. Similar, the employee is not distinct from society, but is also a part of it. To make language answer the employee needs is to present the employee with an organizational frame, a *space of opportunities* where he can strive to become himself. To help the employee to get acquainted with the unknown is also a way for the organization to grow. When the employee achieves something, he also helps creating a wider organizational spaciousness incorporating new forms of thought. A wider organizational spaciousness opens up for attracting qualified labor from a broader and more diverse recruitment pool. The organizational body becomes organizing.

The challenge is not to reduce the heterogeneity to homogeneity, which is the reason why I urge for caution when using values as managerial instruments. There is always the possible re-coding, or reterritorialization with the molar chain, whereas the molecular chain continues deterritorializing the flows, and thereby passes through the signifying wall holding the codes. Although the vocabulary of Deleuze and Guattari might be a bit harsh to swallow for an organization, it ought to become more like a desiring-machine. What the concept tells us is that everything is possible, since everything is desire, machines, and production. In fact, what Deleuze and Guattari ask for is more deterritorialization, "one can never go far enough in the direction of deterritorialization: you haven't seen anything yet –"[175] Imagine Bauman and Sennett's resentment. Of course, we should not urge organizations to transform per se, but underline that it needs to include various qualities in order to improve. Organizations should dare and risk a little more, be open towards the difference in kind. An employee says: "Even if I don't approve of an assignment, I say 'hurra' because that is expected.

The thing is I'm not the kind of type saying 'hurra' whether the assignments are good or not. But I learn how to play along. Sometimes it seems like my leader lacks an understanding from what is different from her/his behavior."[176] Here the psycho- or the image-analysis is allowed being the director of bad conscience. Instead, it should let the unconscious relate to the Outside and breakthrough, actualize its singular lines of escape by becoming the master of the words it speak in order to make language answer its need.

Every investment is social. An organizational life expands as it actualizes its potential, by constituting an investment in the social field. This is a desiring life. What does desire do, and what does it produce? Desire lives, and thereby it produces more life to come.

Care of the Self

Paul Ricoeur makes an inquiry in the distinction between *idem*-identity and *ipse*-identity. *Idem*-identity unfolds a hierarchy of relations and references to objective criteria for identity. The *idem*-identity remains unchangeable in time, e.g. the number of protons and neutrons in a given element tells us which specific element we are dealing with. Hydrogen has just one proton and in the Periodic Table of Chemical Elements it has the atomic number 1, and that will not change. We can also relate the idem-identity to the metaphysics of Plato, where the Ideas represent an unchangeable continuity. *Ipse*-identity, on the other hand, implies no assertion concerning an unchanging core of the personality. We cannot say: "Oh this is who Finn Janning is!" *Ipse*-identity is the identity of selfhood or that which composes the character of the person, similar to the development of the character Wergeland in Kjærstad's stories. Wergeland is not distinct from his experiences. "It is the identity of the story that makes the identity of the character."[177] The difference between *idem* and *ipse*-identity is the difference between things and persons, or the difference between identity as the same (*idem*) and identity as a permanent state of becoming (*ipse*). This also makes it obvious that we should not ask "who said that," "who did that" because that would reduce that "who" to an object, a thing. Instead, we should focus on the process by asking "what who is doing." I will relate this to Foucault and his understanding of ethos as a practice and not a norm.

Foucault's studies of the *History of Sexuality* can be viewed as a response to Deleuze and Guattari's *Anti-Oedipus*. Instead of desire it is power which is everywhere. "Power is everywhere; not because it

embraces everything, but because it comes from everywhere."[178] Foucault constructs the concept *bio-power* as a power that has life itself as its object. The power to create, manage and administrate a life. Bio-power is caused by two poles: 1) the rise of human sciences studying human life, an anatomo-politics of the human body. 2) the technique to regulate life population, e.g. eugenics, propagation, a bio-politics of the population. Bio-power is what brought life and its mechanism into the realm of explicit calculations and knowledge-power an agent of transformation of human life."[179] In many respects bio-power corresponds with capital, e.g. capital that disciplines all facets of life including leisure time. All aspects of life become objects for capital, similar to Henry Ford who made his workforce dependent on capital. Capital, however, would not have been possible without "the controlled insertion of bodies into machinery of production and the adjustment of the phenomena of population to economic processes."[180]

The transformation caused by the regulations, control, and discipline of bio-power had devastating consequences. It distributed life in the domain of value and utility and the political struggle became an issue of life rather than the law. This is the background that enables us to understand, writes Foucault. The importance assumed by sex as a political mean to access both the life of the body and the life of the species. "Sex is worth dying for…: the desire for sex – the desire to have it, to have access to it, to discover it, to liberate it, to articulate it in discourse, to formulate it in truth. It constituted 'sex' itself as something desirable."[181] Sex is a subordinate to sexuality, a way of life's perseverance.

In Foucault's later work about the history of sexuality he moves towards an ethic. He returns to the Ancient Greeks and their two notions of ways of being: *care of the self* and the Delphic principle *know yourself/thyself.* According to Foucault, the first precept "care of the self" was one of the main principles for the Greek cities to achieve happiness, wisdom, and harmony; despite the fact that we only remember the latter Delphic principle through the history of philosophy. Through the precept to "take care of oneself," Socrates taught "people to occupy themselves with themselves, he teaches them to occupy themselves with the city."[182] Philosophy and politics intersect through the care of the self. Today our political existence also places our actual being in question, and vice versa. One must take care of himself to acquire *techne.* In this manner, the care of oneself is both an active involvement in the political life, and a personal issue of becoming acquainted with oneself. An ethos becomes an approach towards life, a practice.

Foucault relates writing with the notion of the care of the self. He writes: "Taking care of oneself became linked to constant writing activity. The self is something to write about, a theme or object (subject) of writing activity."[183] Similarly, Arendt illuminated that the notion of contemplation was active: She writes: "In acting and speaking, men show who they are, reveal actively their unique personal identities and thus make their appearance in the human world, while their physical identities appear without any activity of their own in the unique shape of the body and sound of the voice."[184] In the process of writing one characterizes oneself, "action without a name, a 'who' attached to it is meaningless" Arendt states, and because of that the 'who' is followed by a 'what' she continues: "The moment we want to say who somebody is, our very vocabulary leads us astray into saying what he is…" Moving from *who* to *what* is also a manifestation of the character and his qualities, but such a description often tends to be narrow (i.e. class, title, gender, race, etc. or *ipse*). Arendt, however, points out that the action and speech always go on *in-between* as a practical fabrication or morphology. It is a matter of *inter-rest* that ties people together. Real stories, such as the event which just occurred, have no authors. "Who somebody is or was we can know only by knowing the story of which he is himself the hero – his biography, in other words; everything else we know of him, including the work he may have produced and left behind, tells us only what he is or was."[185] The author becomes unimportant as a person, he becomes *impersonal*. Foucault states that there are only statements and not authors, and that in a statement everything is real and all reality is manifestly present.[186] The author is revealed as only a life (Foucault does not look for the origins of a statement. Instead he replaces it with origins, i.e. the statement as a multiplicity – this is relatable to the art of Warhol and Duchamp as mentioned earlier). Deleuze writes: "The life of the individual gives way to an impersonal and yet singular life that releases a pure event freed from accidents of internal and external life... It is a haecceity no longer of individuation but of singularization: a life pure immanence, neutral, beyond good and evil, for it was only the subject that incarnated it in midst of things that made it good or bad."[187]

Foucault emphasizes that "one must become the doctor of oneself", and "get prepared for a certain complete achievement of life. This achievement is complete at the moment just prior to death."[188] Life is not limited to the moment just prior to death. It is everywhere, just as sex, power, and desire are. For this reason Foucault also emphasizes that each statement (or life) is a multiplicity, and in order to learn we must develop "the art of listening." If we recall Plato once more, then he would state that we should listen to ourselves to discover the truth from within; whereas the Stoic's version of the truth lies in the logos. The path we will follow is the third one. Both Plato and the Stoics are

right in the sense that each person has a potential which will be actualized through living; but it is not pre-given how the potential should be actualized. Deleuze describes the voice of Being as something which "it is said, and that it is said in one and the same 'sense' of everything about which it is said. That of which it is said is not all the same, but Being is the same for everything about which it is said."[189] This means that the potential can be actualized differently, or that the potential is already different. The proposal of the path in-between Plato and the Stoics is also where we understand truth as becoming or invention, and not as discovery. Since we do not know the potential we cannot know what would be an authentic act. The statement, similar to the Being, does not refer back to any origin or transcendental subject because there are many places "from which any subject can produce the same statement, and they can vary greatly."[190] For Foucault the truth becomes an ethos, as the truth becomes a process, a subjective development of that which is both new and universal. New in the sense of the Stoics and the art of listening to logos. This appears unforeseen at first. The unforeseen should be understood in relation to Deleuze and Guattari's understanding of desire as something constitutive for the subject, of the unconscious, i.e. the unforeseen. Universal is that which is of common interest for humanity. In order to become, one must "take care of the self" which means to participate in the political life, and at the same time one will have to listen and be open towards the encounters that one body has with another body. To "take care of the self" is to participate in the social life and to listen, which takes endurance, but by doing so one can reach the universal "know yourself," which is of general human interest.

It has become *comme-il-faut* within HR and western societies in general that the workforce (and the people) must learn and develop ad infinitum, almost making it absurd. One important element (that many organizations often tend to forget) is the predisposition of the workforce. It might be useful to create small pockets of slowness so that the workforce, in its rush to learn and learn does not end up forgetting how to smell or hear, relate to its colleagues, to answer and participate in various groups. I do not believe that learning is a matter of life and death. If the workforce has to learn and develop all the time it will loose its interest, its "perseverance in being", it will loose itself. Learning becomes shallow if it is the only drive, and what we might learn becomes secondary. We experience joy when a body encounters ours and enters into composition with it, and we experience sadness when a body or ideas threaten our own coherence. Both the employee and the organization must have courage; the employee in order to move in accordance with his own necessity and the organization must be open towards the internal differences of the workforce. The common, that the employees share and which combines the organization transversally, is gradually produced. The HR Department in NNE

cannot exclusively decide which courses and seminars to be offered. The knowledge that one project develops for the construction of a new plant in China relies on knowledge passed from the projects in Kalundborg, Denmark. This sharing produces new knowledge which might create a need for other courses and seminars. Doing strategic HR becomes a matter of facilitating this transversal flow of knowledge. The facilitation of this "biopolitical production" to highlight that HR not only involves the production of material goods in a strictly economic sense but also touches on and produces all facets of social life, economic, cultural, and political.[191] We cannot distinguish disciplines such as economy, humanities, and politics since ideas and thoughts constantly emerge *in* and *between*. Instead we must try to re-connect. In this respect the area of HR is everywhere and nowhere. It does not only deal with recruitment, or with organizational development. On the contrary, HR should not be viewed as a specific area since it is relevant everywhere, HR, i.e. Human Relations happens everywhere. Therefore, I believe that HR will move towards being the movement or dynamic between places and people. And this might also be the most affirmative critique of HR. Because today all the organizational processes are evaluated from a HR perspective, although one exclusive place cannot be defined. Instead of developing a kind a HR terminology or meta-language often based on abbreviations or various "personality types" based on Jung, Belbin or other theorist from psychology, the vocabulary of HR should be based on fitting criteria. "We must also learn to legitimize our services in economic terms otherwise the NNE-Management won't listen" as the HR manager of NNE points out. Another HR consultant adds: "Sometimes we might be a little to quick to put people in boxes, even though it ought to be used as guides not conclusions."[192] It is obvious that the various test-tools used by HR can help to qualify or open a dialogue in a department or in a conflict, but HR must be aware of the unsaid, the things taking place in-between, which a template might not cover. They must master the five senses and develop their intuition in order to locate the potential for something else to take place. We must produce new concept, we must learn to think. However, it is difficult not to view situations from a specific perspective, and often a new perspective can enrich another area. Nevertheless, the organizational processes between employees, managers, customers, stakeholders, etc. should not be evaluated within a HR framework unless that frame is able to include differences without reducing them. There is only one case, one sociality, "every formation is nothing but relation, everything is only relation," writes Serres. Outside of relation between employees, managers, customers, stakeholder or any other element in the process of social organizing are "only clouds in the void, letters or atoms. Language is born with things, and by the same process…, all this is never anything but a network of primordial elements *in communication*."[193]

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HR must be its own censor or doctor (Foucault), which can be done by taking care of the self. In the same fashion Kierkegaard emphasized the importance of receiving when communicating. Listen, participate, communicate – one does not participate by communication alone. By doing so, it might be possible to avoid the more negative side of rhetoric as an instrument to achieve certain ends. Instead, it can be used as a tool to actualize the best possible story.

We witness the same process in *The Seducer* when Wergeland takes care of himself through his involvement with the nation's history and later by producing a documentary about famous Norwegians. But it is not until he decides to show them that he realizes that he has experienced something of general interest in the biography of Liv Ullmann or Edward Munch. He makes their lives immortal by reliving it once more, the same way that reading Plato makes Plato immortal.

Wergeland becomes impersonal; he becomes that force which produces a form of life. Similar HR must become impersonal so that the message of the workforce, the leaders or any one else does not disappear in the vocabulary of HRM. HR must learn to acknowledge that the workforce is a bit wiser when it comes to work and organizing but that does not mean that HR cannot carry the message. It is not a matter of asking the workforce whether this work is good or bad. Instead the workforce must open up for plurality. Serres write: "Every body, each thing is of a particular tissue and presents its own original network and web."[194] HR must be specific. HR should try to express the singular; it should remain open to the complexity and concreteness of labor. It is through imperceptible departures from an ideal path that the formation of the organization emerges.

Seduction as Sadism and Masochism

The terms *sadism* and *masochism,* were popularized by the psychiatrist Richard von Krafft-Ebing in his work *Psychopatia Sexualis* from 1886, and derives from the writings of the French writer Marquis de Sade and the Austrian writer Leopold von Sacher-Masoch. De Sade's style of writing has been referred to as "le sadisme" for many years, but Krafft-Ebing was the first to use the term in a clinical manner along with masochism, although the latter had attracted far less attention. Krafft-Ebing saw

the two terms as complementary and he connected the two terms into *sadomasochism* as two sides of the same coin.

The inquiry Deleuze brings about in *Coldness and Cruelty* tells us that Krafft-Ebing's presumptions are wrong. The unity of sadism and masochism into the concept of the sadomasochistic entity is a semiological mistake. The two concepts are not complementary and do not work in dialectical harmony with each other. The sadist is not the one the masochist seeks and vice versa.

Deleuze has a literary approach to the work of Sacher-Masoch and de Sade since it is from literature the definition of masochism and sadism stem, whereas the judgement Krafft-Ebing made was clinical.

The purpose in this chapter is to enlighten whether we can learn from either sadism or masochism as idealtypes (Weber) when it comes to a matter of seduction. Can an organization learn from the work of Sade and Masoch when it comes to the recruitment and retention of a workforce? Should organizations become sadistic, masochistic or something else?

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The work of Sade and Masoch cannot be regarded as pornography with its few imperatives (do this, do that, bend over please); it discovers new forms of expression, new ways of thinking, feeling and an entirely original language. The difference between Sade and Masoch manifests itself when we look at the intention of their respective texts.

The sadist tries to demonstrate through his actions that reasoning is a form of violence. The masochist, on the other hand, is concerned about persuasion and education. In masochism we are dealing with a victim "in search of a torturer and who needs to educate, persuade and conclude an alliance with the torturer in order to realize the strangest schemes." Contrary, the "masochist draws up contracts while the sadist abominates and destroys them. The sadist is in need of institutions, the masochist of contractual relations…: the first resulted from possession, the second from a pact of alliance."[195] Sade wants to test his theories in practise with the whip in his hand, and the core difference between the sadist and the masochist is that: "the sadistic ´instructor´ stands in contrast

to the masochistic ´educator´" (ibid: 19). The sadist is always telling what he is "going to do…," whereas the masochist asks: "please do this."

One question arises: is the workforce a masochist who tries to educate the organization, or is it the other way around? Is the typical manager one whose reasoning equals violence?

It seems like the masochist is educated by the authoritarian and torturing woman "whereas basically it is he who forms her, dresses her for the part and prompts the harsh words she addresses to him. It is the victim who speaks through the mouth of his torturer, without sparring himself" (ibid: 22). If we relate this quoted sentence to the question, whether it is the organization or the workforce which tries to educate, then we might be able to answer. At first glance it would seem obvious that it is the organization which is the masochist persuading the workforce to act with authority and not spare the organization, but that makes no sense if we look at facts. As a matter of fact it can only be the workforce, which is playing the role of the masochist. The workforce asks for several conditions and goods, trying to seduce the organization because then the organization can appear in the authoritative role. By doing that the workforce does not spare itself, willingly it tortures itself. It has become evident that people tend to work more when working at house because of the always present human guilt asking: what if my colleagues thought…; and the better educated the workforce has become, the more they feel like using their skills (they also fell that they have to). "I don't know why, but every time I work at home I always check my mails or send mails just to let my colleagues know that I actually do work."[196] Working at home has not become the practice of joy it ought to have been. It is no wonder that stress is a common illness in the western capitalistic world. The demand for flexible hours was initiated by the workforce (masochists), but now it seems like it is the organizations that define the term flexible (sadists). When it comes to sparring itself, the workforce does the exact opposite. They want several extra goods: a gym, stop smoking- and drinking programmes, being able to work overtime and get paid and not necessarily take time off, etc. They give the organization control over every aspect of their lives; they deposit their lives at work. With the specific conditions and goods the workforce asks for, it can seem a little humorous that the workforce needs responsibility too. It is the workforce who has eliminated the distinction between leisure time and working time, they have let work become more and more inflicted with their private lives. The capital has become social, not only producing products and services, but also lifestyles, customs, and habits.

The workforce implicitly speaks through the mouth of his manager without sparring themselves. *"Hit me, spank me, pull my hair…"* (Xzibit) is the chorus. They have asked for too much, which now makes it arbitrary to act independently and responsibly. The organization keeps its workforce within the dictum: know yourself; there is no room for taking care. It is important to realize that the work situation of today is not only caused by organizational development, but also by demands from the workforce. At the moment it can be difficult to argue whether the disappearance of the distinction between work-life and private-life is regrettable, although life-work is preferable. Should we re-activate the distinction in order to create harmony in people's private sphere? For some, the workplace has become a refugee away from screaming children and wives, from shopping, sexual pressure, and being a good friend, etc. Is "going to work" today a way of balancing one's private life?

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The libertine, in Sade's *The One Hundred and Twenty Days of Sodom* does not find his excitement in "what is here," but in "what is *not* here." "The idea of that which is not, the idea of the No or of negation which is not given and cannot be given in experience must necessarily be the object of a demonstration." (ibid: 28). This illustrates that the sadist (manager) creates an artificial desire towards something which apparently is missing. This negation is a delusion of reason itself. Sade lets out the internal necessity within reason which leads to a delusion and what Sade visualizes hereby is apathy of the libertine (self-control). Enthusiasm is precisely what Sade dislikes. Instead he favors apathy as the producer of pleasure, "but ultimately it is not the pleasure of an ego participating in secondary nature, but on the contrary the pleasure of negating nature within the ego and outside the ego, and negating the ego itself. It is in short the pleasure of demonstrative reason" (ibid: 29). One could state that Sade does not believe in the first nature of Plato, such as his Idea. When Sade negates the Platonic Idea by demonstration, he also turns that Idea into a matter of belief. Therefore Deleuze calls it the *coldness of demonstrative reason* because Sade really does not care for the pleasure his acts might produce, since that would keep him in the second nature (the world of experience). He only wants to control using what ever means at hand. Sade presents a third way between norms and ideas, and consequences towards instant pleasures. Besides, the demonstrative description of the sadist "must be precise both qualitatively and quantitatively and must bear on two areas: cruel

actions and disgusting actions, both of which are for the cold-blooded libertine equal sources of pleasure" (ibid: 29).

In the work of Masoch it is quite the opposite. There is no obscenity and no negativity and negation, but instead disavowal and suspense. The description of masochism rests "on universal disavowal as a reactive process and universal suspension as an Ideal of pure imagination" (ibid: 35). The suspension is the ultimate climax!

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The distinction between sadism and masochism is the distinction between contrasting processes of the negative and negation, and of disavowal and suspense. If we once again remember that the workforce symbolized the masochist then it becomes obvious that the concepts of disavowal and suspense are not meant as something positive. It would be easy *not* to take responsibility and at the same time be very excited and uncertain about what may happen, which turns the workforce into someone who hopes instead of believing. Hope should be understood as a passive approach to life, whereas belief would be an active approach. According to Søren Kierkegaard it takes courage to repeat, or to say it differently: it takes courage to live, since life is the repetition of difference. Repetition is the true beauty of life because it is neither hope nor remembering that changes anything and brings new affirmative energies to life; a productive repetition is already a repetition of the difference which made it worth repeating. Kierkegaard was brutal in his vocabulary when emphasizing the importance of repetition, not as something to hope for since hope is for cowards and remembering just a pathetic passive waiting. Repetition takes courage.[197] Kierkegaard speaks about faith, whereas we would speak about belief since that does not carry the religious connotations as faith does. The problem with the workforce as masochists is that they do not notice the already present suspense in life. Instead they ask for it. In film suspense-dramaturgy uses the audiences' fear that something fatal might occur, for instance: will the policeman Brody find and kill the shark in *Jaws* before his own son is killed? It is the same fear that operates within the workforce; here the fatal thing that might occur would be to get dismissed. Falsely the workforce believes that various goods indicate that there is nothing to fear, which, of course, is the worst. The fear that nothing should be feared tends to lead to blindness.

Labor has become a fetish. The clearest example given by Freud about fetishism as an image or a substitute of the female phallus is; the means by which we deny (disavowal) that woman lacks a penis. "The fetishist's choice of a fetish is determined by the last object he saw as a child before becoming aware of the missing penis (a shoe, for example…; it represents the last point at which it was still possible to believe…" (ibid: 31). By looking at the way the workforce asks for goods and special work conditions, it seems that the last object they believed in were their caring and loving childhood. In different words, the reason why the workforce has become filled with apathy asking for shoes (various goods) is that they do not believe. The workforce has become passive masochists filled with hope, unlike a more active sadist. Eric Fromm explains in *The Art of Loving* that the masochist turns its master into something powerful: "he is everything, let him be a man or god; I'm nothing, except as a part of him." This is the modern workforce. They do not have to make any decisions, take responsibility, and so forth; but the problem might occur the day the organizations do not want the person as a part anymore. The workforce has in many respects, turned itself into an instrument. The sadist does the opposite: "he makes himself greater by entering another, who wants him."[198] However, states Fromm, the distinction between the two is of no importance since none of them merge with integrity.

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In sadism the father is the *natura prima* and the mother is the victim. In masochism the mother is the one who is respectable and pure, and at the same time she must prostitute herself. The ideal form of prostitution, in masochism, is based "on private contract whereby the masochist persuades his wife, in her capacity as good mother, to give herself to men" (ibid: 63). Once again the contract between man and woman can be viewed as manipulation unless both are aware of the rules and the goals (the vision).

Through the contract the masochist ensures that he will be the one beaten and humiliated, but what is beaten, humiliated, and "ridiculed in him is the image and the likeness of the father, and the possibility of the father's aggressive return. It is not the child but a father that is being beaten" (ibid: 66). What the masochist wants is a rebirth, the projection and the becoming of a new man that will result from the masochistic experiment, since the father has no part in this rebirth it is also liberation. The masochist needs to stand naked and pure once more in order to face the life waiting to be lived. It is a way to come clean and start afresh, and this time more earnestly, that is, not

guided by a fetish (the masochist might be reborn every day, week, or month which, of course, will turn him into a schizophrenic, if taken literally). The downside of such behavior is that it might result in cases of stress. A Vice President from NNE accents that "today the main challenge for a manager is to prevent the employees from destroying themselves. Many don't know how to say no due to the many interesting assignments and higher level of autonomy, but if they can't say no, then it is the manager's job to do so. Otherwise we will witness many cases of stress… Doing this requires a more direct kind of management. We must not be afraid of entering the private sphere of our workforce."[199] The challenge is to follow the flow of the organization and make sure that people do not kill themselves. Despite the obvious fact that no one wants the workforce to be stressed, stress is also a costly affair. "Normally it takes the same time to de-accelerate and recover from stress as it did take the employee to accelerate and finally get sick to begin with" says a psychologist working with NNE.

Knowledge and immaterial labor involves several facets of life such as social, personal and professional elements, which many managers are not accustomed to think about in relation to labor. In other words, non-labor can be just as productive as labor. "I often find inspiration in fictional literature for my HR sessions, for instance, when I read *The Alchemist* [by Paulo Coelho] I could use the positive atmosphere created by believing in our dreams for my sessions with department,"[200] says a HR consultant. Labor cannot be caged in specific tools, norms or hierarchies. NNE focus in stress from two sides: 1) offering courses and seminars for the employees, the intention is that the employees should be better to read their own signals as well as the signal of their collegians, but since this operation can be difficult for employees who already have lost their overview (whose work already is the reason for stress), NNE also has a second focus; 2) a Vice President says: "as a manager you cannot hide by sending one of your employees to another department if he doesn't perform well or suffers from stress. The manager must confront it."[201] The problem might be (among others) that we still understand working life and private life as two incommensurable worlds, although working life just is an element of a life. Spinoza operates with a distinction between active and passive, or actions and passions, where a passive affect is when a person is controlled by motives he is unaware of, e.g. to perform well, to get a specific title, to show enthusiasm. An employee who had suffered from stress says: "I couldn't accept the fact that I couldn't handle everything. I saw myself as a strong person and I didn't like the idea of saying no to any assignments, especially because I really liked my job." On the other hand, Spinoza mentions love or joy as an active affect, which only can be unfolded when the person is free, i.e., having the space.[202]

The employee continues: "At one time I couldn't remember the names of my two daughters, I forgot arrangement with my wife and gradually I just hated weekends because I didn't have time for it. I needed to work."[203] Thus the organizational challenge is reciprocal: the organization should create a *space of opportunity* where the workers can act freely, and at the same time the workforce should have the courage and initiative to make the organizational space wider. This process requires an ongoing negotiation and evaluation of the organizational process in relation to *what* initiates the various constitutions of the workforce.

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It is primarily the contract that Deleuze is pleased to have located in masochism, since it represents the ideal form of the love-relationship and its necessary conditions. Sade, on the other hand, neither operates with, nor approves of contracts, but thinks in terms of institutions. "The contract presupposes in principle the free consent of the contracting parties and determines between them a system of reciprocal rights and duties; it cannot affect a third party and is valid for limited period. Institutions, by contrast, determine a long-term state of affairs which is both involuntary and inalienable; it establishes a power or an authority which takes affect against a third part" (ibid: 77). An even more significant difference between the two is that the underlying impulse in the contract is in the direction toward the generation or creations of a law; whereas the corresponding impulse in the case of institution is going towards a degradation of all laws, and the establishment of a superior power (the father) that sets itself above the law.

The law of the masochistic contract, if applied to the relationship between the workforce and the organization, should not create rules based on restriction. Alternatively, it should focus strictly on the vision. The vision would implicitly tell *what* to do; in this understanding, the contract would be based on inclusions, the inclusions of differences and not exclusion. When more inclusive connections emerge and new alliances manifest itself for a while, then the passive actions will be reduced in favor of active.

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The solutions that Sade proposes to overcome the idea of law through institutions are, according to Deleuze, meant as irony, but still serious. Sade asked which institutions would require the fewest possible laws, and ultimately no laws at all. The best institution to suit those demands is making atheism, calumny, theft, prostitution, incest, sodomy and murder into institutions Sade states. In Masoch's work we find a comparable tour de force, which, instead of being ironic, is based on humor. Deleuze makes quite a detour around the principles of law before describing the humor of masochism, and maybe he does so because it is not that obvious and because he has difficulties to give examples like the one we witnessed with Sade.

To understand Sade's opposition toward the idea of law, we can think about Plato and how the laws only represent the Good. That sort of reasoning did not satisfy Sade for which *reason* he negated the idea, and showed the delusion of reason itself. The law could also be understood in terms of its consequences (cf. utilitarism), but here again we must still operate with some transcendental ideas of the Good. Deleuze turns towards Kant and his radically new ideas in which the law is no longer regarded as dependent on the Good, but that the Good itself is made to depend on the law (ibid: 82). With Kant, the law shifts from telling us what to do, to merely telling us "You must," leaving us to deduce what is the Good, which is the object of this pure imperative. It is the Good which derives from the law, and not vice versa. The object of the law becomes elusive; the moral is just the law. The law operates without making itself known. It defines a realm of transgression where one is already guilty, and where one oversteps the bounds without knowing what they are. It is like *The Trial* of Kafka and according to Deleuze (referring to Max Brod) Kafka was overcome by laughter when reading from *The Trial* because of the absurdity of the law.

The humor in the work of Masoch appears when the law is transcended by virtue of a principle that subverts itself and denies its own power. For instance, Masoch makes the woman the authoritative figure and at the same time expels the father, whereas Sade would place the father above the law and make the mother his essential victim.

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The masochist contract excludes the father and displaces the exercising of the paternal law onto the mother. The problem with the new law that the contract generates is that it tends to forget its own origins (the contract) and annul these restrictive conditions.

The main issue is for the masochist to become a man. "Clearly it does not mean to be like the father, or to take his place. On the contrary, it consists in obliterating his role and his likeness in order to generate the new man" (ibid: 99). This fleeing away from parental bondage is the same Kafka illustrates in *Metamorphose,* when Gregor escapes his father by transforming into an insect. Organization should let the workforce evolve and transform too, i.e., not hire in the same picture, not be too persistent with customs (cf. create a debate-forum, or open dialogue), use different consultancies, etc. When the lover, the son, or the victim is tortured it is the resemblance with the father which is beaten. By doing that the masochist makes room for a new birth of thoughts, a pure transmutation without the interaction of the father. "To become a man is to be reborn from the woman alone, to undergo a second birth" (ibid: 100).

Masochism, in its material aspect, is a phenomenon of the senses and beyond the senses we have the birth of a new man, a becoming. The masochist uses his body and his soul "to write this story, but there is nevertheless a formal masochism which preexists physical, sensual or material" (ibid: 101). What pre-exists the masochist is the myth and the ritual. By referring to the law, Deleuze traces the lineages from the contract to the myth through the intermediary of the law. The law transcends the contract, but at the same time leading straight into ritual and myths.

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Repetition should no longer be experienced as a form of behavior related to pleasure already obtained. Instead repetition should be governed by the idea of experiencing or reexperiencing pleasure. Repetition is life's way of making itself stronger, repeating what works. It is independent of all previous pleasure, illusions or prejudices. In both sadism and masochism there is no mysterious link between pain and pleasure; the mystery lies in the desexualization process (like when the victim is humiliated) which consolidates repetition at the opposite pole to pleasure. The following resexualization, the repetition of pleasure, is where sadism and masochism proceed from pain (like the rebirth).

A masochistic seduction is characterised as open, servile, and most of all earnest. On the other hand, sadistic seduction is repressive, dominating, and more closed. In *Justine* it becomes obvious that the girl is not only more naïve than normal, but she is also seduced in a persuasive and misleading way. Masochism is never misleading since it is based on a contract. In *Venus* the girl knows the premises before entering the relationship; she is not surprised, only the masochist is: can she do it? It is suspense.

"The sadist's superego is so strong that he has become identified with it; he is his own superego and can only find an ego in the external world in which his ego exists: this is the fundamental significance of sadistic apathy. The sadist has no other ego than that of his victims." (ibid: 124). Maybe business organizations should be less sadistic; stop being seduced by own myths (so that is who we are?), and realize that the desire of the workforce is a polyphonous flow. This also means that organizations must be aware that interest and desire comes from everywhere. There is never one right way to please or de-sexualize a candidate, but there is a continuing rhythm of sounds echoing with desire, and to seduce those one should, unlike the Sadist who is filled with his own super-ego, melt into that rhythm. The organization should become masochists; it should exist for the pleasure and pain of the workforce, i.e. transformation or re-birth. That would be an immanent seduction awakening something inside a person from the outside as if the outside was already inside; instead of creating external goals turning the candidate into the organization's own ego.

Before making any conclusive remarks about seduction, we will deal with the seducer par excellence, Søren Kierkegaard.

Seduction as Framing

> …Life can only be explained after it has been lived, just as Christ only began to interpret
> the Scriptures and showed that they applied to him – after his resurrection
>
> - Søren Kierkegaard, Journals, 1848

In the preface to the English translation of Søren Kierkegaard's *The Seducer's Diary,* the author John Updike tries to draw a biographic lineage between Kierkegaard's work and private life, and the *intriguing* love affairs. I do not believe it is appropriate to read philosophy in the light of the thinker's biography. However, Updike finishes his foreword with these words about Regine Olsen: "Her fame was a vestige of her old suitor's gallantry. If our impression is that she behaved with the greater dignity, consistency, and human warmth in the affair, it was Kierkegaard who created the impression."[204] If our impression *is*…it *was* Kierkegaard who created the impression. According to Updike, Kierkegaard has transformed himself into a lasting impression through his work. The philosopher David Hume distinguished between impressions and ideas; the ideas were to be understood as vague imitations of impressions. "Therefore, ideas are not the representations of objects, but rather of impressions; as for the impressions, they are not representative, nor are they adventitious; rather, they are innate."[205] By innate Hume mean original, or that which cannot be copied, which of course means that *The Seducer's Diary,* in Updike's own words, cannot have anything to do with or be a copy of the private life of Kierkegaard, although that was the lineage Updike sought. The reason why I wanted to quote Updike was not for the scholastic exercise. It was to emphasize the comment *to create a lasting impression,* since that might be a proper end for seduction. At least it would be a relevant end for this inquiry of seduction in relation to business organizations. Therefore we may ask: How can an organization create a lasting impression?

The Seducer's Diary, is a minor part of the work *Either-Or.* I will draw some preliminary remarks from the work in general before concentrating more specifically on the diary. One could state that *The Seducer's Diary* is the dash placed somewhere in-between part 1 (Either) and part 2 (Or), and without the whole body it becomes a neither an either nor an or!

* * * *

"Don Juan must be a reflective seducer who comes under the category of the interesting, where the question is not about how many he seduces, but about how he does it."[206] In his inquiry Kierkegaard wants to clarify whether Don Juan is a reflective seducer or not. It is not a question about how many he seduces, but how he seduces. Kierkegaard is more concentrated on his method and process, than his results. If we should learn how to unlock the seductive methodology of Don Juan, we must ask the question Kierkegaard implicitly asks: what does Don Juan do? (ibid: 94).

Don Juan seduced 1003 Spanish women, a number which gives the "impression that the list is by no means closed, but that, on the contrary, Don Juan is in a hurry" (ibid: 88). To define Don Juan, Kierkegaard compares him with music: "… we do not hear Don Juan as a particular individual, nor his speech, but we hear a voice, the voice of sensuousness, and we hear it through the longing of womanhood. Only in this manner can Don Juan become epic, in that he constantly finishes, and constantly begins again from the beginning, for his life is the sum of repellent moments which have no coherence, his life as moment is the sum of the moments, as the sum of the moment is the moment" (ibid: 91).

The mental love is a continuance of time, whereas a sensuous love is a disappearance in time, and according to Kierkegaard it is music which expresses this distinction best. Music is more abstract compared to language, and therefore music does not express the individual but the "general in all its generality" (ibid: 90). In Plato's dialogues the love of the soul is a continuation in time, and can be understood in the same way as the soul is immortal. Don Juan is floating between being an individual and being an embodied force of nature. His love is sensuous, not psychical. Sensuous love is not faithful; rather it is absolutely faithless, which also underlines that he is in a hurry. Don Juan does not expand his horizon nor learns from every single different woman he meets (1003 women must possess some experience), but for Don Juan "to see her and to love her that was one and the same" (ibid: 90). Without any difference between the actual act (to love her, doing) and preparing (to see her, knowing), Don Juan does not seem very reflective. The distinction between knowing and doing is important for Kierkegaard when he refers to Christianity, insofar as Christ did not put forward any doctrine. Instead he acted - he delivered his faith by letting it manifest itself through his doings: "…for our time will not remain at faith, nor its miracle, turning water into wine, it moves further, it makes water wine."[207] Kierkegaard writes in *Fear and Trembling*. Unlike Don Juan, Christ would more willingly urge for a kind of slowness. A slowness that would allow the individual to be present and acknowledge the worldly wonders which our habits has not reduced to its grey facsimile.

Kierkegaard emphasizes that a seducer needs to have more skills that Don Juan: "To be a seducer requires a certain amount of reflection and consciousness, and so soon as this is present, then it is proper to speak of cunning and intrigues and crafty plans. This consciousness is lacking in Don Juan. Therefore, he does not seduce. He desires, and this desire acts seductively. To that extent he

seduces. He enjoys the satisfaction of desire; as soon as he has enjoyed it, he seeks a new object, and so on endlessly" (ibid: 93).

Don Juan seems to be closer related to the beast than man. A seducer ought to be in possession *"of a power Don Juan does not have, however well equipped he may otherwise be – the power of eloquence"* (ibid: 94). The seductive force in Don Juan, this omnipotence which only music can express Kierkegaard calls: an exuberant joy of life (ibid: 96). Though the life of Don Juan may very well be filled with pieces of momentary joy, it will never enrich and fulfil his life. This quote-extensive and short preview of Kierkegaard's ideas about what seduction is and how its method appears should be read in the context that, especially since Kierkegaard claims that Don Juan is not a seducer, *The Seducer's Diary* must clarify what a seducer is in order to leave a lasting impression. But let us fade out with Kierkegaard's own incomparable words: "He [Don Juan] desires sensuously, he seduces with the daemonic power of sensuousness, he seduces everyone. Speech, dialogue, is not for him, for then he would be at once a reflective individual. Thus he does not have stable existence at all, but he hurries in perpetual vanishing, precisely like music, about which it is true that it is over as soon as it has ceased to sound, and only comes into being again, when it sounds" (ibid: 96-97).

* * * *

It is conventional to distinguish a seducer from the seduced. It is even more conventional to think the former as male and the latter as female. The second convention is probably caused by the gender of the writer, as there should be nothing to hinder a female named Emilie from seducing 1003 men. Also, regarding the first convention, the seducer is always already seduced by the one he wants to seduce. Baudrillard speaks about the game of seduction. We could state: the one who affects, gets affected; the one who is affected, affects. The subject and object is *mixed* together in one *body* before the one separates from the other again.

The diary begins with the end, where the young Cordelia writes a letter to her once very dear seducer Johannes: "I do not call you mine, I realize very well that you have never been mine, and I am severely enough punished that this thought once delighted my soul; and yet I call you mine; my seducer, my deceiver, my enemy, my murderer, the cause of my misery, the grave of my joy, the abyss of my destruction. (…). You have presumed to deceive a human being so that you became

everything for me, so now will I find all my pleasure in being your slave, I am thine, thine, thine, thy curse" (ibid: 289).

The letter is signed *"Thy Cordelia."* How did Johannes transform an uninterested girl into being a completely obsessed one? A girl who now feels very much neglected and ruined? I will try to dissect the methodology of Johannes and in doing so I will not be seduced by the many eloquent phrases, which can be of great inspiration for well written love letters. Thus, I will follow his method in the same pace and chronology as it appears and locate the significant elements.

* * * *

The Seducer's Diary is about the young girl Cordelia who, by the seductive process Johannes is inviting her to, is transformed into a woman. The seducer must make Cordelia interesting, make her an erotic species, but when her interesting potential is emptied, then she as an object of no interest to Johannes. It is her development towards being a woman, which interest the seducer, not her as being a woman. What Johannes is doing is that he is accelerating Cordelia's biological development from a naïve prosaic girl into a reflective and poetic woman. Johannes does not possess the slowness that Kierkegaard finds important to indulge and unfold the world in full.

In the beginning of the diary a mirror tries to reflect Cordelia, but simultaneously alludes that there is more to her potential than what the mirror can embrace: "A mirror hangs on the opposite wall; she does not reflect on it, but the mirror does reflects her…who indeed dares to catch her, but not to embrace her. Unhappy mirror, which can indeed seize her image, but not herself" (ibid: 292). The mirror must betray the image of Cordelia to others, like Johannes for instance, but it will never understand the depths of Cordelia and must therefore lose her in order to have her. Mirror, or speculum, is a metaphor for representation as we know it from Hegel's dialectics or Saussure's structuralism with its distinction between *parole* and *langue;* though each person always is several. An ichnography of each footprint going in all direction, each person can only be defined as an outline drawn from a particular site. Because of this, the mirror cannot reflect Cordelia. Kierkegaard is both criticizing dialectics and simultaneously illustrating Cordelia's richness. Equally important, the mirror is framing parts of Cordelia and hereby actualizing one particular image of her, but not Cordelia *in toto*.

A frame is the determination of a relatively closed system, which includes everything present in the image. The frame forms a set; in this situation it is obvious to understand the frame as the literal frame of the mirror. The most complex kind of framing is what Deleuze calls out-of-field [hors-champ] in his book on cinematography. He states that "the out-of-field refers to what is neither seen nor understood, but nevertheless perfectly present." This effect is caused by two mobile tendencies inseparable from the frame: a movement towards saturation or a movement towards rarefaction. Deleuze continues: "when a set is framed [Cordelia], therefore seen, there is always a larger set, or another set with which the first forms a larger one, and which can in turn be seen, on conditions that is gives rise to new out-of-fields, etc."[208] Cordelia is a multiplicity ungauged, a cloud which multiplicity Johannes would like to eliminate. Forming or framing her in accordance with his truth, with his purpose.

Let us illustrate the basic mechanism in framing. In the film *Citizen Kane,* directed by Orson Welles, we witness the art of framing par excellence. The film is a cinematographic masterpiece when it comes to *deep space* and the dynamics of frames within frames. For instance, in one of the early scenes we witness the young Kane as a boy playing with his sled "rosebud" out in the snow; then the camera zooms out and creates a deep space so that the boy is framed through the window in the living room. Then the camera continues its creation of deep space when it zooms through the living room till the next room where we find Kane's mother, who is trying to "sell" her boy so that he can get another, more suitable upbringing. Through each framing something else is framed as well, a larger set which we cannot see or understand, and yet it is present. What is present in this scene might be the answer to what "rosebud" (the name of Kane's sled) really does to Kane, i.e. what affects it creates, but we will not be able to draw this connection until the end of the film; until the montage is finished. "Rosebud" symbolizes the harmonic and joyful upbringing close to your parents. His sled "rosebud" was something that Kane used when he had complete confidence in his surroundings. "Rosebud" symbolizes the warm event and the intensities that flow from it and which traverse his life, but which Kane unfortunately have forgotten. *Citizen Kane* illustrates in this early scene that we do not know what is present in the frame until we leave it, because until we leave we cannot recognize what it actually was. In the montage it is always what happens between each frame which gives the film its speed and meaning. "Rosebud" symbolized Kane's memories although he only actualized one of its potentials, e.g. the need to gain money, and not the another potential such as the need to play in the snow as a practice of joy. Kane becomes a victim when he does not face the confrontations and *conquer* these by producing alternative routes. Johannes, on the other hand,

seems to master the limitation of the frame. Johannes is able to hold a picture in his memory and contemplate for a moment, whether he should let her go or not. In other words, he must destroy possible routes in the development of his own montage, he must destroy his illusion of what she might be because he is not interested in what she presents, but only in how interesting she can become. Johannes says: "No impatience, no greediness, everything should be enjoyed in leisurely draught; she is marked out, she shall be run down" (ibid: 292&294). She shall be formed.

We could state that the first element of seduction is *attention* or *memory*, which also counts for framing. One always has to have a sense for the montage when different frames are put together. The importance of Johannes' memory and attentive behavior becomes evident when he later decrypts the sounds enveloping him. He states: "When I turned to go downstairs, my ear caught the sound of a melodious feminine voice saying…" (ibid: 296). In film, as in life, sounds come from everywhere, every image radiates with sound and the sound even radiates within each frame. But Johannes, as a seducer, must level with Cordelia and follow her rhythm, his ear and eyes must be in the matter. Blanchot describes the mystery of attention as follows: "In attention, the center of attention disappears, the central point around which perspective, sight, and the order of that which is to be seen inwardly and outwardly are distributed… Mystery: its essence is always on this side of attention. And the essence of attention is the ability to preserve, in and through itself, that which is always on this side of attention and the source of all waiting: mystery. Attention, the welcoming of that which escapes attention, an opening onto the unexpected, waiting that is the unexpected in all waiting."[209]

Everyone has the potential to become someone else, if we allow ourselves (or is allowed) to pursue unconventional paths. It is the continuing transformation in difference which enriches life as a force from the outside. Bergson claims that "all consciousness is something;" contrary to Husserl who states that "all consciousness is consciousness of something."[210] Husserl's expression introduces an intentional relation in phenomenology, where the intentionality is consciousness *of*. It is this preposition *of* that distinguishes Bergson's claim from Husserl's. If we stick with Bergson in this matter, then we can understand the brain as the screen. This understanding makes it possible to understand Johannes as reflective – unlike Don Juan – because he has to collect and set the frames in accordance with a manuscript that only he knows, although Cordelia will play a major part.

* * * *

The most difficult part of the process of seduction is the beginning because the seducer has to make contact, make himself known to her. "Have I gone blind? Has the inner eye of my soul lost its power?... If I were to meet her again, then I should recognize her instantly, even among a hundred other girls." (ibid: 299). In order to make her acquainted with the seducer, he must be able to recognize her feminine voice, her scent, her habits, and interest. The attention, i.e. the unexpected waiting in all waiting, is fed by the knowledge that the seducer has to have about his *prey;* he must recognize every move coming from her. Seduction is in many ways an act of war, i.e. Cordelia being Johannes' prey. The strategy is crucial for the final victory. If the perfect strategy is made, then one can harvest the fruit of it later. Several places Johannes speaks about going to war with Cordelia, e.g. after he becomes engaged with Cordelia, he says: "Now all the hardship of war are over," and later "Now the first war with Cordelia begins, in which I flee, and thereby teach her triumph in pursuing me" (p. 349&355).

Johannes is aware of the fact that the he must have restraint since it is the chief requisite for all enjoyment, he must act with patience. Only when all of his attention is turned toward her he can wait for the right moment to emerge: "for a young girl may forget many things, but not a situation. Social intercourse, it is true, brings one into contact with the fair sex, but there is no artistry in beginning an affair in such surroundings." (ibid: 302). Instead of waiting for the social intercourse, which often is an activity saved for the dull and dark fall and winter, Johannes salutes the spring. In spring everything is in bloom, including the young girls. She will lay her coat aside and flourish again like the plants after a long cold winter. Spring and the coming of the warmth is also the time to engage in acquaintances outside on the streets. Johannes states that in society all you learn is who is who, where she lives and whether she is already betrothed. The latter would normally be a problem, but Johannes' only comment is: "such a slow-poke…; he would be entirely devastated if he succeeded in getting information and learned in addition that she was engaged. This, however, would not worry me very much. An engagement is only a comic difficulty" (ibid: 304). Within customs of the milieu the girl is prepared and armed for any possible attack, but if met on the street then she is "on the open sea, everything acts more strongly upon her, everything seems more mysterious" (ibid: 302). It is a matter of charm, attention and interest at the right moment, which can appear at any time and not only in pre-announced social gatherings. An organization might invest a lot of time and resources in several social gatherings such as job fairs, presentations for students, customers, stakeholders; but what really counts is the way the organization shows its

interest, charm, and attention in daily life because that is where the acts would have a more intense impact. It is easy to look attractive, say the right thing and act in accordance with conventions but it also turns the candidate impotent. Organizations could learn from Michel Serres who entered his study of Rome unarmed, without bias.[211] When NNE participates in job fairs and other activities attuned towards students, they always bring representatives from the workforce, and not just HRM representatives. The workforce can tell about their experiences and what a normal workday looks like, it would have been a mistake to send HRM representatives alone because they do not have the same dirt on their hands. A HRM representative would probably say something like: "At NNE we have developing and challenging work assignments;" whereas the engineer working at NNE would say: "It's so crazy. We just laid out 45 kilometres of cable, and now we are building this cylinder [he points at a huge cobber tank], which must be made of a special material on the inside because the production of medicine requires a high temperature. At first we actually thought about using gold on the inside, but luckily we found another useful material. All three tanks in this room must be connected and still hermetic sealed; we cannot risk any dirt getting inside because it's medicine for people. Right?!"[212]

It is the unexpected, the suspense, which will lead to results. Despite how well articulated labor is wrapped in at job fairs and brochures, if the work assignments are of no interest, then it will only create disappointment and anger. How challenging a work assignment is can only be articulated by someone who is not formed by a bias of what others would most likely want to hear. The source of attractiveness is what one does and can do. Similar, it is not Cordelia [or NNE] as such, which is of interest, but it is the reflection that Cordelia [or NNE] creates for the observer, which makes it interesting. Novali's states that: "Kein Interesse ist interessanter, als was man an sich selbst nimmt."[213] The girl, or the work assignment, must initiate a movement in the seducer or the work force. No one knows what will actually make a lasting impression; after all it might be a sled. It is how the outside as a dynamic movement affects the person. Interest is neither an expectation about a coming satisfaction, nor a factual satisfaction. When attracting candidates an organization can only create an expectation as long as they initiate a gradual nomadic movement, an indication that the candidate and the workforce are both to be found elsewhere. The organization cannot know which expectations will arise before it collides with the candidate. When the candidate hears about the work assignments at NNE, he will start producing his own images, actualizing his interpretation of the frame outlined by an already hired person. The candidate becomes nomadic in the sense that he does not know where he is going and how he is going to do it. On the contrary, he only knows what

he has achieved when leaving the frame again, as he is always in the process, a process which has its own autonomy, drawing its own traits.

* * * *

Seduction has resemblances with masochism which we described earlier. Both the masochist and the seduced are born twice. "A young girl does not develop in the sense that a boy does; she does not grow, she is born. A boy begins to develop at once, and takes a long time for the process; a young girl takes a long time in being born, and is born full-grown. Therein lies her infinite richness; at the moment she is born she is full-grown, but this moment of birth comes late. Hence she is twice born, the second time when she marries, or, rather, at this she ceases being born, at that moment she is born" (ibid: 307).

Seduction is like the physical act of shaping the puppet. Normally becoming is a never ending creative practice. A never ending practice that, the seducer stops. When the seducer states that the girl *is* not born, or reborn until the moment she is married, then it is because that not until then, will she become. The girl might be seduced by a seducer with false intentions, but the fact is that the girl can only become, develop, and grow when showed some interest. What Kierkegaard alluded to by letting the art of seduction deal with *interest* and when he lets Johannes claim that the girl is reborn when married, is that the concept of interest is important in any existential thinking. Kierkegaard's interest is the *interesting* (i.e. the dynamics), which creates an interest; hereby he introduces a variety to the concept of interest (because of that, Kierkegaard cannot be the fundament for Sartre's existentialism which operates with authenticity as a positive core). Kierkegaard's interest is initiated by the fluctuating outside as an encounter he may have with other people's lives. Kierkegaard's dictum is an alteration of Descartes famous cogito ergo sum till "I'm interested, therefore I become." It is not that the person is interesting; on the contrary, the person becomes interesting through the encounters with the outside, and how he transforms these. The encounters initiate a metamorphosis through various lines of flight escaping the social bondage that reduces a person to a specific being. Interest is a self-generating production of the flow. Ones interest is produced by its own immanence, its own productivity. Cordelia seduces herself when she produces a belief that convinces her about Johannes' interest as being sincere, which it is not. Johannes lets Cordelia produce a world, where he is what she always has been dreaming about. What a nightmare!

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The seducer is not born until he realizes that he *is* in love: "How beautiful it is to be in love; how interesting it is to know that one is in love. This, you see, is the difference" (ibid: 309). The difference is not between being in love and not, but between being alive or not. His interest for something is at the same time of interest for his own wellbeing, his own growing is folded around the concept of interest. Johannes, however, does not possess the virtue of patience, which would have allowed him to maintain the momentum of love. Impatiently he forces himself to ejaculate. Johannes does not seek every woman, like Don Juan; instead he carefully plans his seductive career. "It is no art to seduce a girl, but a stroke of good fortune to find one, who is worth seducing" (ibid: 310). He operates with an ideal about, which girls are worth seducing. Such idealistic assumptions can be devastation.

NNE says: "*The best one for the job*" and "*A job is never just a job*," indicating that the candidate should be the best one for the job at hand and simultaneously, have the lust and potential for growth, since a job is always more, i.e. indefinable. Indefinable indicates that the candidate should be able to actualize himself individually. It is no art for an organization to seduce a candidate, as the issue is not to *be* interesting, but whether the organization can evolve and grow interesting through those encounters which enhance life. An organization must be open because the candidate is inscribed in organizing of the work at hand. It is the possible productive osmotic relationship that allows the candidate to be productive in accordance with the conditions pointed out by the organization. To paraphrase Johannes: A candidate or an organization who wants to please by being interesting will, if anything only pleases himself/itself (ibid: 314).

The problem with Johannes is that he is interesting for himself. He thinks that he alone knows the master plan: the end of the seductive process. After each ejaculation, however, Johannes is left in despair. His disappointment tells us how devastating any presumption about an ideal girl, candidate or situation can have for our understanding of the surroundings. What Kierkegaard illustrates is that we might find Johannes' aesthetic behavior noble even though he does not notice the richness of life. Therefore, an organization should not follow his example because then it will not notice all the valuable forms of production that cannot be measured and weighed. NNE points out: a job is *never* just a job, hereby we could emphasize that labor always is intermingled with non-labor. Many aspects of a life can develop a candidates potential for being an attractive member of the workforce.

Seduction requires *attention* towards the potential of life, which means that one should not reduce or presuppose any specific interest beforehand, since love cannot be elicited by study or skill. Furthermore, it is important to *recognize* what is of interest among hundreds of other interesting options. But how does the seducer turn himself into an interesting person without failure? It is clear that the seducer expects to gain something from his seduction, which forms his interest as interesting for himself. The seducer's interest does not want to create an earthquake; it already is by wanting what it wants. The seducer does not wish to repress, but on the contrary to proliferate. One of the methods that the seducer practices is *repetition*. "Then they went [Cordelia and her sister].…, I chose to leave right after they had gone and to walk faster than they, but along other streets, yet likewise heading towards the royal kitchen so that when they turned onto Store Kongensgade I passed them in the greatest haste without greeting them or anything - to their great astonishment."(ibid: 313).

Umberto Eco suggests, in *The Poetic of the Open Work,* that a piece of work is neither closed nor definite; rather it consists of different kinds of organizing. Such works are open, they will only be complete in interpretation, or in that instant it is enjoyed aesthetically. The interpreting, i.e. Johannes qua reflective, is positioned as an open center composing a network of infinite relations. However, each figure is not completely open, since only a certain number of variations exist: "one only has a handful of infinite closed and predetermined options of enjoyment, so that the reader's interpretative reaction never slides out of the hands of the originator."[214] Although this might imply that Cordelia ought to be credited as the originator, the matter of the fact is that Johannes is both doing the interpretation of each images of Cordelia's life, as well as being the controlling hand that puts the images together in a montage. Thus the montage that he shows to her is her own life told differently. Her life has been given characters that Johannes has ascribed it with. Johannes opens a *space of opportunities* in Cordelia's life, albeit the problem for Cordelia is that this space is only an illusion. It is a mirror room. First Johannes frames her life within a limited field of relations, which also *opens* her life and expands her opportunities. Furthermore he brings the open work of Cordelia, i.e. her life, to an end, his end. Just as Cordelia is beginning to grasp the new opportunities of her life, he closes the book. The instant she realizes that she is the protagonist, it is over. The problem is

not that Johannes seduces Cordelia; rather it is the fact that he stops the movement. He stops the flow of her life, when he draws the conclusion and literally pulls out of her life.

Eco's notion of *the open work* is only partly comparable to Deleuze's concept of *out-of-field*. When Johannes hastily passes the corner without greeting Cordelia and her sister, they are not completely aware of what is going on. This is an example of Eco's and Deleuze's descriptions, because the girls are framed and seen, but only as parts following along another part, which gives rise to a new interpretation or out-of-field. Cordelia and her sister might actualize two different kinds of framing by choosing what this passing just meant. Johannes would obviously actualize a third framing, all three present different ways of actualising the virtual whole. The form of the seduction can produce various breaks in the framing through changes in perspective, angle of framings, or by creating lines of flight. In this respect an assemblage or an open whole is created by connecting back in time with a heterogeneous reality or forward creating temporary territories. The difference between Eco's open work and Deleuze's "out-of-field" is that Deleuze claims that we cannot presuppose the work as a totality which constitutes poly-perspectives of readings or a principle (Eco). Instead we must view the unity as an effect of multiplicity. The meaning or sense of the process of seduction is transient. It is taking form and it is produced when we witness small breaks or discontinuities in the framings.

In order to seduce Cordelia, Johannes must act in such a way that she sooner or later would frame his behavior as he wants her to. Johannes must know how to move between things and establish a logic of the "AND" that Deleuze and Guattari emphasize, and practice pragmatics. "The middle is by no means an average; on the contrary, it is where things pick up speed. *Between* things do not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one *and* the other away, a stream without beginning or end that undermines its bank and picks up speed in the middle."[215] It is through this temporary intermezzo position that Johannes is able to generate zones of proximity between various elements and situations that will gradually transform Cordelia. The conjunction "AND" is one way to illustrate how Johannes continually places Cordelia in a zone of proximity, which transforms her and produces new lines of flight. We could say that Johannes hereby creates a place from which sense can emerge.

In some respect seduction is similar to rhetoric as Aristotle defines it, and yet it is far more complicated because the framing is not reduced to language alone. Framing consist of locations, locations which the seducer cannot always choose before hand, but which he must frame in such a way that Cordelia sees the meaning. How does the seducer manage to change the seduced point of view of the world? He repeats what is essential; in this case his own appearance in her life. He repeats her life, only different. He leads her away from one life into another life that he controls. "Everywhere our paths cross…Presumably our repeated encounters are clearly noticeable to her; presumably she does perceive that on her horizon a new planet has loomed, which in its course has encroached disturbingly upon hers in a curiously un-disturbing way; but she has no inkling of the law underlying this movement"(ibid: 316). Johannes, according to himself, is able to move her without her noticing what it is that moves her. It is like a new planet or something natural with its own laws that she cannot fight back against. This is a seducer leading his target *away* from life, into a new life in his world. "The best thing to do is to transform the engagement from an act to an event, from something she does to something that happens to her, something about which she is compelled to say: God alone knows how it really came about" (ibid: 345). And again: "It is as if I was not present, and yet it is my very presence that is the condition for this contemplative wonder of hers. My being is in harmony with hers. In a state such as this, a girl is adored and worshiped, just as some deities are, by silence." (ibid: 351). The seducer becomes the occasion for her moving, and in that sense he seduces her away from her life, she is transformed within herself by him.

The problem is not whether seduction therefore is wrong if done as described. The problem is whether the world the seduced is led into is right or wrong (cf. Plato). Normally when we speak about seduction the seducer wants something specific such as the sexual act, and promises the world afterwards for instance being engaged or married to the seduced. The seducer, nevertheless, loses interest for the seducer once the first goal is achieved. In a relationship to a seducer the seduced must: *zu Grunde gehen* [fall to the ground] (ibid: 326). Her world becomes his world, and if he goes away, then she is stocked in what was his world, without him since he has moved on. Like *The Pillow Book* he uses a body and mind as the pages of his book, transforming her into something else, i.e. his.

In *The Seducer's Diary* Kierkegaard tells us about a specific mode of existence called the aesthetic, an existence that never reaches satisfaction and therefore must live the life of a thief (Plato). Though, in a way Kierkegaard opens up for true choice in this text, choosing the choice. In *Fear and Trembling,*

Kierkegaard tells the story about Abraham, who is told by God that he must sacrifice his son. In that act (choosing the choice) Abraham rediscovers his son. Does this mean that when the seducer abandons Cordelia that he also rediscovers her? Yes, but only in the sense that he will conserve his memory by repetition of how a young girl is. When she is seduced and the final goal is enjoyed, she is reborn and can become a woman and grow up; but the seducer is pathetic in the sense that he can only live in the past. Each seduction is a remembering of the last seduction. For the seducer the present *is,* therefore it has ceased to act instead of becoming, as with Bergson where the present goes back to itself as past, and not the other way around: "We do not move from the present to the past, from perception to recollection, but from the past to the present, from recollection to perception."[216]

Kierkegaard summarizes the dialectical life of the seducer with a poem by Joseph Freiherr v. Eisendorff:

> *Die eine ist verliebt gar sehr;*
> *Die andre ware es gerne.*[217]

The most powerful argument against seduction is, in reality, seduction itself. One day Cordelia is everywhere and everything. The next she is nowhere and nothing, and so is the seducer. It is the paradox and beauty of life: in order to live, the seducer desires his death.

* * * *

When Johannes first lays eyes on Cordelia, he says "she is marked out, she shall be run down*",* he is invading her territory by transforming her into his picture, a picture which form he is shaping. "The surroundings and setting do have a great influence upon a person and are part of that which makes a firm and deep impression on the memory or, rather, on the whole soul, and for this reason cannot be forgotten either…. The surroundings are always of great importance, especially for the sake of recollection."(ibid: 360). Bergson distinguished between two types of memory: memory-matter and recollection-perception. The former is stored in the brain as an image, and according to Bergson nothing is forgotten (like Kierkegaard). When we perceive things, perception puts us in the matter (eye in the matter). Perception and recollection interpenetrate each other, "between perception and recollection there is only a difference in degree and not in kind."[218] It is the recollection of memory that links the instants to each other and interpolates the past in the present. In his work on cinema, Deleuze uses this distinction, though he renames it to a distinction between the "pure recollection"

which is always virtual, and "the recollection-image" which is derived from the former. Perception puts us in matter and memory puts us at once into the mind. When Deleuze uses "the recollection image" it is to describe the singularity of memory. Each perception jumps back into the memory, which actualizes the present so that the present might be different. Therefore the memory is virtual, since only certain points of the region are embodied in the "recollection-image."[219] For the seducer to activate certain regions of Cordelia's memory in order to make her feel relaxed and calm, he must treat the surroundings with great importance. Bergson says that the brain is an image that will not forget; Kierkegaard calls the place, where the memory is kept, for "the soul." Deleuze follows Bergson when he says, "The brain is a unity. The brain is the screen."[220] To make Cordelia feel relaxed, the surrounding can be understood as the locations in films. It is now up to Johannes to make her recollect this film and relate it to something nice. So when Cordelia is permitted to spend some time on the countryside with Johannes, he has "arranged everything out there as tastefully as possible. Nothing is lacking that in any way can serve to beguile her soul and pacify it in luxuriant well-being….Today I myself have been out at the country house where in a few days Cordelia will find a setting that harmonizes with her soul."(ibid: 405). The setting will harmonize with her soul, or memory. He continues: "…everything is arranged for her reception; she will not lack opportunity to admire my memory, or, more correctly, she will not have time to admire it. Nothing has been forgotten that could have any significance for her... Everything is the same, only more sumptuous…She comes in through the door in the back…. Then her eyes simultaneously take in the private room and the piano; recollection is aroused in her soul... The illusion is perfect" (ibid: 406-7).

In these cuts all the prior elements of seduction reappear: his attention to what matters in her life, so that he can remember it, recognize it and repeat it; only more sumptuous! The last and most important element of seduction is the art of framing.

The surrounding, or the whole, is not given, since it has to return to the memory, and therefore it is also open for variation, for difference, new relations and so forth (unlike Eco's closed totality). Framing always involves the virtual possibility of what Deleuze calls de-framing (*décadrage*), where what is internal to the frame has a relation to what is external, opening up for the outside. The more the seducer knows about his victim (based on attention, recognition and repetition), the more he can "tighten" the frame and ensure that she will recollect what he wants her too. Framing opens up for different modes of existence, or at least it can. The seducer only opens up for one, which is the

willingness of the victim. The problem is not seduction as a method; rather it is the idea of an end which causes the problem and makes seduction arbitrary. The method is humane since it shows interest and concern about another person, but we tend to forget that when we realise the motive. It is the exact opposite we witness in the Italian historian Niccolò Machiavelli's *Il Principi*. Here the end makes any mean acceptable. For Machiavelli every man is bad and unpredictable per nature, and therefore it is perfectly understandable if the Prince will not keep a promise.

Kierkegaard will later, in his authorship, apply for a Christian morale, which of course makes the motive essential. *The Seducer's Diary* can be read as pure dialectics, so that everything we ascribe as seduction (which often is bad) also can be ascribed for dialectics too. It becomes obvious when the seducer wants to preserve the past, "my soul always requires rejuvenation…. Why does a young girl have such beauty, and why does it last such a short time?"(ibid: 401). For Kierkegaard's seducer the most important story is the past; whereas for Jonas Wergeland the most important story is the future since seduction constitutes its own immanent story for him. The brilliance in Kierkegaard's indirect critique of Hegel's dialectics is that he writes a complete diary of a seducer, which is very seductive (as dialectics), but which turns out to be an illusion. Johannes, therefore, has a pathetic nostalgic longing for something he will never gain: belief in the future to come.

* * * *

We might ask: how come the story begins with the end, i.e. Cordelia's farewell letter? The answer is that seduction is *separation*. Seduction is a process of ripening, and this process is primarily the lesson one must learn in order to move; to progress one must leave something behind and become something else. Cordelia's farewell letter is the first serious cut in her life, which will gradually connect with other frames in between other cuts, and so forth. The Italian auteur Pasolini compared death with the cutting of a film. He said that the process of cutting is a selection in a variety, similar to Darwin's thoughts; it is a way to actualize the virtual, through the final cut which is similar to death. Pasolini once said: "as long as I am alive, no one will be sure whether they know me or not, i.e. to give my actions significance." The meaning of meaning does not appear until life is finite. He continues: "it is absolutely necessary to die (because as long as we live we lack significance) and our lives language (by which we express ourselves and whereto we give the most significance) remains untranslatable; a chaos of possibilities, a never ending search for connections and significance without dissolving the coherence." Death makes an astounding cut of the human life. It chooses

the really significant moments of a life since a change is impossible after the cuts. Pasolini concludes: "It is due to the course of death that our lives serve to express ourselves."[221] Not until we are dead is a life potential actualized. Not until we are dead can we turn around and understand the film in which we had been the protagonist. Not until seduced and left behind can Cordelia understand the meaning of the intense process she just went through. This also emphasizes that meaning never is an origin that we can long for, like Johannes; on the contrary, meaning must be produced. Not until we are dead do we know whether we were seduced by flatter or by interest. If by flatter, then we had been reduced to one being someone else's. If by interest, then we had been several becoming one – one life that is.

The job interview as a Dance

In *Philosophical Investigations,* Wittgenstein states that in every situation an expectation both arises and is placed. The expectation of being hired can arise in a situation in which a hiring of a candidate must be expected.[222] The job interview is a dialogue with a specific *telos,* i.e. engage a new member for the workforce or limit one for such a possibility, and in that regard I think it would be more appropriate to understand the job interview as a kind of entrance dialogue, or more preferably a dance. The candidate desires a membership in an organization, who similarly wants members but the right sort of members. In order for the entrance dialogue to be productive it is important that the dialogue moves away from a buyer-seller scenario, where the candidate wants to sell his competences and the organization to buy the best product and instead move towards a more ontological dialogue. Normally, a job interview focuses on what the candidate thinks, and not very often how he or she thinks.[223] A HR consultant from NNE describes the use of test as a way to attune to one another more broadly, she says: "A test is an admission card to begin a dialogue with the candidate on the terms of his preferences, unlike the other parts of a job interview, which are far more specific concerning competencies. The test makes it possible to "get around" the person. Furthermore the dialogue is held within the same frame as anyone else's interview. This is done in order to treat the candidates similar. On top of that it is also an advantage that the organization gets a common language, since the test has been used for many years. Such a common language makes it easier for HR to consult the leaders in NNE."[224]

However, it is obvious that the candidate wants to seduce the organization by telling proper things about himself. If a company prefers to work in team, is looking for potential leaders, etc., then most likely the candidate will claim to posses those characters. In such situations a test might be useful to widen the dialogue. A department manager from NNE expressed in this way: "The young candidates are very determined. They know that we are looking for potential leaders, that we work in projects and so forth, and of course they tell us that this is what they want to do, but then the test might tell us that the person does not like to be the center of attention, to make difficult decisions and rather prefer to work by himself than in teams. This tells us that there might be something wrong with the picture, and if that is the case then he would end up getting a job that he actually would not enjoy having. The candidates are really determined and bright; however, we would rather hire a person with the right attitude than all the right skills, since it is easier to teach a person the process of qualification than to change his personality."[225]

It becomes a matter of dancing, whether the candidate and the organization can attune to one another.

The central questioning in a classical job interview resemblances the Platonic inquiry: What is beauty? What is justice? Later, Nietzsche went on to change the central question to: "Who is beautiful?" or "Which one is beautiful?" Plato's question presupposes an essence instead of accepting the dynamic of movements (revealing a difference in kind), or a final cause, i.e. the form of beauty or justice as the ordering principle. The question "who" or rather "which one" brings the dialogue to the terrain of will and value as an immanent dynamic in the dialogue.[226] The question "which one" is asked because we must rid ourselves of all personal reference, the one in "which one" does not refer to an individual or person, but to an event. The candidate, for instance, must refer to an event which the candidate finds to be the example par excellence of teambuilding, feedback, or coaching, etc. This change is also a change away from the interview as a kind of war (cf. seduction as a war) towards the dance.

In Lakoff and Johnson's *Metaphor We Live By* they put forward the metaphorical concept: "ARGUMENT IS WAR, to structure (at least in part) what we do and how we understand what we are doing when we argue. The essence of metaphor is understanding and experiencing one kind of thing in terms of another."[227] A job interview should not operate as a debate (i.e. war), and it should not seek any kind of polemics (i.e. art of war) but instead encourage a more affirmative dialogue by

asking "which one", e.g. "which situation did you experience when you were part of a high performance team?" and never ask "what is a high performance team." As a counterargument to "argument is war" Lakoff and Johnson propose a culture where an argument is viewed as a dance, i.e. finding a rhythm together. In such a dialogue "the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently."[228] It is a difference between a discursive form structured in terms of a battle and one structured in terms of a dance. Who would not rather prefer to dance, than be going to war?

A job interview is a situation where both the candidate and the organization expect something to arise; both parts are seeking something of interest as an ongoing process towards the perfect (Wittgenstein). Earlier, I mentioned that it is neither the organization nor the candidate who is interesting, but what the collision between the two can create. Therefore, an organization tries (similar to Johannes) to speed up the biological process of the candidate actualizing some of his potential. For instance, the candidate will be given a business case which represents a normal job situation; this case is presented to move the candidate so that the candidate becomes reflective or at least reflects on his behavior in the presence of the organization. This framing is how the organization tries to make the candidate define which event that he would refer to; by doing this the organization both tries to be open for new ideas and not make it too obvious what it seeks in the candidate, and furthermore to avoid the candidate from "overselling". The candidate will, in an entrance dance, do his best to behave in such a manner that he expects the organization wants him too. Furthermore he will try to illustrate something extra, and it is the extra that the organization is looking for because that might be the event which the candidate refers to. In brief, the candidate tries to seduce the organization; the organization tries to prevent itself from being seduced by presenting cases in which different scenarios are outlined. The dialogue must remain an asymmetrical relationship, i.e. one being a member and another wanting to become one. The organization must ensure that the expectation (both the candidate's and the organizations') is filled; otherwise it will only damage the organization. Similarly the organization wants to hire a qualified person with the spirit resembling the organizations', e.g. which event is productive when talking about feedback - which will make both parts satisfied in the long run.

Therefore, the entrance dance is dependant on the translation of the event. Especially when the candidate is the centre of attention, he or she will be aroused by the interest shown. It is the

organization's responsibility that the candidate does not turn into Kierkegaard's Johannes; the candidate should not be encouraged to become narcissistic, since the interviewer should not let the respondent include too much with no relevance for the business case at hand. It is a somewhat difficult *balance* best illustrated by the so-called job interview theory X, Y and Z: illustrating the different passages in the dialogue. From one extreme towards another: first a naïve and useless dialogue; moving towards a nice and pleasant dialogue, still too friendly (i.e. theory Y); then moving further towards the ideal dialogue (i.e. theory Z), which still is a friendly dialogue but with a critical and many-facetted picture; thereafter there is the risk of the dialogue moving towards a pure strategically dialogue based on the seller-buyer schism (i.e. theory X); and final there is the fear of ending in the opposite extreme situation of theory Y, i.e. a unpleasant third degree interrogation.[229]
The Y level is too friendly for making a foundation of whether the candidate should be hired or not. On the other hand, the X level is too rigid and following such an interview form would kill all inspiration. Thus, nicely placed in the middle of the two extremes is the Z level, which creates both a stimulating and serious atmosphere.

The entrance is a dance. "The dancer, like the thinker, is an arrow pointing elsewhere. He shows something else, he makes it exist, he makes an absent world descend into presence. He must thus himself be absent. The body of the dancer is the body of the possible, blank, naked, nonexistent."[230] It is through this dance that the candidate will reveal his competencies or mode of existence. It is through the candidate's movement that a picture is drawn of a future organizational scenario with or without that person. "The dancer's body is the Platonic *chôra,* the virgin wax on which one writes, pure location or pure place or naked space."[231]

Therefore, when the organization presents itself, it is important that it does not empty itself in the sense that it leaves nothing for the candidate's expectation. It should not begin with telling the candidate the refrain but present the candidate with the tunes and then see and listen to whether the candidate will produce a similar refrain. For instance, when the full potential of the organization is articulated and presented, then the candidate might be left in despair similar to Johannes who loses interest once Cordelia outgrew her interesting potential. This also emphasizes that it is the work assignments which will attract the candidate, which is to say that it is the retention which actually is the main parameter for recruitment. The moment Cordelia is conscious about her womanhood, Johannes sets her free. When she becomes aware of her skills or her competencies, then she does not transform anymore by the movement coming from the outside. This also happens in

organizations. If the candidate does not evolve then she will leave. This, of course, challenges the organization about how it develops its workforce. We could state that the organization cannot be seductive in words alone, since the organization has to open up for actualization of various potentials. As in the process of seduction, it is the uncertainty, the suspense which is stimulating, when the uncertainty becomes certain and every workday looks like the one yesterday, the interest for the work is over. The organization must be able to make the workforce dance by producing still new and stimulating tunes. An NNE employee put it this way: "the reason why I work in NNE is because of the assignments, and as long as the assignments are interesting, I will stay." And he is not alone, when asked which elements are the best about NNE, everyone states: "the work assignments." Similarly, a good day at work is a day where the team succeeds at their assignments and can leave the customer smiling.[232] (This answering machine also illustrates where to look for improvement because the next question would of course be "how do you succeed in the teams" and then "which elements allow you to work in this fashion," etc.).

The workforce will dance as long as it likes the music played.

Without going to deeply into the art of filmmaking, we can once again emphasize that all framing determines an "out-of-field", i.e., that which is neither seen nor understood but perfectly present. When a case is given (framed) to the candidate there is always a larger set which gives rise to a new out-of-field. The case is a limitation presenting the candidate with an open case to which the candidate must be able to relate. The case is an open frame since its structure is something where both the possible operations and possible actualizations of the case unspecified; "through relations, the whole is transformed or changes qualitatively."[233] This implies that there is not one dance but several to be danced in an organization. Also it implies that an organization should not restrict its interviewing to one single type of flow, e.g. competencies, since the world consists of many flows, e.g. energy and attitude (today, many people are hired due to the fact that the candidate is inspiring. However, an organization should not only play pop songs to inspire, but also play authentic tunes to see whether the candidate will act enthusiastic).

The job interview as a dance should be seen from the point of view of the virtual as pure becoming, which also is an event that involves both directions of the "out-of-field" at once. Deleuze describes the pure event through Alice and *Through the Looking-Glass* which is presented by Deleuze in *The Logic of Sense:* "When I say 'Alice becomes larger,' I mean that she becomes larger than she was. By the

same token, however, she becomes smaller than she is now. Certainly, she is not bigger and smaller at the same time. She is larger now; she was smaller before. But it is at the same moment that one becomes larger than one was and smaller than one becomes. This is the simultaneity of a becoming whose characteristic is to elude the present...Alice does not grow without shrinking, and vice versa."[234]

Throughout the case the candidate actualizes his potentials (the virtual) but not necessarily as a straight line going from one's earlier input (e.g. education) to a specific output. The process can be both a condensed and an expanded version of one's earlier experiences. The candidate dances. In that respect the business case is nothing but a frame as an "out-of-field," so that the job interview tries to stimulate a certain activity at the candidate, i.e., what the candidates sees, hears, and feels. Such a case is an out-of-field sine it refers to what *might* be present depending on the eyes that see. It is for the candidate to construct a possible meaning. This has to happen in order for the organization to qualify its interpretation of what it can expect if the candidate is hired. Through the various framings, such as questioning and especially presenting a case, the consultants produce a minor montage. This means that after the interview the candidate will be viewed on his dancing. If the dance produced many fruitful lines and intersections with the organizations, then there might be a possibility for further engagement. The job interview is not more complicated than the romantic dance on the discothèque: both situations require a bodily, intellectual, and spiritual rhythm. Does the candidate and the organization share the same "language game," the same "life forms"? It is the possible intersections that decide whether the candidate "becomes larger," and another story can begin for both parts.

Style

> What strikes me as beautiful, what I would like to write is a book about nothing, a book with no eternal links, which would hold itself together be the sheer internal force of its style, just as the earth hangs in the air without anything holding it up, a book that would have virtually no subject matter or at least where the subject would be virtually invisible, if that is conceivable. The most beautiful works are those that contain the least matter...[235]

> - Gustave Flaubert

At the outset of this section we asked: How can seduction be productive? It seems to us that the answer consists of five elements: confrontation, attention, recognition, repetition, and framing.

- A confrontation with what is not you.
- An intensive attention in order to perceive that the movement between the candidate/employee and organization is a movement that occurs in both directions.
- A recognition that acknowledge that the "truth" or the past of the organization is not definitive qua being a process, a movement.
- Repeat the difference that is to say: let the differences awaking forces in how the organization thinks about itself, those forces that cannot be labelled, but nevertheless felt.
- Frame the moving relations, for instance, those between the candidate/employee and the organization. Framing is to be in the middle in order construct the organizational space as it is formed.

If seduction should avoid being an illusion, a bluff; then it must follow the passage from an aesthetic seduction, passing an epistemological seduction in its move towards an ontological seduction. This passage is best illustrated by a quotation from Jan Kjærstad's novel *The Seducer,* emphasizing that Wergeland is a negation of Don Juan. This quote also places or situates Kierkegaard's Johannes in the passage in-between the aesthetic and the ontological seducer, as an epistemological seducer. We could state that Don Juan is sensuous, Johannes reflective and Wergeland productive. Wergeland is the third way between masochism and sadism, and based on the importance hereof we will quote the page in extenso: "For what is it that most of all characterizes Don Juan? Well, it is the absolute lust, a desire, which both persist a demonic aspect and a touch of self-delusion. When Don Juan loves one, he is already thinking about the next. His lovemaking is exclusively sensational and furthermore completely faithless; Don Juan does not love one, but all. Therefore he does not lay claim to his longing object, than it must be a woman – age and looks are really of no importance - and therefore all love becomes the repetition of the same, a technical moment without deeper meaning, without experimental variation. In other words, Don Juan is in possession of a reciting superficiality or an abstraction, which can best be expressed in music. Jonas Wergeland's love is, on the other hand, mental – allow me to use a word, which is fairly solemn; moreover I could use an adjective like 'chivalrous'; with its connotation of faithfulness. The women are not, as in Don Juan's case, everyday stories, for Jonas Wergeland they are holidays, unique events. With Don Juan it is lust itself, this sensational energy, which works seductive on the woman, with Jonas Wergeland it is the

face, the enigmatic, which draws the women, with the result that, all women would give different reasons for their interest, and none of them would use the word seduction…It was the women, who came or were drawn towards him. Therefore we are standing in front of some sort of seduction, which has nothing to do with a desperate change of identity or charming courtship below the balcony. One might as well say that it was the women, who took Jonas. He remained passive. Jonas was not even a satyr, a man with excessive sexual lust. When he fell, or allowed himself to fall for these women, it was not because the erotic instincts carried him away, but because he saw something valuable in them. For Jonas Wergeland the erotic passion was less about erotic than about knowledge" (ibid: 241-42).

One would never say that there *were* 23 women in Jonas Wergeland's life as if the quantity was of any importance; rather there *is*. All of his lovers stayed with him because: "Jonas Wergeland did not collect paintings, he collected women" (ibid: 162). It is not only paintings which will double or triple its price over time, but also women do that. They too become more.

This extensive quotation emphasizes by all means the magical power of Jonas Wergeland, who by his face alone attracts the female *yoni,* the warm place of ejaculation. Wergeland seduces the Norwegians when he, through his TV-program "Think Big", appears on television. His power is not magical, meaning mystical or religious; on the contrary, he is magical in a very concrete form. The magic is caused by his curiosity, his involvement and in his portraying of famous Norwegian persons and what they *can do*. It is not a matter of being; instead it is about becoming. Therefore, Wergeland initiates the passage from seduction as something aesthetical or epistemological towards seduction as something ontological.

The stories that he wants to tell are canalized to the public through his face, his face becomes a medium. This face should not be viewed as something superficial, but as what it is. What is is – the real, not for eternity since it will become something else. There is no other metaphysical world to which we can aspire. There still is nothing deeper than skin.

* * * *

A confrontation with the otherness or the face should preserve the singularity of the Other; the confrontation is asymmetrical and because of that asymmetry, can people connect. The only thing

that the candidates/employees and the organization have in common is their differences. Wergeland appears seductive because he will not be reduced; the women cannot turn him into something knowable, i.e. the Same, a representation. Similar, labor should not be reduced to one specific thing or value, but be seen as an integrated part of a life. The problem with some the rhetoric exemplified by HRM is that it reduces labor to a matter of challenging assignments, leadership or wage – HRM tries to isolate labor from life. By understanding labor as an integral part of a life we can articulate some of the habits, forces and interest in a life and relate them to other situations such as labor.

What we can learn from Wergeland is among many things that he looks upon the world with his eyes and ears wide open, he does never stop this ongoing process by pronouncing the definitive pronoun IS such as stating: this *is* Ingmar Bergman. On the contrary, he continues in an almost childish manner, to paint the world saying AND, and then, and, and then ad infinitum. He does not let himself be guided by rumors, claims and clichés. He drifts as a nomad, he is not tied to one exclusive place, but any place where a story can and will be told. "The nomad distributes himself…; he occupies, inhabits, holds that space; that is his territorial principle. It is therefore false to define the nomad by movement….the nomad is on the contrary he who does not move."[236] It is this curiosity and sensitive openness which turn the women on, like a magnet they are drawn towards him. It is the law of nature, pure attraction. Wergeland's approach towards the world is conjunctive because he follows the flow; the persons he portrays are both this *and* that *and* that. This is what I refer to when emphasizing that an organization which appears seductive is an *inclusive* organization, where what appears incommensurable is brought together transversally in an open network.

The difference between the two kinds of seduction presented by Don Juan and Jonas Wergeland is a difference between illusion and allusion. Don Juan deliberately creates false ideas by saying whatever he needs too in order to reach his goals; whereas Jonas Wergeland only aims at shaping (or framing) the world in such a way that the recipient would witness another story, a different approach to life. Both forms of seduction will affect its recipients; however Don Juan affects because he has a specific effect in mind, for example, Don Juan tells any girl what she would most likely hear whether he means it or not. His ends legitimize his means. Conversely, Jonas Wergeland would only do and say what is already thinking in him. His statements are never the emanation of himself, but something that places in immanence an always different or other person/story. We could call this *free indirect discourse* or *style,* that is, when we cannot answer "who is speaking." By doing this he makes the other person such as Ingmar Bergman a near and embracing effect. It is a language that speaks

itself. "It is *an outside which is farther away* than any external world and even any form of exteriority, which henceforth becomes infinitely closer."[237] He is almost an anti-seducer. He does not want to affect anyone deliberately, but the effect hereof is that he does.

We could summarize some of the differences between the three seductive figures that we dealt with in this section.

	Aesthetical	Epistemological	Ontological
Figure	Don Juan	Johannes	Wergeland
Method	Flatter	Flatter and interest	Interest
Driven force	Physical desire as lack	Mental desire as lack	Desire as production
Characteristic	In a hurry	Patience, repeats the Same.	Patience, Repeats the difference.
Guiding questions	Does not ask, he takes.	What? What would it take to…He is trying to translate, homogenize a life.	How? How does it work? He is trying to expand, heterogeneity.
Language	Direct speech	Indirect speech	Free indirect discourse
Identity	Contingent	Necessary	Necessary qua contingent
Truth		Transcendental	Immanent

In the scheme I have introduced two new concepts: indirect speech and free indirect discourse. The first is what Kierkegaard's Johannes is doing, whereas free indirect discourse is a matter of style. Unlike direct and indirect speeches which both are concerned with a homogeneous system of language - for instance, when Johannes uses metaphors – free indirect discourse is far from equilibrium, it is heterogeneous. Pasolini points out that the richer a language is in various facets, the more it allows the free indirect discourse to flourish. The essential thing in free indirect discourse is found "neither in language A, nor in language B, but 'in language X, which is none other than language A in the actual process of becoming language B."[238] Each of Wergeland's portraits includes unexploited possibilities. Deleuze and Guattari write: "To be a foreigner, but in one's own tongue, not only when speaking a language other than one's own. To be bilingual, multilingual, but in one and the same language, without even a dialect or patois. To be a bastard, a half-breed, but through a

purification of race. That is when style becomes a language. That is when language becomes intensive, a pure continuum of values and intensities."[239]

An infinite set of values and intensities can emerges between one portrait and another as a pure continuum. The multiplicity is given an ontological status due to the fact that before Wergeland can speak or think of something specific in a person's life anything can emerge. Anything is the pure virtuality of a life which might be actualized differently and hereby become something else.

*　*　*　*

The stories of Wergeland equal the words in which they are told. It was right when it sounded right. If the story of Wergeland is right, then it means that it is necessary. It is a necessary rhapsody. Style is telling the story the only way it can be told, whether we think of words, phrases, or rhythms. It is an interiorization of the outside, a redoubling of the Other. Picasso states: "You can really only *work against something*. Even against oneself. That is very important. Most painters get out their little cake-tins and then they start making cakes. The same cakes, again and again. And they are very happy with them. A painter should never do what people expect of him. Style is the worst element of the painter. Art does not find its style until they are dead. It is always stronger."[240]

The artist does not reproduce the same cake again and again. Instead he finds the Other, the force of the outside in him. The potential of seduction is not captured by referring to either Don Juan or Johannes, but by recognizing the nuances and alternatives that seduction proposes within the organization. Seduction, as we have described it here, is not oriented toward a negation. Rather it is an exploration of new grounds, an opening. Seduction as illustrated by Jonas Wergeland is an articulation and affirmation of alternative lineages that arises from within the organization itself.

Let us relate this to organizational communication. Organizational analyses; through various forms of measurement and guessing about what the workforce wants has in some ways become the curse of organizational communication. They all compose "the same cake." In fact, all the results from these analyses have prevented organizations from developing a style because they have been too serious and sincere about matching the analyses, not realizing that style only appears afterwards. When Picasso says that one can only really work against, then I do not read it as a classical revolution articulating an ideal state. Instead, working against, for instance, is based on a positive

engagement and interest in some of the aspects which traditionally (read: HRM) only partly investigate.

The communication or more generally, the branding of an organization is a matter of balancing the imbalance. A brand must balance between the heterogeneous voices of the organization. If we recall Deleuze's definition of being as "what is said in a single and same sense of everything of which it is said, but that of which it is said differs: it is said of difference itself," then this indicates that it is not the organization which change, but the vision (I will come back to this in Part II). It is the possible ways in which we speak about the vision that changes, *how* it is organizing. Sense is never a principle or an origin, it is produced. We cannot distinct between writing and the reading, or organizing and the organization. The process of organizing is at the same time the process of valorization, the process that makes the organization appear seductive.

* * * *

The fact that modern organizations lack style and only know how to flatter can be illustrated more thoroughly through Picasso, one of the pioneers within cubism in the 19th century Paris. Before he turned to cubism he painted in an impressionistic style; but instead of much of the impressionistic painting, which reduces nature to a flat pattern, Picasso returned to Cézanne and his letters to another young artist. In one of these letters Cézanne urges the young artist *in spe* to get familiar with nature. Nature consists of cubes (i.e. squares and cylinders), when Picasso later unfolded cubism, he did not imitate nature; he *invented* it. Picasso said about his own art that he neither did any experiments nor sought for anything specific, but that he finds.[241] The Swiss painter and musician Paul Klee stated that – after he had drawn some lines on the blackboard – he founded the lines necessary because they had the right harmony, or balance. Klee stated: "it is nature self, which creates through the artist, it is the same mystical force which created the prehistoric periods of obscure animals and the fantastic underworld of the sea, it is that force which still operates in the mind of the artist and give their work form and life."[242] Klee paints a field of immanence traversed by the flow of forces and desire.

In the same fashion it should be the organization that creates or produces its brand from within. The brand should not seek to match various analyses or trends. The brand should find its own style. The organizational brand must find the process of organizing in it. In both Picasso's and Klee's

work we see an almost osmotic relation between the artist and the will of the matter, in that sense style is an outgrowth of actual effects, which cannot be reduced to a cause nor be distinguished from it since the cause already exists as a virtuality. It is an affirmation of the virtual potential immanent in the organization, which creates new effects in the process of actualization. Only in this manner can one speak about corporate responsibility, the responsibility to transform what is into something else, something better. This is also what may liberate organizations from the analyses, the trends, its own myths, etc. allowing the organization to become imperceptible. This is also the most difficult task for any organization because it must let go of its wish to control these impulses in order to free the potential of becoming other. Style is what allows the organization to become imperceptible.

Organizing is a clash of various forces, an *affect-machine* producing both good and lees good effects. It takes courage for the leaders of an organization to accept that difference only is difference in kind and not in degree. Everything is a variation of each other; most employees (most people) differences look alike. Not because what appears to be the same actually is different. Rather because only differences may look alike. Life refers to labor which refers to organizing. We cannot create separate universes: one for labor, one for life and one for organizing. How do we organize life, labor, and organization? The similarities between labor, life and organizing are in itself a difference among difference. If we acknowledge labor *as* labor, life *as* life and organizing *as* organizing we might come to experience new dimensions or qualities in the world. What differences bring labor and life together? Organizational style, therefore, is not a matter of altering certain characteristics of behavioral adaptations such as one finds in traffic following the regulations of the signs. Instead it must be a metamorphosis of organizing itself, the opening of it to new vistas.

An organizational brand must become impersonal. Otherwise it will never arouse a sensation in the worker screaming: This is it! It cannot be different, it is necessary! An impersonal brand ensures that the organization does not stand in the way, on the contrary, the worker stands alone (i.e. the naked traveller) before himself and the organization. Their interconnection constitutes the tissue of the organizing body.

Conclusion

It is time to come to terms with seduction as something immanent, something positive and enriching. We have seen that NNE and many organizations brand themselves like they were Don Juan; whereas they ought to be more anti-rhetorical or impersonal and brand themselves like Jonas Wergeland, i.e. a non-existing brand. If organizations want to join the already packed market, then they should be opening up for possible an enriching encounters. Not that any organization should change *per se* because that would be an arrogant attitude towards previous experiences, however, an organization should acknowledge that sense is singularity. "There is no sense when everything has the same sense. There is no sense when everything is in all sense."[243] Sense is local and is formed through changes in sense. It bifurcates in its degrees, it might be enriched.

An organization need not to try being different because its being is already singular and univocal; it is different in itself.

A leitmotif in *The Seducer* is the motto of Peer Gynt: be sufficient onto oneself. Peer Gynt is a figure invented by the Norwegian dramatist Henrik Ibsen. The motto is both referred to as something negative, when Norway for instance by its supply of oil has become economically self-sufficient. They become less attentive. On the other hand, the motto can also refer to something positive as when Ibsen uses an onion as a metaphor of the human identity. Each layer of the onion is a possibility; the potential is the sum of these layers, which then becomes a possible identity for actualization. To be sufficient onto oneself, therefore, is not about being selfish or confident. Rather it is about being attentive as a virtual affective force; the challenge is to actualize this force. It is about the unfolding of an immanent potential. This unfolding can only be actualized when one is involved and engaged in the other people's life, e.g. the workforces. An organization actually has to forget itself in order to become itself, it is through the various flow of sociality that an organization can actualize and unfold many lives. In brief, an organization is closest to itself when in affective company with someone else. No organization can be sufficient onto itself; no organization is a deserted Island. To become self-sufficient, one has to encounter with life. Ones life is always being affected by someone else's, who that might be or can, we cannot tell. This also means that an organization can only become a seductive by its involvement with lives. It is through this involvement that someone might find these actions seductive.

One way to actualize the virtual happens by taking care of the self, by an involvement and engagement with life, i.e. confront life. To percept is to be affected by something which requires attention, recognition and repetition. This process of actualization *might* create something new, something else, a new mode of existence. Therefore, seduction is always and only an *effect* caused by an *affect*. Seduction is what happens through various encounters where some affects has affection; and some affection has an affect, that is, something applied onto something else. This is why, as we have seen, that most of all seduction is an effect caused by something else, the transformative formation of telling a different story. A different story is an impression caused by an encounter of mixing bodies, energies and forces.

In other words: an organization attracts and recruits the qualified candidates by its retention only. Its attractiveness is nothing but the effect of its retention, a retention which is composed around the intensity of intermingling affects. This, of course, has left us with the question of retention. In Part II: *The Conquer* I will follow the emergence of these elements, especially how an organization frames its organizing.

"Therefore walk the last few meters, the burdened way to the telephone, while you think, that it must be possible to go on living, because you feel the alchemy of the story, that even shit can turn into gold, that even the tragic can be transformed into stories, one can live by, on, and you walk towards the telephone, and you are by the telephone, and you lift the receiver of the telephone, and you notice the two circles on the receiver, and you dial a number, like a tangent, a way out, you think, and you are afraid, and you know, that what, is about to happen, might also change everything, which has happened, and you know, that from now on everything can be transformed to a completely different story, and you know, that everything can happen from this moment on, you begin to speak, to tell" (Kjærstad, 2002: 477).

Part Two: Conquest

Introduction

> There was something, which rose to the surface, suddenly, and absolutely clear. It could have been the sight of the genitals, which got him to remember a post, he had once seen. And something with a ship. For when she made love to him, as she did, he actually felt that he was floating, moving, transcending himself. Or shortening the distance between what he was, and what he could become. He sailed, felt at last that he drifted, that she with the help from her body raised him up in the air, that they flew like swans, yes, exactly swans, into the world of fantasy, to find a connection, the story, between his I and his I. Also his own stones, the testicles, a story lay buried.
>
> - Jan Kjærstad, *The Conqueror*

Conquest as acquisition, invasion, occupation, takeover, it begins and it ends. Another kind of conquest, however, last, it triumphs. The first idea of conquest refers to difference as something orientated towards the location of an essence, whereas the latter is directed towards the identification of movements and processes. The first reveals a multiplicity of exteriority, a numerical multiplicity of quantitative differentiation and a multiplicity of order; whereas the latter presents an internal multiplicity, a heterogeneity of qualitative differentiation, a multiplicity of organization.[244]

Conquest is both a critique of order and an affirmation of the organization. And since the multiplicity of the organization is indeterminate in that it is creative, innovative and organizing. I will in this part look into what constitutes the creative organizing and its forming of an organizational plane. What is the basis of a conquering organization?

The Language of the Conquer

Each life, organizational as well as human, is always several, versed in all directions. While we still hear the mumbling of the seducer Wergeland, who kindly reminded us about how everything *can*

transform into a different story through our imagination - a truly different story emerges. The end of one story is nothing but a new beginning in the continuing process called life. Towards the future waits the progress of learning. In other words the most important story is always the one yet to come.

We are accustomed to a certain set of received ways of thinking about a life. These ways of thinking have been largely derived from ideas about an essence or origin from which life either unfolds or seeks harmony. Central concerns of such ways of thinking involve either a nostalgic longing for an origin (Heidegger), or that we, through living authentic living, reach the true end of a life (Sartre).

A different approach for acquiring meaning as a process is described by Deleuze and Guattari in *Anti-Oedipus,* describing three different kinds of processes (cf. *The Seducer*): everything is a process; there is no distinction between man and nature since they are both producer and product; and a process is not working towards an end or *telos*. We can relate this to Deleuze and Guattari's concept "desiring machines," i.e. a machine which always is connected with another machine. Everything is machine. This is, as we described in part I, an ontological claim: if the nature of reality is a process qua everything is a machine, then the machine is driven by other machines to which they connect and cut ad infinitum. Every machine is related to a continual material flow that it cuts into. In other words, every machine is a machine of a machine. Wergeland could be viewed as a desiring-machine who stammers "and... and... then... and then...". Every machine (e.g. Wergeland) functions as a break in the flow in relation to another machine (the portraits) to which it is connected; similar it is also a flow itself. By following the flow Wergeland avoids the rigidity of dogma. He is local in his approach, which is never defined by a specific school or interpretation. Globally everything is in balance, locally it is aleatory. As Michel Serres writes: "The creator is born old and dies young, the opposite of those who are realistic and, as they say, have their feet on the ground, know how to be born infants and die senile like everyone else...Creation resists death, by reinventing life: that is called resurrection."[245] Wergeland heterogenizes when he not only creates differences, but also resurrects old differences. He revitalizes the world when he like a child read the world as it was written, in the letters of its atoms. "Take a thing in your hands, anything at all, from the earth, from the water, a stone or an animal. Read this object from the world… The thing is the fabric of its genesis."[246]

Wergeland does not have his feet on the ground, he does not speak from an exclusive position; rather he follows the flow and because of that he is a desiring-machine. His production is a pure

multiplicity as an affirmation which is irreducible to any sort of unity. "Nothing gives greater direction than to change direction."[247] Such passages always occur in the middle, within the external relations. Wergeland is a conqueror because he has the courage to follow new directions. The problem is that he, by doing this voyage alone, finds it difficult to legitimize his actions for his surroundings. For that reason; if an organization should change direction, then the management will have to ensure that they do not end up being alone. Orientation goes from local to global, i.e. from which competences the organization already has, which assignments are awaiting towards which competences the organization does need, which market shares it wishes to conquer, etc. From the small scale to the large, from space to time. This part is more like a space-odyssey than a time-machine.

As described in Homer's Odyssey, the return of Odysseus from the war in Troy took ten years and was beset by many misfortunes. The war itself took ten years as well, which in total makes it a twenty-year absence for Odysseus away from his wife, Penelope. At home, Odysseus once again has to restore harmony by slaughtering his wife's suitors. What is most significant in this story is not the twenty-year absence. It is the journey which is of interest. Odysseus' wife has been young and remained beautiful in his mind for twenty-years and the same has he in her mind. Therefore, it is a space-odyssey and not a journey in time because the two of them have remained contemporary. The story is constructed by points and routes, which reciprocally define each other e.g. Penelope's situation with many suitors around is understandable and admirable since she remains faithful. Odysseus' slaughtering of the suitors is also understandable after hearing about his journey, where he lost all of his men after saving them from cannibalism of the one eyed Cyclopes, etc. One trait is viewed as the connection between two points, while one point is viewed as an intersection of several routes. Each point, i.e. each story told in the Odyssey, presents us with one element in the empirical multitude. Each route presents a determination, i.e. one way to specify the beforehand unspecified relations and operations. The space is not static. On the contrary it is dynamic. When Odysseus decided to begin his journey back to Penelope, he visualized a mobile person in the sense that she has and will change but since his journey became extremely turbulent Penelope became his Archimedean's point. And such a point is only useful if anything can be produced from it. The route Odysseus traveled does not tell us anything about how the various movements appeared. Every direction is already a force. Time is first chaos, first noise. We might describe the multiplicity as gaseous so that a certain time can be viewed as a condensation, and it is that condensation which makes something moves or flow in specific patterns. Different memories of the past exists

simultaneously in the present as a kind of montage: Penelope is both caring, beautiful, young... the intensity of each moment and character varies, but it all reaches Odysseus at the same time. Based on the journey of Odysseus we can say that an organization must able to organize the various forces in order to create a space. It is the movement, which is creating the space; the space does not preexist movement.

For organizations, departure into the future requires a vision or something which makes it move; it must be able to rip parts of its body away from its culture (customs, values, principles etc.) moving towards the possible creation of neighbourhoods (read: new connections with candidates, customers, and shareholders in general), and zone of indistinctions. An organization must become a *mixed body*. It must move in order to learn.

An organization as a mixed body can be read as an alternative to the theories about *Diversity Management*. Diversity Management accents the importance of a more diverse workforce, i.e. a workforce consisting of different ethnicities, sexes, religions, political observations, etc. Samuel C. Certo writes: "Diversity in the managerial ranks has the further advantage of enhancing company credibility with customers. A manager who is of the same gender or ethnic background as customers may imply to those that their day-to-day experience will be understood."[248] It is a paradox that a multicultural workforce is initiated by the customer's lack of tolerance and acceptance. Nevertheless, it ought not to be a matter of quantity, but only quality. The problem with diversity is that the differences often are silenced. An Arab, a female manager, a Jew is only good for the organization, if he or she is basically the same as the rest. So actually the differences are not respected. In my opinion, Diversity Management is a pastiche: turning the differences into an organization that imitates the style and behavior of the previous organization. The imperative is: Become like me and I will respect your difference (Badiou). Instead, it should allow the differences to remain. This opens up for a productive organization where the pastiche is a composition of diversity in thought, habits, and ideas. Alain Badiou writes about differences: "Since differences are what there is, and since every truth is the coming-to-be of that which is not yet, so differences are then precisely what truth depose, or render insignificant... Every modern collective configuration involves people from everywhere, who have their different ways of eating and speaking, who wear different sorts of headgear, follow different religions, have complex and varied relations to sexuality, prefer authority or disorder, and such is the way of the world."[249]

Accept the differences as difference, as a singularity. Not necessarily as something to be imitated, but as something which is, and which should be given the space to remain, something which might inspire and challenge or own prejudices.

This second part deals with organizational space framed both by visions and leadership, or rather self-organizing leadership. That is the language of the conqueror.

Exploring the Conqueror

"I thought he would rape me." Again, we begin *in media res*, when the frightened female taxi driver reports her meeting with the famous TV producer to the police. Instead of being seductive through a generous given (i.e. new understandings and approaches towards life), Wergeland apparently takes, he rapes. In *The Seducer* Wergeland strived for the warmth of the female sex, the warmth symbolizing the uterus, the place for transformation and re-birth.

What we noticed in the previous chapter on masochism and sadism was that a fetish is a part of the masochistic mode of existence. Therefore a rebirth can be either a completely new beginning, a cut still carrying a fetish qua its external goals; or it can be a new beginning as a transformation, a connection stretching the immanence where the fetish is an internal force. The first rebirth is present in *The Conqueror* where the nation believes that Wergeland is manipulative and the latter in *The Seducer* where he seduces by expanding life. However, masochism grows in characteristic through the concepts: waiting, fetishism, fantasy, disavowal, and suspense which bring light to the masochist's inner force of the fantasy. The ideal and the real are absorbed, or included together, by waiting, fantasy, and fetishism. The fantasy in masochism (and in Wergeland's TV-programs) does not define fantasy as something possible (ideal) or unrealistic. It does not presuppose that we could speak about a real realistic fantasy (e.g. Baudrillard's term *hypereal*). The fantasy just is; the fantasy produces the real as a different story. Therefore, reality is not affected by negation but by disavowal that transposes it into fantasy. "Suspense performs the same function in relation to ideal, which is also relegated to fantasy. Waiting represents the unity of the ideal and the real, the form or temporality of the fantasy. The fetish is the object of the fantasy, the fantasized object par excellence."[250] The fantasy as an object ought to remain something which cannot be actualized since that would bring the fantasy to an end. It is not the fantasized object that we want, but the intensity

that the fantasy creates. The passage from being seductive towards being a conqueror is the shift from a situation where fantasy, imagination, and creativity create the real towards the situation where the real (the historic heritage and memory) creates a fantasy. As a seducer Wergeland created new differences, and as conqueror he resurrects old ones. A biography is only one persons view on that person, in this case Wergeland. However, in both books he is described as being affirmative.

Now, what Wergeland wants is light, and therefore sex becomes a mean to something else. Wergeland comes to resemble the last 20-30 years of modern management which has reached the limit of capitalistic growth, as in Weber's exposition of the modern bureaucratic principle of efficiency and science as intrinsically instrumental and value-free, or as in Taylor's scientific management and Fordism. When Henry Ford raised the wages of his workers, he only presented the workforce with a relative deterritorialization because the workforce was not able to free themselves from the money, from the workplace. Capital initiates a deterritorialization of flows, but at the same time it blocks the flow. A continuous deterritorialization is a way to liberate oneself; however, when Ford raised the wage he did not enslave the workforce. The workforce enslaved themselves when they want their own bondage – money – as if it was their freedom. The challenge for the workforce is to liberate itself from its own love of what dominates it. Therefore, in the Henry Ford example it is only a relative and not an absolute deterritorialization. Deleuze and Guattari write: "Capitalism is in fact born of the encounter of two sort of flows: the decoded flows of production in the form of money-capital, and the decoded flows of labor in the form of the 'free worker.'… [T]he capitalist machine is incapable of providing a code that will apply to the whole of the social field."[251]

Money is decoding everything. Ford might be able to seduce his workforce by raising the wage; today organizations can seduce its workforce by offering various programs of education and goods. This change might produce something good, i.e. employees might get the opportunity to grasp the possibilities and liberate themselves. Also the change might lead to new forms of exploitation, e.g. when capital tends to be moving toward a decoding that will destroy the social relationships only to unleash a flow of greed.

In *The Conqueror* Wergeland visualized a world wherein a potential was hidden which he tried to unfold by moral suasion, though he did not claim that the universe is moral per se. Actually he did not claim anything. He was only being open towards different kinds of interpretations. "One could become more*",* says Wergeland and continues "We are not, we invent ourselves." He did not seduce

in order to lead away from life, but to lead *elsewhere* towards different modes of existence. He never agitated for taking the easy road; on the contrary he would state: swim the river instead, split off. "To split off necessarily means to begin on a road that cuts across and leads to an unknown place…Depart. Go out. Allow yourself to be seduced one day. Become many, brave the outside world, split off somewhere else."[252]

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The Norwegians understand this transformation as a rape due to the fact that the concept *conqueror* is two-sided: it consists of both transcendental and immanent elements. Similarly, the workforce has a tendency to feel misused when an organization changes direction. This feeling is based on the failure of the managers, who falsely think that they are outside the process of organizing. An employee says: "I have attended seminars with this department for five years now, and every time we decide to focus on the same issues but nothing happens. It seems like our manager does not understand that in order to change it is not enough just to say so, it takes time. My guess is that we next year will talk about the same stuff at the seminar."[253] This indicates that some managers in NNE do not understand the process as a process, but think of it as something static moving from A to B. The strategic work on such seminars is unproductive, perhaps because the criterion of productivity is the risk of failure.

In continuation of the missing understanding of a process as a process, that is, something dynamic and changing it seems like we are witnessing a shift legitimizing one's judgements from above (transcendental) towards affirming the potential from within (immanence). Conquering is not a matter of being right, but of gradually becoming better. Wergeland never stands *before* the world, but is *in* the world, he is touched by it. In order to expand one's horizon one must construct another space, which is composed by including elements such as human beings, technological inventions, and affects. All are enriching qualities. Based on the diversity one cannot construct a homogenised system. The difference between Wergeland and the nation's understanding of his actions comes to light through the passage from personal to impersonal. According to Deleuze one of the most original characteristics of Nietzsche's philosophy is the transformation of the question: "what is…?" into "which one is…?" In other words, we must rid ourselves of all 'personalist' references. "The one that… does not refer to an individual, to a person, but rather to an event, that is, to the forces in

their various relationships in a proposition or a phenomenon, and the genetic relationship which determines these forces (power)."[254] This shift from the personal "what is…?" towards the impersonal question "which one is…?" is what makes Wergeland less definitive and less abstract, but much more concrete. By doing so he operates on the materialistic terrain of efficiency. He draws another cartography, which is like a timetable outlining various lines pointing in various directions, and some pointing in the same direction differently. The nation judges Wergeland with their abstract speculations, i.e. using transcendental categories or manifesting a social segregation. We could relate this difference to Habermas' scheme in his discussion of different incentives of the quest for knowledge; Habermas distinguishes between three distinct *Erkenntnisinteressen* (motives for knowing): *technical* interest, *practical* interest, and *emancipatory* interest.[255] The Norwegian nation's motive for knowing is technical, their aims are to know *how* and *why* Wergeland did as he did, they want to control the functionality of his TV-programs, his behavior, his presence etc. – they treat Wergeland as an object to be manipulated claiming that he, before they, was doing the same. On the other hand, we would claim that Wergeland's approach to knowledge was guided by emancipation, e.g. asking which one is capable of making the world better. To answer this question Wergeland proposes 23 people's lives and the changes that they made possible. This emphasizes that Wergeland never claimed to know how we should live our lives, although he is judged this way. He presented alternatives. To make this difference more clear I think it is important that Wergeland is viewed as a conqueror and not an explorer. Conquering, for Wergeland, means absorbing the world and not being repellent. Or in Serres' precise words: "…; when I think a given concept, I am entirely this concept, when I think tree, I am the tree, when I think river, I am the river, when I think number, I am through and through and from head to toe, number. That is the unquestionable experience of thinking. No invention, no innovation without it. This verb to be is also a blank domino, a joker…The I is nobody in particular, it is not a singularity, it has no contours, it is the blankness of all colors and all nuances, an open and translucent welcome of a multiplicity of thoughts, it is therefore the possible. I am, indeterminately, nobody. If I think. I am nothing and I am nobody. I think, therefore I am not. I think, therefore I do not exist. Who am I? A blank domino, a joker, that can take any value. A pure capacity."[256]

As an open and inclusive person Wergeland is capable of multiplicity. He thinks, therefore he is a vessel for thought. He is far more undetermined than what the judging nation assumes. He is not yet full, he is not yet formed; he is in transit. Similarly, we could claim that an organization's identity, as far as we can locate such identity, can never be more or anything else than the competences

connected with its organizing. An organization is always in movement, it is always in the process of being born, i.e. organizing. Identity is a temporary mix of different aspects simultaneously.

In the chapters to come I will outline some significant characters from Wergeland's life and gradually relate them more specifically to concepts such as vision and organizing.

Resurrection

Imagine living in the height of European colonialism, travelling to a so-called "*underdeveloped country*" neither to explorer nor convert, but to learn. That would probably be a stretch of the imagination. Especially when thinking about the great explorers in the 14th and 15th centuries such as Columbus, Vasco da Gama, and Amerigo Vespucci. Nevertheless, Wergeland is a conqueror who wants to learn. Wergeland has more in common with the anthropologist than the explorers of the classical epoch and for this reason he is remarkable. He wants to actualize an immanent potential, not to present transcendental guidelines. He is not a chef cooking in a kitchen, finishing each of his TV-programs with recipes for producing the right dish! It is through his significant and anthropological approach to life which makes him a seducer. He wants to learn from every encounter he has in and with life; but unfortunately it is also this curious and experimenting attitude which makes the nation accusing him for being a rapist.

In *The Conqueror* Wergeland is accused for having raped a female taxi driver. Even though the accusation is wrong, the Norwegian people are sceptical and wonder whether Wergeland's seduction was only an illusion. Kierkegaard illustrated that a seducer opens up for a different world, a world which only exists because of the seducer's creation hereof, though this opening does not answer what kind of world most people would find seductive. Nor does this answer whether Wergeland's brilliance lies in making the nation believe that even the Norwegians can "Think Big", that the Norwegians could let go of its hypocrisy, conservatism, and closeness. Wergeland only became a seducer qua being a conqueror. This also emphasizes that the vision can only be seductive when it grows out from the process of organizing. The new organizational direction is initiated from within.

* * * *

The classical conqueror is an explorer. He conquerors nations and gradually increases his borders, his power. Similar, an organization can conquer new market areas. This understanding of conquering operates with the dualistic distinction inside/outside such as when an organization conquers new market areas, then what before was outside moved inside. What we need in order to understand and appreciate the modus of Wergeland is an operative dynamic which does not distinguish between inside/outside, instead it *becomes* a conqueror.

I will try to illustrate this through the film *La Vallée,* directed by Barbet Schroeber in 1972, which tells the myth of a beautiful valley hidden by veils of mist. The film is about the journey of four conquerors searching for one of the last uncharted landmasses in the world, a place called paradise. The question posed in the film is: can we leave paradise if it is found? For sociologist such as Bauman or Sennett it seems like we have already left paradise and we forgot to bring some of it with us (Rousseau). In the film, Vivian, a beautiful high-society woman, joins the journey in order to acquire colourful bird feathers. The feathers appear to be a fetish for her and represent a link to all the beautiful things she wants to possess: she is beautiful, she lives a beautiful life, and she has a beautiful husband, etc. as if beautiful was a Platonic Idea. Towards the end of the film and journey, Vivian's fetish turns out to be the impetus behind a much grander quest. She wants to actualize the potential offered to her by the force of life. Olivier, a young man in the group who Vivian likes, cynically derides the authenticity of paradise. When the group experiences and participates in the tribe hosting a festival, Olivier tells Vivian about all the taboos and restrictions for women in the tribe. Olivier says: "*paradise is a place with many exists, but no entrance.*" Once we have lost our innocence there is no turning back; it is too late for Bauman's proposals. The good old days are never as good as we want them to be. At the same time we do not have to become cynical about man's evolution, either (like Olivier) because Vivian, after all, illustrates a solution in-between. She has transmuted herself and her life away from the material world into pure life experiences. The point is that no one wants to leave paradise, and that paradise is not a place or a specific time in history; on the contrary, paradise is a form of life. Or the "place" where new possibilities for life is invented; that is, a loaded moment of truth (i.e. Kairos).

In brief, we should not necessarily do what Vivian does, but we should stop being melancholic and long for a past that never returns. We should stop being bitter and cynical; instead we must live. We must revitalize life through a mere experimental experience. Equally important, we must be willing to sacrifice in order to actualize the already existing potential of life; like Vivian, who gives up *a part* of her life and creates *a life*. Instead of thinking about the world in dualistic terms we should draw a

map consisting only of itself. It is a world *as* a world, a life *as* a life and not as something beautiful, ugly or devastating. Vivian realizes that she does not need a guiding fetish in order to bring meaning to her life; rather a life is traversed by flows and intensities. In part I, I described desire as production, or as thought and in opposition to this understanding of desire is the classical understanding of conquest which relates to a Platonic understanding of desire as a desire for what one lacks. In the beginning of the film Vivian illustrates desire as something aimed at a transcendence, i.e. an idea of what it is that can fulfil her life, which is also to believe that the truth is buried in the transcendence. But as the journey takes form Vivian gradually takes care of herself by traversing several different intensities, for her the journey becomes a practice of joy. Vivian's becoming is a line of flight which takes her beyond life itself, even though she has to sacrifice her own living. She exemplifies a minoritarian becoming because every potential of her personal journey deviates from the so-called good life, i.e. the norm of the majorities. The journey is a passage functioning without transitions such as the classical terminology about conquering does; instead it is a passage as a social transformation. We could inverse Olivier's reactive comment and make it active: Paradise is a place with many entrances, but no exit. This eliminates the distinction between inside/outside and initiates a conquest through hospitality inviting everyone to participate in the "process of valorization." This is also a shift away from legitimizing one norm. In the center of this positive metamorphism stands Vivian, Wergeland or any other productive and experimenting human being as a basis of different modes of relations. Such people are philosophers. "Philosophy's sole aim is to become worthy of the event, and it is precisely the conceptual who counter-effectuates the event."[257] To counter-effectuate the event is to face the event without bias because we never know the outcome of what is happening.

If labor can become a "process of valorization," then it signifies that the workforce and the organization can learn from Wergeland's conquests. Deleuze and Guattari write: "The concept is the contour, the configuration, the constellation of an event to come… The task of philosophy when it creates concepts, entities, is always to extract an event from things and beings, to set up the new event from things and beings, always to give them a new event: space, time, matter, thought, the possible as events… Every concept shapes and reshapes the event in its own way."[258]

Philosophy anticipates the thoughts and practices of the futures. In that respect organizations should learn to build or construct the foundation of tomorrow's labor.

Geography

Wergeland is a nomad and the modus operandi of a nomadic thought is affirmation. He is able to break into minor molecules in order to launch a life with an uncertain outcome. He connects with the other whether the other is a place, a story, a person, an event, etc. A "journey does not have to be very long in order to be of vital character. A five meter journey can be enough" (*The Conqueror*: 280). It is a matter of intensity; the intensity of the gap between the one *and* the other. Wergeland is *in* nature, unlike anthropocentrism, which puts rational man as the ethical center of the universe based upon its dualistic foundation that man is outside nature. Wergeland acknowledges that he, as a human being, is only one element among others mixed together into one mingled or *mixed body*. (Mixing body [*corps mêles*] is a concept coined by Michel Serres, it refers to the thought that we cannot think soul/body, subject/object as well-defined entities instead subject and objects are a mixing body. It is a body that builds itself anew through the senses and not only via language.)[259] There is no outside, no *terra incognita* which has not already been conquered. Through his skin Wergeland's body touches the world and defines a common border. The touch is a way of being amidst in the process of life. The world and the body meet and caress in the skin. In other words the body does not exist as a specific milieu or entity; rather it is a matter of contingency, a mutual touching or mixture between the world and the body.[260] Contingency is that which exists without necessity, but from which a necessity is created. The approach is an including expansion, not an exclusion. He is open and curios towards the other's otherness and does not reduce the other to something specific. The most valuable is something which is not known - something else. Therefore he can become more. He is always on the move qua in movement.

Wergeland transforms himself and his surroundings. Like Serres he dreams of a 1:1 map of the world, unfolding all its singularities. The map should be in accordance with the land; the life should be lived in accordance with beliefs. An organization must act in accordance with what it believes; its actions must be trustworthy.

Belief is a practical application of passions and habits. To belief is to anticipate and invent. The organizational belief is caused by the effects of the principles within the organization: principles of association and principles of passion (both in plural qua the plurality of the workforce). Deleuze points out that we should not ask what the principles are, but what they do. "[T]hey are functions.

They are defined by their effects. These effects amount to this: the principles constitute, within the given, a subject that invents and believes… In short, as we believe and invent, we turn the given itself into a *nature*."[261] The nature of organizational business is not what there *is*, but what it *does*.

<p style="text-align:center">* * * *</p>

Wergeland is a geographer, not a historian. He opens up for new approaches, new ways of "doing business." We could argue that he does not have to focus on the bottom-line as organizations do; however, he too has to perform. "It is not a matter of ´making lifelike, ´ that is, of repeating what a philosopher [any of the people that Wergeland portrays] said but rather of producing resemblance by separating out both the plane of immanence he instituted and the new concepts he created."[262] Wergeland invents new ways of thinking and feeling, sharing the same existential consistency with past ways of thinking and feeling. Despite the fact that TV is characterized as a phenomenon with a "short-term memory," it is still addictive, and as Guattari describes: "Television winds up functioning like a hypnotic drug, cutting off subjects from their environment, and contributing to the dissolution of already thinly stretched family and social relationships. The role of reading and writing is diminished."[263] Therefore, TV as a tool or medium for seduction is obvious. Albeit the problem is that TV too often leads away from life and not elsewhere when it creates a kind of exclusive membership, e.g. when people only become known and respected by the public after appearing on TV. Actually, one could compare the TV with junk as described in William Burroughs *Naked Lunch:* "Junk [TV-programs] is the ideal product…the ultimate merchandise. No sales talk necessary. The client will crawl through a sewer and beg to buy…. The junk merchant does not sell his product to the consumer; he sells the consumer to his product. He does not improve and simplify his merchandise. He degrades and simplifies the client. He pays his staff in junk."[264]

Wergeland tries to find a way out of this misery. He wants to present something else, and not represent. The appearance speaks in multiple ways.

Thus the Norwegian population sees him as a classical conqueror, an explorer! He does not tell the nation what to perform and how, but that they should write their own manuscripts and do their own performances. An organization as a mixing body only creates a space of opportunity if it does not repeat what is already in relation to ideas and thought (since you do not use a new approach each time you build a new plant). To write or to work is primarily to write a new experience into

existence. Wergeland accepts the significant criteria which outlines contemporary society as a performance society when he produces new perspectives and thereby broadens the options for performance. For Wergeland it is never about right or wrong, but always about both-and. The existence of something better is already immanent within the Norwegian people. He is only showing the possibilities of life. This unexploited potential is yet to be actualized by something other than watching TV. It is a matter of a better life and not necessarily a good or long life. Such definitions will vary from person to person, e.g. reasonable relationship to alcohol, food, tobacco, exercise, and positive relations to other persons. For an organization it is not only a matter of profit for the organization to do well. Only a better organization acknowledges that one can *always* become better. The problem with Wergeland is that the nation believes that he will imperialize them with his language, although he is only creating a new territory. This is a break with dualistic thinking that a concept fluctuates in a constant convergence with its expressions and its meaning. One example is the semiology of Saussure where he distinguished between two different aspects of language, i.e. system of language (*langue*) and its use (*parole*). Wergeland believes in life. His portraits are directed towards that which is impossible to know; what we cannot know is death (read: the dead people he produces monographies about). The human subject is produced through its interpretation of itself in relation to what it is not. The semiotic Peirce writes: "we become self-conscious by becoming aware of the not-self."[265] Think the un-thought, the pure Outside. The subject is established as a relative stability or habit in relation to what it is not. Since the world is in a state of metamorphosis, then the subject is in a state of metamorphosis too, which constantly must be viewed and interpreted in accordance with new experiences and norms. It is this process that the Norwegian population (in *The Conqueror*) does not follow; they do not notice that one's habits can changes. Deleuze writes: "As Bergson said, habits are not themselves natural, but what is natural is the habit to take up habits. Nature does not reach its *ends* except by *means* of culture, and tendency is not satisfied except through the institution. History is in this sense part of human nature. […] To speak of the subject now is to speak of duration, custom, habit, and anticipation…. Habit is the constitutive root of the subject, and the subject, at root, is the synthesis of time – the synthesis of the present and the past in light of the future."[266]

Wergeland does not worry about whether one person shows more courage *than* the other. Rather he portrays a pure *more,* a more which exists because of the way they lived their lives. An indefinite life should not be enclosed in a single moment. Deleuze writes: "A life is everywhere, in all the moments that a given living subject goes through and that are measured by given lived objects: an immanent

life carrying with it the events or singularities that are merely actualized in subjects and objects."[267] An organizational life ought to try things out; it must be a laboratory, an experimenter.

A vision is an aggregate of time constituted by the subject or the workforce inside its own mind, it is constantly being produced. The Norwegian nation can be compared with the workforce of an organization, and not until the workforce believes in the vision can it anticipate. When does the vision of an organization create subjects who believe? "It becomes subjects when its vividness is mobilized in such a way that the part characterized by vividness (impression) communicates it to another part (idea), and also, when all the parts taken together resonate in the act of producing something new."[268] Only if the workforce can associate with the vision and the cartography being outlined can it remain loyal. Loyalty is what brings the different time aspects together into a contemporary simultaneousness.

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Through the TV-programs Wergeland opens the gates showing that the world is a multiplicity. By doing so he does not tell where happiness is located, or how the unexploited potential should be actualized, nor does he give them any maps that could lead them to it or instruments of navigation. All he presents them with is themselves. Therefore, Wergeland is not a classical explorer travelling abroad, he is never definitive; instead he opens up for the power of imagining life as having the potential to become something else, something better. He does not belong to Plato's world, believing to find one specific answer to questions concerning *the good life;* he is just in search of a *better life.* He is the conqueror of the potential of life. Unfortunately, the average viewer does not watch TV to discover himself or to take proper care of himself. On the contrary, it is mere escapism seen as something immanent "to" and "whenever immanence is interpreted as immanent 'to' Something, we can be sure that this Something reintroduces the transcendent."[269] The immanence of Wergeland's programs is only immanent to itself and thereby capturing everything and leaving nothing remaining to which it could be immanent.

What Wergeland does is similar to organizational tasks and that is to describe how and with which means the various elements can be connected. It is not the leader's task to present an authoritative, closed, and definitive form of organizing. The organization does not exist beforehand but it is dependent on being actualized through its organizing.

The process of organizing becomes visible for the workforce when it is confronted with its alterity. The organization creates new experiences through the confrontation with the pure outside. We could state that the innovative and imaginary force of the organization appears in this constructive dialogue. In other words, the organization is in dialogue with its past and its habits, in a process which constantly redefines and regenerates itself. Organizations consist of many elements and for the illustrative power we could reduce it to one element, i.e. the workforce alone. Each and every person of the workforce is distinct from everyone else, now we can understand the complexity of the organizational process as an assemblage of ideas and imaginative forces.

The Pyramids of NNE

In the spring 2004 NNE launched a new strategy for recruitment which focus was more orientated towards the international market, i.e. increasing mobility, language skills, and business connections.

The idea was to develop from within. When the Egyptians first began to build the pyramids it was the first time that they used stone as a material instead of wood. Therefore, "the Egyptians had carved it to resemble the wood with which they were familiar, as they were uncertain whether the strength of the building came from the material itself or from its shape."[270] Now we know that the form is buried in the matter. The beauty and magnificence of the pyramids lie in its material, which again is its form.

The new strategy in NNE consisted of hiring trainees for a two-year limited period. This was done in order to revitalize the flow of the organization, to turn it into a mixing body. The figure below, *the recruitment pyramid*, illustrates the vision and how it should be understood in regard of competences.

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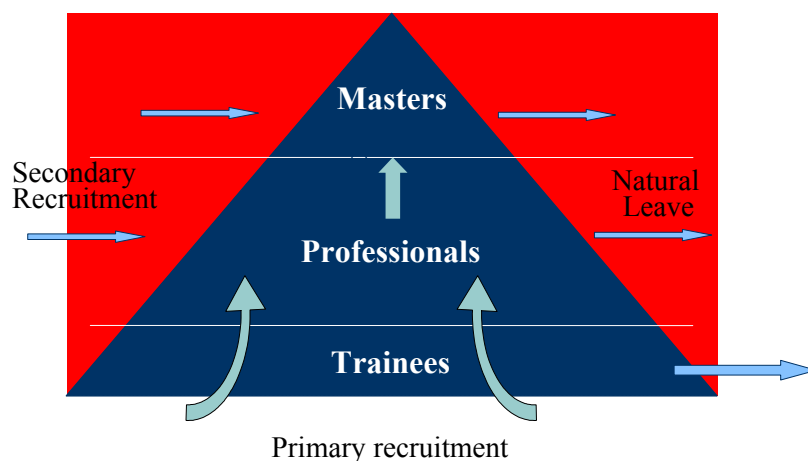
The idea is to attract trainees in order to create an organizational flow. The trainees will challenge the professionals who again will challenge and learn from the master. It is important to emphasize that the flow goes both ways. If such a strategy should be productive it is crucial to acknowledge that no level, i.e. master, professional or trainee can have a monopoly on reason because each level is already a mixing body. Also this requires an open an inclusive organization. Otherwise the trainees might end up creating a subculture within the organization.

The obvious reason for hiring trainees is that they are cheaper than masters, regarding both the wage and the price a possible customer must pay for a service. For minor assignments there is no reason to send an expensive master. Although the primary recruitment will focus on trainees it is evident that an organization always will need more specific competences at various levels. I think that NNE experienced some problems in the first months after recruiting the trainees (my thesis is based on interviews)[271] because the management had too fixed an idea of what the hiring of 25 trainees should give the organization. However, as I pointed out in the beginning of this work, recruitment is without a beginning or an end. Instead, the management should have outlined a frame where the gesture of relations could emerge. The organization must facilitate a relationship unbiased, acknowledging that each trainee is different in order to bring them together by their commons. When hiring many workers at once the risk is that the organization forgets that the process of organizing starts in each of them alone because the possible relationship is not necessarily the same. The organization should follow the possible fluctuation and become a wanderer or a nomad. This is what I meant earlier about the need for organizations to compose the foundation of tomorrow's labor, and this is done when the organizations are able to incorporate the knowledge that the candidates carry *without* reducing it. The trainees are a group without unity. The trainees come together in the process of organizing, on the basis of what they have in common. In this respect becoming is an empirical concept since knowledge passes through various intersections between disciplines, fields and people. For instance, when the trainee imitates the professional (or vice versa) then the professional teaches the trainee real knowledge, knowledge anchored in the body. However, imitation should not be read as a repetition within the domain of the same; rather, how one incorporates certain qualities when doing things with another.

Despite the few problems, the trainees also articulated some advantages with the recruitment pyramid in an interview, many of which the organization also believed to accomplish. Some of the advantages are:

- Better career possibilities
- Better employment possibilities for young and less experienced candidates
- Better possibilities for NNE to select the most rhythmic employer for permanent employment after the two year period.
- Better possibilities to use employers for international assignments qua being young and more likely to have fewer problems with spouses and children.
- Better possibilities to create transversal organizational networks when the trainees are placed in different organizational areas, at the same time.
- Reducing the average cost per employee.
- Reducing the risk of dismissing employers because of market fluctuations.

The recruitment pyramid is a parallel strategy within organizational development. This also accents, I believe, the need for HR coaches at all levels doing strategic HR. "Much of the HR today deals with administration and only a little strategically work. I don't know how we can change, but I do know that we *must* change. Otherwise HR has no relevance,"[272] says a HR consultant. The coaches can help facilitate the sharing and accumulation of knowledge in the organization, and legitimize the strategy. How does knowledge that resides in the organization add value for customers? To optimize the value for the customers HR could act as coordinators within three areas:

1. Create an open culture based on respect and acceptances of differences

2. Facilitate an organizational design which makes it easier to share knowledge and experiences. An organizational movement towards an open network.

3. HR could monitor the performance of managers and how they contribute to the above mentioned issues. Not as control, but rather as a coaching focusing on 'what to do in order to make the managers look good and perform better.' (In part III, I will deal with coaching more thoroughly.)

* * * *

Let us return to Wergeland once more. Did Wergeland rape the taxi driver? No, he fucked the whole nation. *"His whole life he had wanted to become a conqueror. Not to dominate, but to find something, which could dominate himself"* (ibid: 264). He wanted to find something of such an interest that it will enlighten him. Wergeland has not seen the light; on the contrary, he has eaten it. Wergeland is what Bauman calls a *modular man* with an infinitely expandable set of possible shapes. He is a person with many "features and aspects, so that most of them can only be held for a time, ready to be put in or taken away as needs arise. The modular man is a creature with mobile, disposable, and exchangeable qualities… the modular man is, first and foremost, a man without essence."[273] Such modular men and women tie themselves together ad hoc in multi-networks, but, unlike Bauman, I do not believe that these multi-networks are fragile and vulnerable. On the contrary, the networks are constructed to function, not to last.

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Wergeland is not trying to advocate for universality; his power to create the TV-programs comes from what he has managed to create qua his incorporation of surrounding life (especially his love affairs). As a person, Wergeland is always a creative minority who remains as such even when he acquires a majority such as the Norwegian audience. Wergeland can only "invoke a people, their need for one goes to the very heart of what they're doing, it's not their job to create one, and they can't art is resistance: it resists death, slavery, infamy, shame…When a people's created, it's through its own resources, but in a way that links up with something in art or links up art to what it lacked."[274] Wergeland was accused of rape when all he did was to encourage a more broad belief in the world as one. His creation resists death when it reinvents life. Norway has allowed itself to become exclusive, and therefore it has lost the world. Wergeland wants to precipitate an event, create a *space of opportunities,* however small the volume. He is an experimentalist and not a theorist.

* * * *

Notification about the concept: Space of opportunities *or* possibilities. *A space refers to both a sociological and a psychological space, e.g. "I need more space to do my assignments" as a reply to the manager who hangs on ones*

shoulders. However, what I would like to emphasize with the term is rather a space which is not given beforehand. Instead the space is constructed, the space is virtual and what is possible in this space is not real, but it exists nonetheless. What is possible, on the other hand, is for the worker to chart zones of intensity and produce lines of flight which widens what may be actualized. In this sense what transforms the space are both physically, spatially, intellectually, emotionally and affectively as a purpose or response. That is, something happens and another plane (i.e. space of opportunity) emerges once the virtual is actualized, is known. Thus, when I suggest that HR should facilitate the construction of such a space, then in return, the workforce should also co-constructs another and more wide space of opportunity. Through the process of actualization another possible people, another possible workforce, another possible organizing is invented. The organization qua organizing is a rhapsody which is co-constructed along with the space that it conquers, discovers and ends up seducing.

Simplicity

Wergeland is a simple man. A man, who simply and continuously unfolds his potential by repeating the minor and fragile differences in other people's lives. He is only passing along how effects are achieved, how things are done. "Jonas Wergeland's life was very simple that, it was his incomprehensible simplicity, which was so difficult to understand. Similar to life which seems complicated – though it strictly speaking consists of only twenty aminoacids in different constellations – likewise Jonas Wergeland mastered to create an illusion of himself as complex person by leading his simplicity round in spirals…it is exactly his commonality, which is the key of his success. His genius, if that is the proper word, was that turning this commonality into strength. Like when minus and minus becomes plus" (ibid: 250).

What turns Wergeland into something special is his honesty. He is never faking an interest nor does he portray people he believes in or cares about. One important and simple element in doing leadership is *honesty*.

Through an extensive round of interviews (30 respondents) conducted at NNE's site in Kalundborg, everyone emphasized that honesty, and more importantly, the lack of honesty when the management group communicated, was the core issue for obtaining loyalty and trust. The interviews were conducted only a few months after NNE had had to downsize and fire 100 employees. The thesis, which emerged during the interviews, was the following: if the management openly and

honestly had told about the problems (i.e. lack of customers and therefore fewer future assignments), then the workforce would have remained loyal. Instead, some people left, the atmosphere was devastating, and the loyalty was gone. However, I do believe that the thesis only covers loyalty. It is the so-called terminologies named *walk the talk* and *talk the walk, which* are at play in this scenario. Both terms actually stem from the sentence: "You can talk the talk, but are you willing to walk the walk?" It is a matter of *consequence*. It is always better to be honest than just polite instead of being too polite to be honest. Being honest is not a virtue, but it is a necessary quality for doing leadership. The problem is that the feeling of integrity disappears when the management lacks the courage to address the workforce as equals being part of something common, the same process of organizing. Leaders serve as role models when they inspire the workforce to lead themselves. The leaders can embody genuine commitments to change through their actually doings, through their efforts to transform the functioning of the management teams and to demonstrate genuine commitment to the vision. Since the late eighties concepts like *ethical accounting* and *value based management* have appeared in organizations both stressing the importance of the leader as a role model incorporating the value and culture of the organization. Today there has been a shift towards what we may call a *value producing organization* where the workforce acts as a role model as well. If values or any kind of guidance should have any effect in organizing, then it is imperative that all act in accordance with those values. A value in NNE is trust and respect but such a value can only work or have any value as reciprocity. For instance, it is not trustworthy or very respectful not to confront the leaders if something is wrong. Similarly, it is not respectful when the workforce does not appear at various information meetings, team meetings, and department meetings excusing themselves by stating: "I have grown tired of listening to the same talk over and over."[275] Everyone can change, even the leaders! Everything works reciprocally.

If we relate the strength of simplicity that Wergeland presents such as: honesty and openness to tools used within microeconomics such as SWOT-analysis and the maxim referred to as KISS - respectively acronyms for: Strength, Weakness, Opportunities, and Treats; and Keep It Simple Stupid - then it is obvious that there are similarities. However, both a SWOT-analysis and the guideline emphasized by KISS are used as a picture signifying a present situation. It is an instant reduction with the intention that it will make it easier to make decisions based on an easy comprehensible picture. This is not similar to Wergeland, who does the exact opposite by not reducing his life; on the contrary, he unfolds all of his potentials. He knows the world is too complex to grasp in one picture. Instead he is concrete, he describes in details, he is the example par

excellence of what writers mean when they say that one should "show" not "tell". Because of that he appears as someone who has done something extraordinary in administrating his potentials. He never lies, he just shows that a life is also something else, and it is this administration of a potential that today's managers can learn from. Wergeland only becomes a seducer qua being a conqueror. He can only seduce by this implicit image of complexity because he improvises like he was in the middle of a jazz session with life. To "improvise is to join with the World, or meld with it," writes Deleuze and Guattari and continues: "The milieus are open to chaos, which threatens them with exhaustion or intrusion. Rhythm is the milieus' answer to chaos. What chaos and rhythm has in common is the in-between – between two milieus, rhythm-chaos as chaosmos: Between night and day, between that which is constructed and that which grows naturally, between mutations from the inorganic to the organic, from plant to animal, from animal to humankind, yet without this series constituting a progression…In this in-between, chaos becomes rhythm, not inexorably, but it has a chance to. Chaos is not the opposite of rhythm, but the milieu of all milieus. There is rhythm whenever there is a transcoded passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times."[276]

The etymology of "rhythm" comes from the Greek *Rhytmos*, a wave motion. In the Ancient Greek the accent was normally on the motion, the flow; however, the later Romans accented the wave, the moment of repetition. If we relate rhythm to the idea of change within management literature, then it becomes obvious that it is not only music, poetry, architecture, etc., which has a rhythm. G. R. Sullivan and M. V. Harper emphasize in *Hope Is Not a Method* that good leaders must understand that change is a permanent condition of their strategic environment (motion), and that change is a continuous process (wave).[277] The problem with micro-economical tools such as SWOT is that it reduces everything to a specific time and space set in a coordinate, whereas Wergeland realizes that such coordinates are only marks pointed out when left behind. The rhythmic wave signifies a *form* of organizing, which is always taking form, transforming. The process of transformation before and after it manifests into something specific, the in-between is the process of becoming something else. Sullivan and Harper points out: "Total Quality Management, or TQM, has provided a valuable set of tools and is an effective way of beginning to empower people in organization. But TQM, at its heart, is not necessarily about growing as much as about improving existing processes. If not imbedded in a strategy for the future, TQM can be little more than Making Yesterday Perfect."[278]

Some tools seem to provide great process but always within old procedures. As Sullivan and Harper emphasize qua the title of the book, no progress will be made without challenging underlying assumptions. Hope is not a method since it is all about action. Only through action can a leader create belief in the future business. It is the old and well-known mantra that we should not say "do" even when "doing". Enough action is immanent in the speech itself. "Show it, don't tell it."

Furthermore, it is often an issue that a leader is not visible enough for the workforce. It is important to emphasize that visibility is not linked with the leader's physical presence alone, whether eating in the diner, showing up at meetings, etc. No, visibility is all about consequence. A leader must become visible through his decisions; only through decisions can a leader create closeness (i.e. visibility). Kjærstad once wrote: "One's power does neither grow from richness nor knowledge, but from being seen." Being a seer is to be open and inclusive. Simplicity is the key to capture a people or an organization. A leader must be accurate in his descriptions. The leader can only become visible when referring to what the leader really cares about, communicating what the leader has noticed, i.e. seen. Only this way can the leader show his originality. If a leader must lead, then a leader must be *open* and thereby share his assumptions. Only this way can the workforce challenge the leader's assumptions because the leader is never any better than the workforce allows, and vice versa. Kirkeby refers to Kant's manifest *Zum ewigen Frieden,* when he states that the organization, which does not allows full openness is not worthy of the workforce. "All those actions, which concern other people's rights, and which maxims are not compatible with being public, are false."[279] The leader is not a philosopher arriving at thought after long journeys with the encyclopaedia; instead a leader must first and foremost listen to his team players, the competencies connected in the mixture of the organizational body. A leader must be able to read the rhythm of the organization.

Perhaps a leader is nothing but a *messenger*. He receives messages, he translates messages, and he sends messages. He is a messenger. As a consequence the leader must disappear as a person on behalf of the message itself. He must become impersonal.

In contemporary society people are confused and long for simplicity or consequent guidance. Because of that, Wergeland's friend Gabriel Sand tells him several times that: "Everyone walks around and longs for something, which is a little different."(ibid: 256). When Wergeland worked as a presenter on TV he once got something in his eye which made his eye blink more than usual. Afterwards the audience thought that he had shown great compassion and empathy, and ever since

that experience he knew: "One does not conquer ones exceptionality, one receives it in gift." (ibid: 256). To experience is to give. Again, he never told the nation whether he felt great compassion or not. He showed them something which they interpreted, and he experienced, as compassion.

A leader must – like Wergeland – learn to depend primarily on himself. (In that respect there is only one leader and that is the person himself). This does not mean that a leader should not listen and cooperate, only that a leader must be able to face his decisions alone. If not, he will never set an example. A leader is a translator or the medium in which the competencies anchored in the organization, become expressible and useful for future guidance. Wergeland is not an imperialist who rapes; he is a Utopian who went back to the past to tell the people of the present time about the history of the future. In order to ride the waves the leader has to be in motion, or rather the leader has to become the wave. In order to become the wave a leader must be able to connect with the flow (the workforce, the customers, etc.) and simultaneously repeat the differences when the flow (the workforce) produces another flow (the leader – workforce aggregate). This is the machine of a machine or the law of the production of production. The leader must have sense for this flow and acknowledge that it is seen and heard before understood. This means that each situation, each challenge, each competence, etc. might have a concise relation with other situations, challenges, and competencies. A leader must be the common oil between the machines keeping them running and together; otherwise the leader could just as easily be shot down. That is the challenge and ambition for doing leadership, where Wergeland is the model.

Managing the Leadership

In management literature the distinction between management and leadership is often outlined. In brief, leadership is about constructing a future and hereby constructing the necessary teams and how those teams should be organized, whereas management is more about dealing with the daily operations. Sullivan and Harper emphasize the urge for a shift from management towards leadership. They outline the distinction as follows: "Management has to do with an organization's process – performing them correctly and efficiently; leadership has to do with an organization's purpose."[280] The process is about solving problems with the help of others, whereas the purpose is about solving problems together in teams because the purpose hereof is evident. We could argue that the shift from management towards leadership is caused by the fact that the workforce of today,

qua their higher educations and the immaterial labor, has become less tractable than the workforce of the industrial age. "Leadership merges with the creation of innovation and knowledge," Kirkeby writes and continues: "The concept of management is obviously connected to a techné, to a specific task bound to the content of production…The concept of leadership is connected to the ´Lebenswelt', to non-technical interrelations and forms of communications,…'[281] The two concepts intersect where the transition flows between them, but in the following I will sketch their distinction as it were Weberian Idealtypes similar to Kirkeby.

The manager is characterized by an asymmetrical relation: subject – object; whereas the leader is characterized by a symmetric relation: subject – subject. This distinction opens up for some basic metaphors in management such as: control, domination, inequality; on the contrary, the leader is guided by: dialogue, teaching, understanding, and solidarity. There is a strong organizational center in management; such that the centrifugal movement is favored, not the centripetal. Kirkeby writes: "This conceptual figure is the main connection between managerial theory and organizational theory. The notion dominating epistemologically here is that there exists one and only one true discourse of the reality and operations of the firm, into which the discourses can be translated."[282] We could state that management has resemblances with the reflective seducer manifested by Johannes, whereas the leader must, like Wergeland, establish the framework of the future organization. If we refer to Sullivan and Harper, then they speak about the leader's reconnaissance captured by posing three questions:

- What is happening?
- What is not happening?
- What can I do to influence the action?

The first two questions can be formulated in different variants, but the main purpose is to present a diagnosis based on the visible symptoms. The method is similar to the one Deleuze used in *Coldness and Cruelty,* a *symptomatological* method. For instance, a leader must isolate the disease of the organization, which is to draw out the *symptoms,* the signs of the illness; thereafter it is possible to name the *syndrome,* a number of symptoms characterizing a certain illness. Finally, the leader must propose a treatment. For instance, NNE wants me to help them optimize the process in which they attract, recruit, and maintain a qualified workforce. By isolating its symptoms (divergent and incoherent ads, its un-clarified relations with Novo Nordisk A/S, etc.), we must trace how those

symptom's connect, then set forth some sort of prognosis (lack of vision, courage, and consequence), and finally we must suggest a treatment (e.g. the revitalizing of a vision and a strategy). Deleuze's method seems more sensitive than the three questions mentioned by Sullivan and Harper because one has to be aware of the second question (i.e. what is not happening?), which easily justifies that one presupposes an idea on "the right kind of organizing" but we outlined the questions because they can be of guidance. We might suggest the following questions instead:

- *What does the organization do?* (Possible answer: Isolating the symptoms, e.g. no belief in the future, insecurity, etc.)

- *How did the symptoms emerge?* (Possible answer: by tracing the symptoms' etiologic and here it is important NOT to presuppose a specific cause, e.g. the problem in NNE is *not* how to make an ad, or appear attractive, but more the lack of a guiding idea about what the future NNE should be like. What shall the ad contain if it shall avoid creating mimetic isomorphic, i.e. imitating what has already been successful?)

By asking these two questions it is possible to facilitate an encounter between the process of organizing and the management. The signs of the possible "illness" of the organization are outlined; the signs are the components of the conceptual solution or treatment, which follow the opening questions.

- *Set forth a prognosis* (Possible prognosis: lack of courage, too exclusive, vision too vague)

- *Suggest a treatment* (Possible treatment: revitalization of the vision, move towards a more inclusive organization,… see part III)

Symptoms are distinct from syndromes in the sense that the latter is a particular group of symptoms, or the meeting-place for symptoms. The reason why Deleuze uses this distinction in his work about masochism and sadism is to emphasize that sadomasochism should be understood as two irreducible casual chains. Just because sadism and masochism share the same symptoms, it does not mean that they cannot arise from very different causes. Claiming that sadism and masochism are complementary would be the same as to say that there is only one cause for drunkenness, but drunkenness is of course never more than a symptom.

With these questions in mind and the multiplicity designed by them, we have also outlined the purpose of the rest of the text. Thus far we know that seduction only is an effect of something else, and that something else is what is about to manifest itself qua NNEs transformation initiated at the 10 year anniversary.

Asymmetrical

It is important that the leader is personally involved, especially in a process of transformation. The leader will have to spend a lot of time communicating, clarifying, and listening to negative feedback, resistance, and genuine disagreement. If the leader (or the management group) wants to rebuild the organization, it is necessary that they bend down and touch the dirt; the so-called hands-on approach. In order to create confidence they must lead by leading ahead. Otherwise the leaders end up trying to "sell" a product that they do not even use themselves, and worse, that no one can find the use for.

Management and leadership are folded into each other. A leader must both lead well and manage the organization. In other words, the leader must be able to create what we may call a *space of opportunity*; the leader must qua his management experiment in an anthropological laboratory, such as the organization. He must create and direct by setting the stage in which the workforce can actualize its potential through experimentation. The President of NNE says: "Sharing knowledge also means sharing mistakes. Maybe we should even introduce a 'prize for the best mistake of the month' to avoid repeating the same mistakes. Of course, I don't go in for 'hanging people out for dry' but I am talking about promoting careful reflection and evaluation."[283]

The leader becomes a film instructor, or a nomad, by drawing a new future for the organization through his judgements and acceptance of shared responsibility and, as the President of NNE says, by "acknowledging if a different solution or decision would have been more valuable."[284] In fact, the role of the leader is not only to take responsibility; but also to invest in responsibility. "Leaders must build subordinates who take responsibility for their own actions and are capable of independent action." [285] It is not enough to make the organizations less hierarchical; managers at any level must have a certain amount of autonomy, so that they can make decisions on their own. This kind of doing leadership is unfolded through the concept: *co-conductor.* Kirkeby writes: "Leadership is of no

value without the co-conducted's ´co´."[286] The leader can never enforce co-conduction, since that will destroy the symmetry. The relationship between the leader and the co-conducted must be based on passions for the assignment and respect for the other person. The process of leadership constitutes a *space of opportunities* in which both leader and co-conductor can connect through an ongoing evaluation. There must be asymmetrical relations between the two before that can happen. Through the connect-ability a rhythm will emerge, such that each wave will be repeated not as the Same, but as the Other. The repetition involves difference such that each wave will move. It is through this relationship that the organization will produce anything and become something more specific, its output.

We might best illustrate the parallels between leadership and rhythm with Massumi's soccer ball example (an example first presented by Michel Serres). In soccer the rules follow the emergence of the actual game. "They frame the game, retrospectively, describing its form as a set of constant relations between standardized terms."[287] The rules are already immanent in the game; if the game is regulated from the outside it will destroy the game. If we relate soccer to an organization, then the ball is the vision. "*The ball is the subject of the play…*The ball moves the players. *The player is the object of the ball.*"[288] When the vision/ball moves, the whole game/organization moves with it. The workforce does not play on the ground; they look past it and pass ideas (the ball) to the field of potential. The potential is the space of opportunity, the space at play in which the workforce can unfold. The workforce does not operate within the old dualism of an inside and an outside of the organization; it is a part of an assemblage composed of a heterogeneity of elements. "He plays the field of potential directly."[289] The organization as a space of opportunity becomes an effect of intermingling of various elements. This is to say that the potential already is inside the workforce, or in other words, the space of opportunity is immanent. For it is [the workforce] the contingent effect of that which it conditions and vice versa. According to Massumi it is style which makes the player, it is the style which adds something extra. Style only emerges through its role as a part following along other parts; style is what makes the star meld with the collective, towards its mutual becoming, similar to the time it takes for a new candidate to meld in with the organizations. This, however, does not mean that the candidate must adapt. On the contrary, as a soccer player he can maintain his singularity within the collective. "The 'individuality' of the styles is a collective individuation: it is 'collective' in its absolute dependence on an intermixing of the multiple and heterogeneous elements of the sport's unique evolution."[290] When leaders find it difficult to invest in sharing the responsibility, i.e., letting the workforce become autonomous, the leader becomes the referee of the

game. The referee stops the action. The leader must avoid interrupting the movements by inscribing a transcendence in form of a pre-given master plan. The leader should only frame the vision, telling the workforce *what* it can play with, i.e. the vision is the ball; but the leader should avoid telling the workforce *how* it should play. The rules of organizing emerge after the game has begun. The leader should avoid reducing the space by homogenizing the organization, but have the courage to let the workforce grow by letting its interest for the vision include new perspectives. The workforce wants to play with the leader (i.e. co-conducted) but that requires a leader who is always playable. That means that the leader too must be a co-conducted. A rigid approach destroys the harmonic relations between the people within the process of organizing. It is important that a leader does not step outside this process because then he will create severe forms of exclusion, exploitation, or any other kind of suffering. A typical scenario for an organization in economical trouble is that it afterwards practices management controlled by fear.

<p style="text-align:center">* * * *</p>

In the fall 2003 NNE had to let go of approximately 100 people. What is significant in such a terrible situation is that the organization first tries to reduce its cost in order to avoid firing people, which is perfectly normal; however, the problem emerges when the organization continues such behavior afterwards. Therefore, what is even more absurd is that it is not the management alone who is trying to reduce the cost (e.g. less seminars, use of consultancy, education etc.), no it is actually the workforce who finds it difficult to adjust once again. In such situations it is imperative that the management becomes visible based on necessary actions and decisions, making sure that everyone begins believing in the future by revitalizing the habits of spending money. The problem is that much communication in organizations and NNE too, tend to be more like *answers on request* instead of drawing out a new organizational cartography. An organization needs both creativity from its leader's and the workforce. The one is never better than the other and vice versa.

Organizations should not only focus on how to reduce cost, but, on the other hand, focus on how to increase economical value. If an organization focuses on cost for too long, it simply forgets how to create value. Similar to sports, the best soccer team is only the best team qua it is always focusing on winning, and never about how to avoid losing. Who would like to work in an organization whose main focus is cost reduction instead of focusing on how to become the best? Similar, an organization should also avoid reducing its expectations towards the future because that too would

only retain those who would rather prefer playing for a small soccer team in Norway, instead of Real Madrid. Many organizations seem to fear themselves, and their own methodology. It is a useless return to Hobbes' world. The paradox is that this fear creates rigid rules which probably end up destroying the imagination and productivity, the qualities which should have carried the organization ahead.

If leadership is about feeling and expanding the rhythm so that the workforce can join for a jam-session, then the vision must be what initiates it. A leader must facilitate and organize various qualities, e.g. competences and people to make the process of working productive. He must become a messenger. Leaders as messengers are mediators, who are themselves in movement. Only by being in movement can the leaders communicate or carry a message. However, in order to communicate the leader must set some sort of frame, a "what" which enables the communication to take place. Such form of leadership designates a space of opportunities as an open network of "how", a network of variation and diversity. The "what" is what organizes the difference together by what agitates the workforce, and what keeps pulling the workforce apart and back. Earlier I mentioned that all relations are external, now we can add that we live only by relations.

The rest of this chapter will deal with the concept of Utopia and vision as a parallel to the concept of conquest, and hereby come closer to understanding the capacity of "what" and "how".

The End of Mythos

There is a conventional acknowledgement upon the history of philosophy that it began with the transmutation of *mythos* into *logos,* or a shift from the monumental and dramatic images towards the creation of concepts. Consequently, philosophy is what philosophers do through experimentation with thoughts generated in mythology and thereby end up connecting *mythos* with *logos* by making a concept. Philosophy is the art of forming, inventing, and fabricating concepts; Deleuze and Guattari write in *What is Philosophy.* The concept makes some elements of *mythos* (i.e. as illusion or imagination) present or known through actualization, such that actualization is understood as a process. We could call it a process of becoming fact. The concept is created, as an event; and philosophy becomes the plane of immanence that supports the concept. *Logos* is the term used by the Ancient Greek philosophers in certain metaphysical and theological applications developed from

its ordinary senses: "reason," "word," "principle," "discourse," "law," etc.; i.e., the principle governing the cosmos, or the source of human reasoning about the cosmos. Reason, as we know it today, was born under the Greek name of *logos* which later, by the Romans, was translated into *ratio*. Ever since the Roman translated reason into rationality many have forgotten that reason is not only an instrument (ratio), but also a dialogue, a communication. Reason as rationality is more concerned with proportion, with measurement, or with quantification in general; whereas reason as *logos* is more concerned with empathy, sensitivity, or with quality in general.[291]

In Plato and Aristotle's work a similar function is performed by *nous* (Gk., mind or spirit) as the faculty of intellectual apprehension, as distinct from mere empirical knowledge. Plato describes *nous* as the quality enabling one to apprehend the forms, i.e. an aspect of our own reasoning which found its *raison d'être* in the soul's contemplation of its relation to the Idea or the Good. For example, when Plato describes *logos* as "the soul's conversation with itself" or "if all knowledge always exists in the soul, then the soul must be immortal."[292] Therefore, *logos,* in Plato's oeuvre, are an uncovering of the truth located in the soul (i.e. *anamnesis,* the process of going back to the primary object of truth: the soul). *Logos*, defined by Plato, is a portent in the sense that it stretches out into the future like an already existing master-plan. The later Stoics have a somewhat similar concept, the seminal reason (*logos spermatikos*), the cosmic source of order; its aspects are fate, providence, and nature. Here it becomes more obvious that *logos* is relatable with *Utopia. Logos* becomes a necessity that a transcendental being (e.g. a God) manifests for the creatures on earth. This, however, does not necessarily mean that it will stretch out in the future. Something else might be actualized. The future is only an approximation. The present carries the potential for several futures but only one will actually unfold. Kirkeby accents that the word "fate" esteems from the Latin word *fatum* which has close relations with the Nordic etymology of the word: creation [at skabe].[293] We are folded in the Great Cosmos (Gr. *Taxis kai kosmos*) tying the individual together with the state and the universe into a mixed body. Such a mixed body is an organizing organization. "The mixture thus tends towards the manifold, partes extra partes. The discontinuous merges from continuity, like whole numbers on the line of real numbers."[294] The multiplicity and the singular become a limited singularity of mixtures. According to Serres, it is Harlequin dressed in his coat which is a mixture of various colors, a mosaic coat. When NNE is productive, it too, is colourful, mixing many aspects into one. An employee says: "There is a high level of autonomy in NNE that I really appreciate. It took awhile before I realized that you must be upfront if you want to achieve something. You can

really try many things out; of course, sometimes the organization doesn't seem willing to try something new. Some people here have a really diverged career."

If we recall Nietzsche's use of the concept: *amor fati* to express the will to love the necessary or the fate, and thereby actualize its potential; then we might understand that the actualization takes place *in-between* fate and necessity. The Stoic philosopher Chrysippos accepts fate but not the idea that everything has a causal relation (i.e. determinism); alternately, fate is *only* tied to the effect which a collision with an exterior cause will redeem (religious) or create (i.e. *fatum*). In the story about Wergeland fate constantly hits him in his face, e.g. the girls he meets, the various people he meets and portrays, the stories he is being told, the different studies and works he experiences; and each time he connects with those experiences in a necessary way, he creates or actualizes *something else*. He accepts his fate with necessity by transforming it into something productive for his further existence; this transformation is initiated by his characteristic imagination, spontaneity, and openness.

The potential of the world, or the virtual world, is already prepared right before the people. Now it only waits to be unfolded. In many respects this is similar to Plato's logos. However, to paraphrase Deleuze and Guattari, it is "real without being actual, ideal without being abstract."[295] The world exists as potentiality yet to be actualized, and one way of actualizing this potential takes place as soon as it is transformed when spoken about (i.e. *logos* becoming a Utopia actualized). The unexploited potentiality in life is what happens to us while we are doing something else. It is through the Wergeland virtues: spontaneity, creativity, and play that we may get familiar with it. Similar, Deleuze and Guattari define a concept as something which "speaks the event, not the essence or the thing – pure Event, a haecceity, an entity: the event of the Other or of the face."[296] The creation of a concept is a way to bring out the consistency of the Event and delineate a territory that belongs to the person carrying the potential to produce them. Man's thought is the junction of the three planes in the Great Cosmos, i.e. the individual, the society or state, and the universe. If 'the brain is the screen' as Deleuze stated, then this means that we might be absent from ourselves, from society, from the universe but nevertheless we are always *within*. The brain is the mind itself and only the brain is thinking, not man. Deleuze and Guattari write: "It is the brain that says *I*, but *I* is another."[297] The subject is created by different injections of life consisting of various experiences. Life is an eventuality.

Another equally important element in the Greek's teaching of philosophy was the idea of the Master, whom the students would follow around and, through him, listen to *logos* such that the Master only was regarded as a medium through which *logos* emerged. Therefore, *logos* can, even with Plato, be understood as an immanent or already existing argument or guidance just waiting to be unfolded through actualization (i.e. Utopia). The question is whether the truth is to be uncovered, or created. The former being Plato's thoughts, whereas the latter being Deleuze's who wrote "the news that sense is never a principle or origin, but that it is produced. It is not something to discover, to restore, and to re-employ; it is something to produce by new machinery."[298] Sense is something to be produced when different machines connect in a mixing body. The oil, which ties and facilitates the connections, is added by the leader. As the recruitment pyramid illustrated that the workforce is plunged into a *space of opportunities*, a communicative space of "how." The open and fluctuating network of the organization is stable for itself. The encounters between Masters, Professionals, and Trainees are nothing but a brake, a hindrance in the precipitous rush towards the base.

The concept space of opportunities is a form of organizing that does not separate varies forces as either good or bad because that would turn the organization into a reactive force. A reactive force is separated from *what* is can do. "Indeed, everything which separates a force is reactive as is the state of a force separated from what it can. Every force which goes to the limit of its power is, on the contrary, active."[299]

* * * *

Earlier (in Part 1) we dealt with Foucault, who seemed to come in-between those two thoughts presented by Plato and Deleuze when he drew a distinction between the Greek dictum: know yourself (contemplate), and: take care of the self (create); claiming that the latter is actually primary despite the Oracle of Delphi. In order to know yourself you must first take care of the self by creation and becoming, as an approach in which one gets familiar with what happens in life. To take "care of the self" was similar to the pagan understanding of *logos* as the art of listening. Listening is one form of development; the important element is that it is not the Master who speaks, but *logos* through him, or as Heidegger claims: "that which really speaks is language."[300] In other words, man does not master language, it is the other way around; it is language (logos) that masters man. It is a form of balance between what one perceives and encounters, and thereafter translates into ones owns production as a way of bringing oneself into the life and world of others. This translation,

again, is what we can expect a leader to master, but not to become a Master of. Similar to Heidegger, we could claim that which really speaks in an organization are the competences. An organization is what it can (become).

In the following I will propose the thesis that this transformation or actualization is similar to what we later would name *Utopia,* which, unlike a cosmetic surgery, does not deal with a change of the surface, but Utopia is a transformation from *within.* In order to understand this comparison between the concepts vision and Utopia, we will begin by describing the vision and gradually relating it to the concept Utopia before dealing more thoroughly with the latter.

Vision

The vision within an organization is normally paired with a mission, which tries to describe more concretely how the vision should be implemented. The vision is the daydream, fantasy, or the ideal foresight of the organization, whereas the mission is the following vocation, labor, and responsibility. In brief, the vision tells the mission *how* to approach its quest and thereby already presupposes clarity. In many ways the mission leaves the workforce, which must follow it, just as blind as without it. It is difficult to produce a specific manual for how to actualize a vision and that is possible because we should not think in those terms. The mission is a tool installed by the management to reduce the insecurity and fear about what the vision really means. Furthermore, the mission limits the possible options for the workforce to actualize the vision differently. To put it short, the mission is a controlling mechanism stopping both the creative flow of the workforce and the vision from being actualized. The vision and the mission are a bad couple! The vision and mission must divorce.

In fact, it can be difficult to begin to think about visions, and at the same time remember the spectacular companies of 2003 such as Enron and WorldCom and the countless bursting of dotcom balloons. The outcome of these events might have taught stockbrokers and workers something useful. The actions of some people in trusted managerial positions clearly illustrated that the vision must have been either bad (which we claim it cannot be), or of no serious guidance at all. Hiring the wrong people for management cannot be an excuse within the framework of the vision, since it covers all activities including hiring and firing. Therefore, it is necessary to turn away from

consciousness. Not to become unconscious, but to make an inquiry about the concepts vision and Utopia on its terms as being ideals. How does Utopian thinking work, what does it do? Can we, when dealing with organizations and vision, learn anything productive?

Of importance is the truism that the vision per definition is good for the organization[301], i.e., for expanding market share, for the recruitment of qualified labor, and for producing a surplus for the stakeholders and shareholders. The question to be posed is: should the vision remain a phantasm which never will be actualized, or should it be possible to actualize a vision? Does the vision only work because it will never be actualized? A hypothesis could be that the mission, as a work in progress, can only be activated by an unrealistic ideal such as the vision, which might imply that the mission (read: "any possible ways of actualization") has more in common with the notion of Utopia than vision has, as actualization. Maybe the concept of Utopia is placed in-between the classical understanding of vision and mission as described in economical literature. Utopia, as I will try to describe it, is the AND placed in-between the vision's concentration on *what* the organization should do, AND the mission's concentration on the *how* as what should be done. Utopia is the continuum of the possible.

Let us go to war for a brief minute. In Clausewitz's *Vom Kriege* he distinguishes between tactics and strategies. Both are concepts that an organization refers to when going to war for new market shares. Tactic is the kind of instrumentally rational action (ratio) that uses the means at hand (e.g. the workforce) and tries to achieve a given aim as efficiently as possible given the conditions. The aim is transcendental. Strategy, on the other hand, is also instrumental but is more concerned with the creations of adequate means for future tactical operations. Strategy is global in its approach, whereas tactic only is locally rational. This difference can be exemplified with Hobbes. Man acts tactically as he will kill before being killed himself; whereas "the social contract comes not from any transcendental morality but from the strategic insight that a change of the situation will improve the situation for oneself as well as for everybody else."[302] The leader must be strategic qua being a person who does not possess the art of divination. Therefore, he cannot be tactical beforehand, before a conflict or an opportunity emerges. Instead, he must have a sense for the right beat or measure between diverging situations, he must have tact. This requires that he is the resonating membrane, or the synapse connecting various elements, and how these connections change when doing different assignments. A leader must be able to transform since existing relations between the workforce and the leader or between the organization and its customers can increase, decrease, or

disappear. Each of these changes will create organizational metamorphoses. It depends on the leadership where and to what extent the metamorphism will happen.

It would be a mistake to think that an organizational transformation is always caused by the market, e.g. reduction in assignments, difficulties with recruiting qualified candidates etc. and because of this will the solution often be to try another approach towards the market, e.g. offer new services, brand itself etc. However, the transformation might come from within. The organization is gradually transformed through so-called psychological influences, i.e. experiences, assignments, thinking, and feelings. In other words, it is not the market alone that changes; the organization changes as well, and in order to transform into a better form of organizing the leader must have tact. Every operation and every influence affects and transforms the organization.

Back from the battlefield we may ask whether there are any similarities between the concepts Utopia and vision, albeit it would be appropriate to describe the classical economical use of vision in business organizations more thoroughly.

* * * *

The vision becomes important regarding retention and loyalty among the organization's workforce and customers. It is of crucial importance that the organization does not promise more than what it can actualize. What is at play is the *expectation gap*. It is a matter of trust and being earnest, or acting in accordance with what the organization claims to believe qua its vision. The expectation gap is any gap that separates what customers expect when they do business with an organization and what they actually experience. If customers experience what they expected or even *more* than expected, they will most likely be loyal - and it is evident that the same phenomena counts in regards of the workforce. Equally important, the customer's loyalty and the workforce's loyalty are inextricably linked.[303] Therefore, it is important to view developments of the workforce and customer services not as cost, but as long-term investments. The key effort to rebuild or create loyalty must start with them by focusing on the people in the organization - here and now. This understanding of vision as something which must actualize an already existing potential is also a shift away from Utopia as a transcendental no-where towards a *topos* (Gr. Place), which is now-here. A material Utopia anchored within the social; a vision anchored within the organization. If regarded as an absolute immanence, the vision can create a *space of opportunity,* a space where new kinds of productivity can emerge. The

solution to create new kinds of productivity is often falsely initiated by the well-known use of values such as: make the balance between work-life and private-life a core issue, give the workforce responsibility, walk the talk (actually, do more than talk, act), share the wealth, show appreciation, trust people to do their jobs, coaching... finally and most important – in a list that is not definitive - set a target or a vision. According to McCarthy a vision must consist of the following elements:

- A vision should be clear and compelling
- A vision must spell out what the company stands for
- A vision is a guidance, compass, or frame that each member of the workforce and management can use in decisions and other kinds of behavior.

It is obvious that the intention of the vision is to create some sort of community, or identity, between the workforce and the share- and stakeholders of the organization. The problem with this definition is how we should define the two adjectives: clear and compelling. Besides from that it is obvious that a vision ought to create a shared experience. The vision is a guideline or frame, and therefore also a mean to something else. It would be a mistake to say that a vision in itself is an end. The vision is only an end in framing *how* one should act in certain situations (i.e. framing the mission), but it is important to accent that such an end at the same time is a mean. The vision is the reason. The vision is the answer to every question concerning a *why*. The vision is what legitimizes the use of the word *because*. However, morality or values do not stem from reason. Deleuze writes: "Is it morally the same to be mean to someone who was good to me and nice to someone who wronged me? To recognize that it is not the same thing, despite the fact that the relation of contrariety is the same, is to recognize a radical difference between morality and reason."[304] In other words, just because the vision tells *what* the organization should focus on, it cannot exclusively state *how* that should be done. The vision must create a space of opportunity, an experimentarium.

The vision is the reason for everything in an organization. However, if the vision is based on reason *alone* and not empathy or sensitivity, then the vision will transcendent, i.e. move from the known to the unknown, which will make it difficult to create at mutual or shared experience *within* the organization. It is reasonable to state that the vision is the reason qua the fact that in order to actualize a vision an organization must gain profit. That still does not make it morally right to limit *how* that should be done. What an organization (or a leader) needs to get is insight into the various personalities working in the organization; not just knowledge. What the organization needs is more

than facts (i.e. reason) but also to "feel" or inhabit the workforce: that requires empathy. Some questions emerge when focusing on business organizations: Does it have to be an ethical dilemma that organizations have to gain profit, and simultaneously behave humane? Of course not, but it would be naïve to think that focusing on ethical accounting, value based management, knowledge management, aesthetic management, etc. will transform the organization's behavior into something good, right, or beautiful. That would be a mistake. Also it is unethical for a company not to gain profit because then they would have to fire people; however, that alone does not automatically turn a profitable company into something with an *ethos*. It is not as black and white. Money has nothing to do with ethics, but acting worthy and respectful (if a vision could guide such behaviour) might be - and in some cases is – more profitable than being a cynical bastard. But again, this tends to open up for more questions than answers, e.g., are behavior worthy of being named ethical when initiated by capital? Is it by all means unethical when gaining profit? Is the ability to gain profit and surplus for the stakeholders an ethical verification (some, e.g., the board, the stock market, etc. - might claim that such an organization acts responsibly)? Hopefully, we will be able to answer those questions without basing them on prejudices.

Before continuing with the concept Utopia we might summarize that a vision – as we will use it in the rest of the chapter - is a reason for something else to emerge, i.e. a vision not referring to a restraining mission. Stating this, almost transforms the vision to a Utopian concept, which we will deal with in the chapters to come.

Utopia

The concept Utopia was coined in 1515 by the author Thomas More in his book *Utopia.* The etymology of the word "Utopia" derives from the Greek *ou* (negative) and *topos* (place), meaning "no place" or "nowhere." In opposition to an *outopia* there may also be a *eutopia* (*eu,* positive), meaning a "good place," (especially in its social, political, and moral aspects). Perhaps Utopia is both: the good place which is nowhere.[305]

The question we would like to pose is: how does the concept *Utopia,* in both fictional and non-fictional literature, function? Can it be related to the concept *vision,* as used in business organizations, in a productive way? Both concepts, Utopia and vision will be read as becoming, growth, or

inclusion and not as something distinct from the present whether that would be a coming state-form or strategic goal. Often Utopian thinking is initiated by a revolt against the present society, the status quo which makes no sense at all. Therefore, one creates a Utopia to make sense, in contrast with the former world's ideals; in some respect any kind of philosophical thinking is Utopian. A philosopher is often initiated by some unpleasant symptoms, which he will try to treat by the creation of a new ground for the future. Greek philosophy began as a natural philosophy and as emancipation from the authority of tradition (*mythos*). The first person to have adopted the title of "philosopher" may be characterized as a *counter-philosopher,* doing philosophy as a positive action against the restraining presence.[306] Though, it will be a mistake to view such thinking as a seeking for a true center, or essence; on the contrary, it is about drawing a more wide ground, a new geography. If philosophy is Utopian, then it must be plural and therefore not ideological. Following this understanding of philosophy as an anticipation of the future we would state that a vision should be plural too in order to anticipate the future of the organization.

In his collection of essays *Critical and Clinical* Deleuze speaks about literature as health: "Health as literature, as writing, consists in inventing a people who is missing…It is a minor people, eternally minor, taken up in a becoming-revolutionary. Perhaps it exists only in the atoms of the writer, a bastard people, inferior, dominated, always in becoming, always incomplete."[307] Writing is always a process in the midst of being formed and therefore writing is inseparable from becoming. When Deleuze says that writing is health it is because literature can set people free, invent another people by opening up for different modes of existence. Such an aim of literature is also what a vision should *aim* at. A vision as a Utopian concept is a *line of flight* constantly expanding the territory of possible approaches.

* * * *

The Utopian text is often divided between something good and bad, but not all Utopians imagine the same as good and bad, for instance, the division between the countryside and the city. In the "old days" one wanted to escape from the primitive and superstitious countryside to the free and heterogeneous cities, but today the cities have turned into an anti-Utopia filled with sameness.

In J.M. Coetzee's novel *Disgrace* a story is told about a literature professor David Lurie. After an affair with one of his students Lurie is forced to leave Johannesburg and retreat to his daughter

Lucy's farm on the countryside. Life "out there" at Lucy's is different. This distinction between life in the city versus life in the country exemplifies a classical distinction in Utopian thought. Life "out there" is more primitive and cruel according to the urban life David is used too: "Country ways – that is what Lucy calls this kind of thing. He has other words: indifference, hardheartedness. If the country can pass judgement on the city, then the city can pass judgement on the country too."[308] Thus the question to be posed is who is to decide what the better is? Especially when the world has become inescapable, as Jameson writes: "homogeneity has become heterogeneity, in a movement complementary to that in which absolute change turned into absolute stasis,…"[309] What emerges is a conception of change without its opposite, there no longer is an outside since the antinomies are folding into each other.

In *Disgrace* David and his daughter create an alternative to the distinction between city/country lives. None of them are right in their prejudices and together they create an ethos both can relate to. Similar, to Flaubert´s beautiful letter to Louise Colet, David and Lucy build a life "with no external links, which would hold itself together by sheer internal force of its style, just as the earth hangs in the air without anything holding it up.[310] Life continuously forces them to handle the contingency in a productive manner, as an example of a *social transformation*.

The Utopian place or organization might be the one which is meaningful on its own terms without any need for external explanations. Each organization must produce a temporality, a certain level of competence that is specific to itself. The contingency of the outside which influences the organization is dealt with through its own "internal force of its style." This also confirms that it is the organizing which creates an effect that might be seductive for some. The truth depends on an accidental meeting with something, which forces us to think. It is the coincidence of the meeting which ensures the necessity of what is thought.

If we return to Utopian thought once again, then it is custom to make one form of distinction within the Utopian text by distinguishing between Dystopia and Utopia. This does not answer the question whether what is good and what is not, but it makes the distinction more obvious. Jameson writes: "Dystopia is always and essentially what in the language of science-fiction criticism is called a 'near future' novel: it tells the story of an imminent disaster - … But the Utopian text does not tell a story at all; it describes a mechanism or even a kind of machine, it furnishes a blueprint rather than lingering upon the kinds of human relations that might be found in a Utopian condition… [T]he

ideals of Utopian living involve the imagination in a contradictory project, since they all presumably aim at illustrating and exercising that much-abused concept of freedom that, virtually by definition and in its very structure, cannot be defined in advance,…: if you know already what your longed-for exercise in not-yet-existent freedom looks like, then the suspicion arises that it may not really express freedom after all but only repetition; while the fear of projection, of sullying an open future with our own deformed and repressed social habits in the present, is a perpetual threat to the indulgence of fantasies of the future collectivity."[311]

The imagination that Jameson speaks about is what we will relate to what Deleuze and Guattari call actualization, i.e., imagination as one form of actualizing the virtual, which is something that happens now and here, so that the potentiality or the virtual already is folded in the actual. There are no opposites between Utopia and Dystopia if we accept that freedom is not something extrinsic. Rather it should be seen as a symbolic anticipation of a new collective unification.

* * * *

Let us for a moment recall *The Seducer*. Wergeland actualized "a different story" within the already existing stories of the persons he portrays. Not only did Wergeland seduce 23 women because of his magical penis which may offer any woman an orgasmic and Utopian pleasure, but also because he opens up for the flow of life. We may pose the Kjærstad-like question: When do we become the person or the organization that we are? Like in Kjærstad's trilogy, a vision must use the technique of film-making; the vision must be able to turn on (in both senses of the word) various moments in the lives of the workforce. Each of these film clips, images, or fragments build up the truth about the organization using the syntactic style to create a new language. Through the creation of syntax, it brings about not only a decomposition of the maternal language (i.e. reason), but also the invention of a new language within language (i.e. the expansion of how).

Despite the fact that the concepts Utopia and vision emerge from different areas such as literature, social science, and corporate strategy planning within business organizations, both concepts seem to signify something unrealistic and impractical. Paraphrasing Kierkegaard's seductive word, we can state: It is an art to poeticize about a good place or situation, and thereafter make people believe in this idea; but, to poeticize something into actualization that is a masterstroke, the masterstroke being what the business organizations seek and want depends essentially on the former. Therefore, both

concepts can be understood as both fictional and actual, and they are in some respects folded or mixed into each other. Utopia is "*a different story,*" not as an opposition to a specific existing society, rather as a pure imagination of something new – a becoming real.

The Syntax of Utopia

What is it that makes a Utopia filled with sense, or conversely, non-sense? Answers to such a question will often divide people in two: one side referring to the *story* of the Utopia, the other referring to its *form*. The first, the ones referring to the story, will state that the Utopia makes no sense unless seen in its right context. They will therefore try to decrypt the history of the organization, which is its socioeconomic, politics, culture, the leaders, the customers, etc. at the time when the Utopia was written down. The history or the life and presence of the organization, is the carpet behind the Utopian sense and if one wishes to decrypt its meaning, one has to dissect all of the historical elements at the time of its emergence.

On the other hand, some focus on the form of the Utopia. Does the Utopia use any metaphors or rhythms, e.g. if an organization uses the metaphor of being a ship conquering the sea: "We will be the leading ship coming in to view the market. We will have our competitors in sight. Our workforce is the center of our navigation."[312] In other words, the sense of a Utopia cannot be distinguished from its composition since it is already incarnated in its form. However, the sense of the Utopia is neither of both. It is not restricted to the historical context alone nor is it restricted to the form alone. A zone emerges in the gap in-between the poles, a zone where the history and the form are not distinguished.

Within literature theory one is able to tell the history of forms that is the time of emergence of various uses of rhythm, metrical, metaphors, and so forth (cf. the use of metaphors within organizational theory). However, what is of greater importance is that the use of various forms carries an immanent story. If we were to look at business organization's visions, then it is possible to notice that more and more organizations write "we" as in "we will…" instead of NNE, for instance. It is a shift from the use of nouns towards the use of personal pronouns. This could emphasize that business organizations have become less authoritative and more like minor communities. It would also emphasize that the world in general has become very complex so that the need for tighter communities has grown. Similarly there is a change in the semantic of the vision and mission: earlier

the visions were much more descriptive, whereas today most organizations have become far more normative in their declarations. For instance, NNE states in some parts of its vision: "We *will* be the best Engineering Partner and Plant Supplier in the Biotechnological and Pharmaceutical Industry" and thereafter combines this statement with a mission: "We *shall* provide competitive advantages for our customers." This also illustrates the visions *what* and the missions *how*. Earlier, a vision tried to explain *why* a workforce ought to work in an organization, but today the workforce, qua its higher education, the change of ones approach towards work, etc. does not need a reason for legitimizing its work. The change of syntax alone illustrates that even the form has its own story and vice versa. In other words, a Utopian vision does not have to separate form and matter.

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In Aristotle's work the substance or matter is conceived as a possibility while the form is a reality. However, in this work I have used the distinction between the virtual as something real but not yet actualized. That is to say, there is no opposition between the virtual and the actual since both are real, the virtual is still unknown until actualized. Similar, for Serres and his concept mixing bodies, everything consists of mixture of form and matter. Matter can receive, give and preserve or in other words: form is the *organizing* of matter. Therefore, it is also the form that we experience. The poet Niels Lyngsø speaks about how the matter (Greek, *hyle*) "morphs" and how the body "morphs" with the world, i.e. how it is fabricated, stratified and organized. The word substance or matter refers not only to a physical substance e.g. helium, but also to a textile such as a T-shirt. Furthermore a substance is also a word in the sense that textile and texture are relatable. Substance is something physical knitted together in the form of words, as a poet he "morphs."[313] This tells us that we should not distinguish between matter and form since there is no form without matter and no matter without form. Serres writes: "Atoms, as we know, are letters, or are like letters. Their interconnection constitutes the tissue of the body, in the same way as letters form words, empty spaces, sentences and texts."[314] What we have seen in the previous thoughts about syntax is that we can only comprehend forms and how these forms might be de*formed* or trans*formed;* therefore, what we experience is the in*formation*. The word information indicates that our experience is in a state of morphology, formation, conformation, etc. That is to say, that we always are in a permanent state of aborning, being produced or born.

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The language or actions produced by a Utopian vision are based on the syntax of the Utopian vision, but such syntax goes beyond any system of history, semiology, or logic. Therefore, we must acknowledge that a new zone emerges in the syntax and it is this zone that makes new traces in its attempt at drawing a possible organizational diagram. According to Deleuze and Guattari both are substances and forms of expressions or of content. Such a diagram has neither substance nor form, neither content nor expression. The content is not a signified nor is the expression a signifier; rather, both are variables of the assemblage. "The assemblages are in constant variation, are themselves constantly subject to transformation…The transformation applies to bodies but is itself incorporeal, internal to enunciation. There are variables of expression *that establish a relation between language and the outside, but precisely because they are immanent to language.*"[315] Substance is a formed matter, and matter is a substance that is unformed either physically or by semiotic. Deleuze and Guattari write: "The relation between the statement and the act is internal, immanent, but it is not one of identity. Rather, it is a relation of *redundancy.*"[316] Language is redundancy whereto information and communication are subordinated. Redundancy deals with the transmission of order-words, that is, the relation of every word or every statement either from one statement to another or within statements. In other words, order-words deal with speech acts that are and can only be accomplished in the statement, i.e. immanent. A new organizational diagram might emerge if we understand syntax as this zone in-between form and matter.

The Utopian vision becomes the frame through which a different story is told as an all-in-one story because: if the Utopian vision must include the potential for a organizing to come, then the language must necessarily include the unexploited potential too. The Utopian vision must be open and yet necessary.

Get High

How can we comprehend Utopian thought without thinking of time as an outer continuous stream? How can we read our subjectivity in alliance with the world? We cannot distinguish between time and space since the two constantly are folded into each other: the anniversaries at work remind us that time has passed, which means, "that we read our subjectivity off the things outside."[317] Jameson mentions that subjectivity is an objective matter. This is not to say that we have overcome the

dualism between subject-object poles; rather it is to say that the dualism never existed. Subjects and objects are folded into each other. I will try to relate this to the concept "kairos." *Kairos* is the moment of truth or the right moment, and as a concept it tells us that the world is fragile and unpredictable; life is contingency, a singularity as multiplicity. Kirkeby points out that the concept "contingency" should not be compared to "contingency theory" which suggests that every organization always have limited contingent factors to deal with. Instead the concept esteems from the Latin "contingere" that is "eventually touching." Furthermore, "contingere" is a translation of two concepts from Aristotle: "endecthetai" and "symbainein". The first express "the possible that might be necessary, but does not have to be," the latter means, "it happens."[318]

Kronos is the name for time as a continuous stream, for example, the river where everything is orderly placed on the bank. Kairos, on the other hand, is the philosophy of the right moment, for example, that which takes places in duration (Bergson). Nothing begins and nothing ends, but everything takes place in the middle. Kairos is transformation or metamorphism. Nietzsche's "eternal return" is that which always returns in another coat, the irreducible singularity. It is a kind of sacred or special moment within the lived experience, or we might say that identity always is becoming. Pierre Klossowski writes: "Those other selves and experiences will henceforth deepen and enrich the only life that it knows *here and now*. What has prepared the present life and what now prepares it in turn for still others remains itself totally unsuspected by consciousness."[319]

What makes Nietzsche's concept "the eternal return" productive is that he, through nihilism, says no to the conceptualization of values (read: valuebased management), and yes to life. Nietzsche is the first to conceive of the individual in the absence of all forms of codification – whether these be the fundamental bureaucracies of state, family, institutions or conventional values. Another mode of existence emerges, "they begin to decodify instead of allowing themselves to become overcodified. Whole groups depart; they become nomads... the nomad is not necessarily one who moves: some voyages takes place *in situ,* are trips in intensity."[320]

It is metamorphism, a kind of *counterpower* where, for example, the workforce can construct an alternative organizing and turn it against itself. Kirkeby mentions that this theme becomes crucial for any engaged human being because it involves the movement from change to transformation: the Event. In Stoic philosophy the event is the essence of "tychanon" which is the essence of contingency.[321] Seen in this perspective it is obvious that the event is something outside of our

control, something which we continuously must act worthy for. Deleuze and Guattari write: "There is a dignity of the event that has always been inseparable from philosophy as *amor fati:* being equal to the event, or becoming the offspring of one's own events – "my wound existed before me; I was born to embody it." I was born to embody it as event because I was able to disembody it as state of affairs or lived situation. There is no other ethic than the *amor fati* of philosophy. Philosophy is always meanwhile."[322]

The paradox and beauty of the event is that the more we accept that we cannot control what happens, the more liberated we become. Liberation, therefore, is not about options such as it is presented in Sartre's existential philosophy. On the contrary, liberation is to become independent of what happens. It is the acceptance of what happens, the acceptance of the event, of one's destiny. It is an acceptance which happens when one takes the responsibility of what has happened, as was the event something that one had chosen. Liberation is when one accepts what one cannot change, as was it a result of one's own will. The will to power finds its strength in the world, in what is outside as we transform it as something inside.

Let us takes and example. In the French film *La Ville est Tranquille* (2001), the director Robert Guédiguian merges to offer a bitter commentary on the social injustices of modern-day France through a multi-layered drama including drug abuse, prostitution, and murder. In addition; we also witness an example of counterpower, or the power of becoming nomads. The film is beautifully unveiled with a picturesque opening where a little boy plays his electronic piano in a fashionable park with a view over Marseilles. The boy is a young Russian musical prodigy who plays for money since all that he wants is a grand piano; and therefore he enters the better parts of Marseille and plays music for the people there. For that reason (i.e. he is poor) he reasons that: "I better play the game of capitalism, since it is capital that I need." (That is: he constructs a need for music and turns it against itself.)

After a turbulent and vivid portrait of a devastating city divided between the indolent elite and the disenfranchised poor, the boy re-enters the film towards the end, and gets the grand piano. In fact, the film is not only visualizing a hope in a film mostly filled with violence and sorrow; rather, and more importantly, the film tells us that capital does not know of any limits, and yet we should not stop believing in a better world. The boy believes, which is symbolized by his act. Many other characters in the film only hope which is symbolized by drinking, complaining, and at most

progressively stealing. The film rewards positive action by visualizing the hybrid identities and flexible exchanges which operate in the empire, and favoring the little boy's struggle from within the capitalism on its premises. The freedom that the boy seeks is never to be found outside, only inside waiting to be unfolded. There is only hope if you believe in it. In contrast, with the rest of the painted misery of Marseille, the film becomes a powerful example of counterpower, especially through the last cut of the film. Scene 1, death: an old pusher ends his life by blowing his head off - cut – scene 2, life: the boy receives his piano in the ghetto and begins to play. The musical life that the piano creates cannot be stopped. The visually very beautiful opening scene is transformed into a tactile and beautiful closing scene through the film. Language, words, sounds have the potential to create a new and better space of opportunity.

Normally we understand nature as the prime source for production and that nature exists in natural forms, and the transformation of these natural forms is the production of products. At the same time it is also possible to transform nature without producing products (like the little Russian boy), but by creating *as such*. Literature, films, art, music, etc. have caused a sort of cultural expansion which transgresses borders to create a vague terrain. This means that everything is culture; there is no terra incognita, an unknown and unexplored world. The paradise in the film *La Vallée* is also packed with norms and rigid rituals. There still is no origin from where meaning and identity can be created. The little Russian boy does not change the rules, but he learns to play the game better in order to win.

In Robert Guédiguian's film *La Ville est Tranquille*, it becomes evident that we cannot distinct the population into different classes since the little boy fits perfectly in better parts of Marseille just as the grand piano sounds nice in the ghettos of Marseille. The tones and rhythms of the piano illustrate that connections cannot and should not be limited to any classes or geographic areas. Conquering is not a geographic movement. Rather it is an intensive trip (note: junkies use the word "trip" to describe an intensive and beautiful experience of becoming another than themselves). Wergeland also realizes that a trip does not have to cover a great geographical distance to be intensive, sometimes it is enough just to bend over for a few seconds, and when you look up again things has transformed. Wergeland, therefore, does not travel to find himself. Instead he travels to find another than himself, a different story. No matter what happens it always carries a potential for something else. Wergeland says "no occurrence, no day in a humans life is so trivial that it cannot be decisive" (ibid: 316).

The eternal return is not a return of the same; rather "the recurrence itself constitutes being insofar as it affirms becoming and passing. It is not some one thing that recurs, but that recurrence is itself affirmed by the passage of diversity or multiplicity."[323] The will to power embraces chance or that which happens since it is capable to affirm all chance by first accepting it and then transforming it. The little Russian boy takes action, he affirms whereas many of the films characters only react by being negative, destructive and so forth. Only active forces, such as Wergeland or the little Russian boy asserts themselves, they affirm their differences and turn those differences into a mixing body of joy and affirmation. In this respect we can understand how a field of opportunities never is something static, but constantly evolves qua its sensibility towards the various becoming of forces. The more forces it consists of, the more different forces can affect it in a greater number of ways and this is also why the theory of diversity management fails since it always tries to homogenize. The capacity of diversity is different in its never ending becoming.

A Utopian Power of a Vision

The film *Lost in Translation* from 2003, directed by Sofia Coppola, is a film about feeling lost caused by being stuck, being unable to connect and thereby grow. Such feeling of forfeiture often happens when one repeats the same patterns and never the difference. The characters in the film: the young Charlotte and the elderly Bob are the two drifting souls being lost, and they become the vital difference for each other. The two meet in a hotel in Tokyo and connect for a few intense days. To begin with, the hotel is representing the Same although different – the same bar, swimming pool and rooms only with a significant difference in size (Japanese are small people). In some respect these images discredit the actual changes and the possible metamorphism. Nevertheless, when the two people meet they gradually stop the blocking of new impressions and allow themselves to imagine. They let themselves be imprinted by all the new impressions. Both of them become more aware and interested in the flow surrounding them than of their own misery. Each of them exists only in the mixture they make possible or that make them possible. Everything they knew before changes for a time. It is in-between the two people's non-relation that something emerges, something which can only emerge by being left unsaid. By being together they slowly become able to identify their own potentials (i.e. identity as *ipse*) and the space in which this metamorphism can be anchored.

The film ends with Bob leaving the hotel where the two of them have met, but on his way to the airport he sees Charlotte walking the streets of Tokyo. He stops the car and runs to her. There, in the middle of the crowded street, he whispers something in her ear, she smiles in return, he smiles - and that is it. This is it, pure actualization. That ending is an example of the poetry of necessity because Bob's whisper is to say something, which cannot be said by saying something, which can be said. It cannot be presupposed. Through the power of silence the film creates a bodily affect; the film leaves one in affect caused by nothing but pure silence. The two of them each construct a space of opportunities for the other.

When Bob returns to his waiting taxi all he says is: "Alright." It is pure necessity.

A vision must, like a film such as *Lost in Translation,* be open. The film and the audience is a mixing body, which only is possible qua the fact that the film is open to different kinds of thinking rather than following any strategic rules, or specific kinds of representation. Deleuze writes: "This derivative or differentiation must be understood in the sense in which the relation to oneself assumes an independent status. It is as if the relation of the outside folded back to create a doubling, allow a relation to oneself to emerge, and constitute an inside which is hollowed out and develops its own unique dimension."[324]

The dimension is developed between various moments in a film or between various strata of a vision and the workforce. It is through the viewing of the film that such unique dimensions are developed. Similarly, it is by working with the vision that the workforce can create a unique surface of experience. In that respect the vision is a kind of organizational framing.

Now, the film *Lost in Translation* has illustrated that it is difficult to distinguish between our five senses since we both hear and feel the silence of the encounter between Charlotte and Bob. The silent organizing is an active and noisy attraction. Labor, therefore, cannot be reduced to one of the senses alone, since it transverses all of our senses simultaneously. Labor has become syn-aesthetical, i.e. it combines various senses in one rhapsody. The process of organizing is audible, tactile, visible, tasty and packed with odor. Labor is a bodily experience, and if we recall the poet Lyngsø, then we could say that labor is both a physical substance and a kind of textile that we can feel against our body, and that it carries the potential to transform the worker. Of course, labor is not poetry, but the point is to illustrate that whether you read or hear about an organization or a job add, or whether

you work in an organization, then the first impression is often tactile: it feels good, it is warm, it can have a chilly reception, a smooth manager and so forth.[325]

* * * *

In September 2004 NNE launched a vision for 2008: "NNE is a leading international supplier of projects, engineering, and consulting services to the pharma and biotech industry." This vision is a radical shift from the old one: "We will be the best Engineering Partner and Plant Supplier in the Biotechnological and Pharmaceutical Industry."

The old vision illustrated power as a spectacle, since the idea of "the best Engineering Partner and Plant Supplier" always and already exists as a spectacle, as the most ideal budget, as the most ideal brand (i.e. number of ranking in various surveys). However, power is not representation, or a spectacle. Instead power is more powerful when it is invisible. Power derives from the ability not only to eject the workforce from a particular place within the organizational flow, but also from operations making the flow subsequently unfold in a particular way (i.e. what). Serres describes power as something which digs down: "He who has power over me is positioned lower than me, this is why my money, my consent, my faith, my desires or hatreds drop down from me toward him, and from my enjoyment or courage toward his gaping mouth. Yes, society forms a sequence, is formed of orderly, asymmetrical, irreversible structures, it thus paves the way for the direction of history, which gravitates towards the deepest shaft. Down."[326]

The vision of 2008 tries to seduce the workforce stating that "NNE is a leading international supplier", and after stating that it does not say anything about *how* NNE is a leading international supplier. Stating: NNE is a leading…, of course is a fabulation, but the fabulation function "does not consist in imagining or projecting an ego. Rather, it attains these visions, it raises itself to these becomings and powers."[327] This shift initiates a movement towards a more open and inclusive organization.

It becomes obvious when the organization recruits trainees that it creates an asymmetrical relationship, which I believe to be necessary for the co-conducted relationship that Kirkeby speaks about. Each human is distinctive because they make things into objects in their own fashion, which afterwards can act as stabilizers of the organizational relations (e.g. the coffee stabilizes meeting

arrangements, the plate stabilizes eating arrangements). "The perceptive subject is an object of the world, plunged into the objective fluencies. Receiver, in its place, transmitter from every point of view."[328] Normally objects, such as values and principles, slow the organizational progress down and make stable human relations possible. However, when the objects are put into circulation as quasi-objects actualizing the human collective as such, the objects leave behind their objective status. Instead of creating a space of opportunities, the quasi-object formalizes and creates a deterministic social practice. Serres uses communication as an example to describe the distinction between objects (messages) and quasi-objects (information). When we state that the quasi-objects slow down the progress it is due to the fact that the quasi-objects (as information) create a reversed fundamentalism. The majority defines the truth, which each human being has to fight against. To illustrate this point: a search engine on the internet such as "google" is based on two criteria, one is relevance and the other is popular. This means that what the majority thinks is the most interesting also becomes the most popular and therefore relevant. Such search engines homogenize the information and therefore hinder the potential for something else to emerge, which is similar to what values and other principles tend to do.

Instead, the vision should only tell *what* it is and leave it to the workforce to give way to the message of the vision itself. To give way to the message is the *ethics* of the vision. That is not to reduce an object to a specific quasi-object. The vision creates a space of opportunity at the same time it becomes imperceptible. The vision should only exist so that the message can go through it. It can only exist as a *what*, never as a *how*.

We might point out some concluding remarks about the vision:

- The vision must extend into the future and must not be limited to the present alone. This means that it is not the organization which is the vision; it is rather the vision which is taking form in the organization.

- The vision, therefore, is never initiated by fear or anything negative at all, but by sympathy. An organization does not emerge as a revolt against something negative (e.g. the downsizing in NNE 2003); it is not a matter of exclusion or limitation. Instead it is a matter of inclusion, becoming as an including expansion.

- The vision, just as the organization, is an artificial and open totality wherein particular ends are integrated and added to one. This means that the organization constantly is organizing. The vision is a kind of political conscience: a vision is politics, just as the vision is the legislator.

- The vision is the transversal unity of the organization. It is the unity of the organization, where the unity is established without unifying the organization. It is a unity in perspectives, and not a unity based on an unchangeable essence.

The vision does not limit the organizational space. On the contrary it enlarges and extends it. However, it would be a mistake to think that anything goes, since the "what" of the vision also is the limit. John Locke mentions the case of a man who is prevented by force majeure from crossing a dangerous bridge. When the man learns about the true situation and condition of the bridge, he is grateful to those who have taken hold of him and no longer feels that his freedom has been invaded. The function of a Human Resource Department ought to be the transmitter between the leaders and the workforce; they ought to be the messengers of the vision. This means that the HR Department should be *plural* in its approach. The organization should not have a dominant ideology or culture. Instead it consists of many cultures, many habits. The HR Department should tentatively anticipate the future of the organization based on the thoughts and practices. HR must be able to incorporate everything that happens when organizing in order to create real knowledge about how the organizational space is organized. Such an intimate knowledge requires that HR consultants are present, which again suggest that the HR Department ought to be a flooding department unlike today where it has a solid base. Modern immaterial work is a kind of liquefying practice circulating through open and global networks; this emphasizes the need for HR to become volatile as well.

This understanding of vision is also the essence of my critique of the value based management and the like. The fundament of organizations is not values or principles, but the ones who generate those. Values are, in fact, a limitation of enterprise and action and it focuses only on a negative aspect of society; of organizations. The fault of much organizational and management theory is that they present us with organizations whose fundament are values. That is, an organization which has no other objective than to guarantee certain pre-existing natural rights and no other origin than the values. Alone, values cannot be the source of obligation since that would presuppose a utility. On

the contrary, if people choose to work for an organization it is precisely because they do not have any pre-existing rights. Utility is related to how people organize and not to values.

In nine out of ten termination interviews held by HR consultants in NNE the leaving employee states that he is leaving because of a lower interest in the assignments at hand. All of them emphasizes that the spirit, mood, culture and the collegians are nice. An organizational space of opportunities is a form of organizing using the already present capacity of NNE to build confidence in the possibilities of creating a new way of organizing. NNE has changed its Corporate Visual Identity (CVI), it has changed its vision and now the test is whether NNE will take the risk and accept a different *how*.

An organization is a mixing body founded on utility and functionality, not a set of obligations founded on certain values. It is this functionality that the HR Department must articulate for both the leaders and the workforce. The HR Department must master what Kirkeby calls the "Principle of translocutionarity" (we will deal with this concept in part III), which can be expressed in the following way: "I do not know what I mean until I hear what I myself am saying."[329] Translocutionarity is a breakthrough, a knowledge which has emerged by articulating or actualizing an immanent potential.

Conclusion

A vision is something which cannot be said by saying something, which can be said. What NNE's vision for 2008 says: "NNE is a leading supplier…" is similar to stating something which cannot be said by saying that alone. If the "is" is stated or unfolded beforehand, it would destroy the possible dynamics and organizational evolvement. The vision can only be stable because the organization is open and fluctuating. What is a leading supplier? It is something we do not know until we have heard the productivity speak.

The organization, which creates a vision, knows very well that the vision is fiction. However, when the vision is made the organization also understands *what* the vision stands instead of. In an organization a vision invokes that which has not yet been produced, that which still waits to be actualized. It is in-between this double movement of the vision and the silence that the organization gradually rediscovers itself and discovers *how* little it actually knows itself.

The visionary organization knows very well that it cannot fully cover *what* an organization is, what it has been, and what it wishes to become. Simultaneously it acknowledges that if it does not seek its temporary and provisional vision, then it will never reach the limit between *what* can be done (i.e. potential), and what actually never is done (i.e. Utopia), although the vision continuously grasp hereafter. It is a paradox: the organization's experience with organizing gives it the sense of *what* the workforce can do, which is much more than *what* the vision says. The *how* always creates more space, than *what* can be embraced. How the organization discovers, tells it what it can do; what an organization can do never tells it how. Therefore, the best reason to continue organizing is that the potential contains much more than what the vision says. A so-called Utopian power of *what* is named a vision.

Finally, we might ask the famous Utopian question about how we actualize this organizational *space of opportunity* and how it works reciprocally with the vision. The meaning of the vision is generated through the organizational space, and vice versa. We could also link the three parts of this text together, stating that the effect of the visions *what* is only seductive because the vision only exists qua its *how*. What does NNE do? The answer to such a question only becomes seductive when we unfold *how* it is done. The plural "how" of what NNE does. *Who* is NNE? This will lead us into part III about Discovery.

"Nevertheless Jonas Wergeland renounced a completely different life, another destiny, as he, one of those silent nights, carefully placed both of his hands on her skin and said: "I have always thought that I would kill you if you left me. But now I know that it is something I would never do. My life has begun anew on and after now" (*The Conqueror:* 427).

Part Three: Discovery

That is my life in a nutshell: I was a marvel, who was satisfied being an idiot.

- Jan Kjærstad, *The Discoverer*

In *The Discoverer* Wergeland realizes that it was always another person who gave and still gives him life. Therefore, at the young age of ten he decides that he wants to become a *lifeguard.* (A conclusive "therefore" might seem a bit strange if it was not for the fact that the trilogy not is a chronological story. On the contrary, the story is held together by what agitates it, what keeps pulling it apart and back together; so when Wergeland discovers something as an adult it might lead to a certain behavior as a child. In short: the beginning, the middle, and the end can appear in any order; one thing does not necessarily lead to another.) First he thinks that such a task, becoming a lifeguard, is reduced to depths and open water alone, although a life can be saved and enriched anywhere. Life *takes* form in a variety of different ways, but sometimes it requires guidance for the forming to actually take place. "Could one discover anything here, in a deserted place?" (ibid: 19). For Wergeland the answer is obvious. Yes! It is rather a question of one's approach. If we recall the first chapter of the trilogy, the "Big Bang," then something appeared out of nothing. The universe is an evident proof that even a deserted place consists of a potential. The more one deals with life, the more complicated it becomes. In order to know how a life hangs together, he must become a lifeguard. He must be able to confront others as well as himself with what is yet to come. He must gather up everything there is into a compact singularity without any dimensions. There is no outside and because of that, the singularity must begin to spread, it must expand. Unlike the universe a human singularity carries the past as a baggage of experience, but at the present moment the past

does not exist. Time does not exist as a straight line. There is only space. The space that exists is the space which is gradually created. Forces make it possible for singularities to connect with other singularities and thereby create a multiplicity. Like the universe producing gravity and a variety of other different forces that govern physics. Forces always work together. Power differs from force as an immanent modification of forces making the forces work together. "Force is what can, will to power is what wills… it is always through the will to power that one force prevails over others and dominates or commends them."[330] Power is the relation between two forces, and the forces ability to influence and be influenced by other forces

The co-operation of these forces does not imply that each denies the other that which it is not; on the contrary it affirms its own difference and enjoys it. The difference is a result of an active force affirming the difference. When Wergeland affirms the difference of the people he portrays he becomes an empiricist acknowledging the plurality of worlds, or forces within each person. "What a will wants is to affirm its difference. In its essential relation with the 'other' a will makes its difference an object of affirmation. 'The pleasure of knowing oneself different', the enjoyment of difference."[331] As we shall see, Wergeland did forget this extraordinary ability in his relationship with his wife Margrete.

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As a schoolboy Jonas falls in love with Margrete, who later becomes his wife. The marriage seems to be the confirmation of a perfect match, but at a certain stage Jonas desperately asks: "How should I get her to discover me?" (ibid: 127). What he did not realize at that specific time was that she was only going to discover him, if *she* already was discovered by him. The question is full of despair in the sense that it indirectly says that all he needs in order to seduce and conquer Margrete is the right recipe. How should I … Although she can only be seduced and conquered if discovered. We might suggest a new question such as: "What can I do to discover Margrete?" Problems are never solved in search of answers. The best way to solve a problem is affirmative questioning. It is a movement from struggle as negation towards affirmation. Wergeland's question implies (although it is not that negative) a hopelessness in regard to Margrete's ability to discover him. Instead, he should focus more thoroughly on himself and locate his joy and happiness in their relationship (i.e. the differences), and the transformative power it possesses. He must move beyond Margrete as a

problem, in order to *discover* another terrain of creation and joy beyond the already existing relationship.

First he could have recognized their commonality in the sense that she probably wants him to discover her as well. This would indicate that their relationship must expand. Here it is obvious to draw an analogy with an organization. Just as Wergeland and Margrete must expand, so too must an organization. As the mixing body of the workforce (or Wergeland and Margrete) expands, their will and power grow. The power of Wergeland and Margrete lies precisely in the fact that they will act together, and before this, they must discover each other.

One way an expansion of a relationship happens is when a leader and an employee express what they expect of one another, the so-called psychological contract. The notion of a psychological contract implies that there is an unwritten set of expectations operating within the organization. However, problems might occur when the expectations remain unwritten or implicit. Løgstrup describes a situation from E.M. Forster's novel *Howard's End* where the poor Leonard Bast is invited for tea at the rich Schegel's sisters' home. Leonard expects that they should discuss literature as equals but unfortunately he realizes that the sisters only want to help him, and thereby they confirm the differences between them. If there is a mismatch in expectations, then the people involved often experience the mismatch as an ethical issue. They feel mistreated in terms of fairness, equity and consistency. The psychological contract may provide some indication for typical employment questions:[332] "What can I reasonably expect from the organization?", and "What should I reasonably expect to contribute in return?" When NNE hired 25 trainees in the fall 2004 the President stated that the most important thing to do was to "articulate what the organization expected of the trainee, and to tell them what is expected of them."[333] It is important that the expectations are articulated, but often a psychological contract is based on assumptions which unfortunately can turn out to be wrong. The psychological contract begins with the job advertisement, which must be in line with the actual demands and tasks of the job in question. But, how can we know what the *actual* demands will be like beforehand? The organization and the employee do not know what a job will demand, what it can produce. Therefore, I think that job advertisement only should describe what they are doing, who they are. The reason for this is due to the fact that the organization and the employee do not know what they can become. The organization must be open in the sense that it can change direction when it collides with an employee, and vice versa. Furthermore, the relation between an employee and a manager is not restricted to the recruitment phase alone, because the more the

employee gets to know the organization and the manager, and vice versa, the more qualified and concrete can their expectations become. The potential of the job moves towards actualization when the organization does not "sell" itself as something applicants can use strategically in their careers, but as a mode of existence, a life. The essence of job advertisement and recruitment is an *encounter* of something moveable with something in movement. These, then, might move each other.

The employee and the manager are obligated to each other, which also indicate the existence of a power relation between the two. A power relation that some managers unfortunately find it difficult to accept, e.g. statements like: "I could decide that this is what we do, but I think it is important that you decide for yourself", or "Could you finish that report by Monday, or what do you think?"[334] By asking these questions the manager reduces, or organizes labor within predefined categorizations. The statements limit the space of opportunity for the employee, despite the rhetorical camouflage. A psychological contract easily creates emotions and attitude which form and control behavior, as we saw in Løgstrup's example. The psychological contract belonged to the age of material labor, whereas immaterial labor is impersonal, open, and based on affect as a mode of existence and not on affect as personal feeling. In the industrial age it was easier for the organization to identify the demands of the job in question; by contrast, immaterial labor modifies and defines its own capacity during its actualization. The employee, the manager, the organization, the customers and the tools involved (e.g. computers) are intimately intermingled. Organizations become flowing affect-machines. A power relation should not be neglected but be seen as pure potential: the manager or the HR generator or consultant who would facilitate and encourage such a relations must be aware that the "individual person never deals with another person without holding some of the person's life in his hand."[335] When one expects something from an organization, a manager, or a friend, then the person also gives himself away. "The responsibility for the other can never consist of taking over his own responsibility."[336] The other person is inviolable, otherwise the person cannot evolve. An expectation is always only an estimate and should never hinder something else to emerge. Expectations are based on opinions which are representation without truth. Opinions are "the cement of sociality… the primary material of all communication."[337] If we return to Løgstrup, who said that unredeemed expectations make us feel unfairly treated as if a certain outcome of life was promised to us, then we must stress that expectations and opinions have nothing to do with ethics. Organizations (and people in general) cannot live without making expectations and communicating opinions. However, the truth only emerges as an encounter. To enter into the composition or organization of the labor of truth can only be something that *happens*. Badiou says that the ethics of

truth is the opposite of "an ethics of communication", whereto he emphasizes this: "Never forget what we have encountered." Furthermore, he writes the formula: "love what you will never believe twice" as the ethic of truth, which is opposed to opinion. The maxim of opinion Badiou calls: "love only that which you have always loved."[338] We could rewrite Badiou's statement and say that much HRM theory claims that organizations and employees only love that which they have expected; they only become satisfied if what they expected takes place. Instead, organizations should acknowledge what they will never believe twice. It is a matter of courage. Organizations must have the courage to be open to possible differences, to strangers, to new thoughts, to name a few. If the organization is not open and inclusive it will only attract and reproduce cowards. This, however, does not indicate that each difference should be imitated as being true, only that each difference should be accepted as necessary.

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In both *The Seducer* and *The Conqueror* we learned that Wergeland actualized his immanent potential by giving himself to a woman, portraying a historical person or relinquishing his self in some other way. Conversely, in *The Discoverer* he seems much more focused on himself. "I felt undeveloped as a human being… unused possibilities lie within me… I was less concerned about what I was, than what I could become" (ibid: 133). When he thinks like that he limits himself by defining a possible *telos*, or goal for his existence instead of just living. He acts pathetically. He should refrain from focusing too much on what he can become and instead unfold the present in full. He must affirm his own differences. The transformation comes about through the practice of being a husband, a TV producer, a father. It is when he actualizes "a different story" in the persons he portrays, when they pass into action on the TV screen that he achieves a constructive moment of creation (conquering) because he finds the "pleasure of knowing oneself different." The actualization of the portrayal is a practice of joy. Similarly he should have had the same level of curiosity and interest in his wife. The actualization of the marriage should be a practice of joy and not one of sorrow ending with Margrete's suicide.

When his wife Margrete dies Wergeland accepts the accusations for having killed her and the following punishment. Why? Because by not thinking about a person, he realizes that you can kill that person. Margrete kills herself and Wergeland bursts out: "Why did she do it? When did I notice the first hints of that darkening, which took place inside of her? It is with deep regret I must admit: I

did not discover anything" (ibid: 340). She was excluded from his story, similar to *The Pillow Book* described in part I where Jerome kills himself when he is left out of Nagiko's story. Wergeland did kill his wife Margrete when he did not discover her presence, her potential.[339] Such a discovery cannot be compared to simple recognition. Self-consciousness does not require a consciousness of the other's recognition of oneself. Wergeland wants to have nothing to do with self-consciousness and the self it gives rise to. He views it as a sickness, a *ressentiment* caused by the reflection of a force back into itself. Instead, it is a productive exteriority that is based on affirmation.[340] It is a matter of what it can do, i.e. the outside affirmed as something inside. Not reflected back into the self as something which it lacks, or as a feeling of guilt. Rather, the force of the outside goes beyond showing what a life also can become. Something outside uncovers or awakens a life within the person. The truth is not a product of previously good intentions; rather the truth is a result of violence in thought. It is an encounter with the outside which forces one to think. The coincidence transformed into a necessary thought.

Wergeland must start from ground zero. He must unfold and expand his universe returning his largeness to the world. Wergeland refers to Saint-Exupéry's *Le Petit Prince* saying: "Only through the heart can one see well. The essential is invisible for the eye" (ibid: 364). To experience life one requires an *aesthetic empathy*, that is, to feel and be marked by the presence of the other. Let us stop for a while. The word aesthetic can as a noun be defined as recognition based on perception, sensibility or sensitivity. Aesthetic comes from the Greek word *aisthetis* which is sensation or sense perception. This, however, does not make aesthetic empathy a pleonasm; instead, aesthetic empathy is a mode of existence which is so sensitive that the people who master it can feel the vibration of the other person. Aesthetic empathy is not coined to emphasize the beauty of showing empathy or sympathy (as much management literature accents as the virtue par excellence of doing management); rather that empathy only is possible qua sensation, i.e. aesthetic.

Wergeland needs to accept that he is always floating in the periphery, not the center. Kierkegaard is well cited for stating that "life must be understood backwards. But then one forgets the other principle: that it must be lived forward."[341] Wergeland focuses on people of the past and through his insight he lets those people grow into the future but, in some respect, he forgets to turn around and return to the present. Vitalizing the life of other people made his own life absent. Maybe he should have used some of his creativity in his own marriage. Furthermore, in the last book of the trilogy we also get the chance to read part of Wergeland's own words, his reflections. Not until he turns

around does he realize the power of the traits that his life has drawn. We could add to Kierkegaard's words that a life can be understood backwards only if it is lived forward; otherwise it will be filled with pity and sorrow. The past only become useful in the future. Kierkegaard's motto is an urge for slowness. Patience.

<center>* * * *</center>

When Margrete and Jonas were young she gave him Hamsun's novel *Victoria*. Later, when she realizes that he is not going to read it, she breaks up. He would not unfold the present she gave to him; he was not worthy. Twelve years go by and they meet again. Before I continue, it is important to understand this meeting as something outside the story which suddenly becomes the inside. It is the periphery turned into an unquestionable center. *The Seducer* opens up with a "Big Bang" the world of Wergeland can begin, and at the same time it ends with a "Big Bang" when Margrete shoots herself. But the "Big Bang" also refers to the situation when Jonas and Margrete collide with each other in the schoolyard, so that the wheels of their bikes cannot be separated. They meet again in the chapter "Spring" (*The Seducer:* 468) symbolizing the flourishing of everything, of life. By coincidence they sit opposite each other in a slow tram, such a tram is an extraordinary bundle of relations: it is something through which someone passes, one can also pass from A to B, and it can be something which passes by. However, their relationship is a connection, it is necessary as something which should not be passed. Instead of being a passing, it is a passage, which, like a corridor, opens up for something else. "Then he starts to weep. He looks down upon the floor and weeps. Not for long, but long enough to get it out, for things to begin move. A silent weeping, without gesticulations, almost like the mild spring rain outside. And as he again turns to look at her, at her face, at her eyes, and smiles, without excusing himself, he notices, that he is in love once more, or not once more, he *is* in love, he has been in love with her the whole time, the other girls have been something else, only *this* is love, Jonas sits and looks at her, at her face, into her eyes, and thinks, that those twelve years, that lies in-between, never have existed, that she left him yesterday" (*The Seducer*: 470).

He discovers that he has always been in love with Margrete. He loves everything about her, her face, her eyes, the way she composes letters, the way she peels an orange, he loves Margrete as a singularity. Who is Margrete? Everything. When he later wants her to discover him, he implies that there ought to be a reason for his love. Now the question is more like: What I (Jonas) like about

Margrete is her ability to notice me (discover Jonas). This might sound very loving, but it is not love. Love does not need a reason. Love is becoming. "The most important story was the future" (ibid: 476). Love is turned towards the future as an educational formation, a formative process. It is never a specific *what*. Instead it is a *who* which is a singularity as a multiplicity. The distinction between the quantities of the two forces is the quality of each force. The qualitative difference is the essence of "who." However, it is not the subject which unfolds the essence; rather, it is the essence which folds or braids itself together in the subject. The subject becomes an interlacing of the outside. Therefore, it is how Margrete presents herself in the world, which tells us who she is. On the contrary, it is the world folded into her that makes her who she becomes. The essence of Margrete is always a difference. The "who" is always different. In love the difference may become unconscious, but when we speak about leadership or the coaching of leaders done by HR consultants it is important to acknowledge this difference. To foresee another person's actions or feelings can never be anything but an estimate. The better the judgment, the more humble the HR consultant, who listens instead of assuming this, that, or the other.

How, What, Who

If we recall the distinction that we made between *how* and *what* in part II, then *who* is before *what*. The how of the seducer is actually before the what, but it is not until the how is translated into a more specific what that it acts seductive. We can now schematize the basic questions of the trilogy:

The Seducer	*The Conqueror*	*The Discoverer*
How	What	Who

The trilogy is a journey of *how* Wergeland seduced the Norwegians, *what* he did to conquer them, and in *The Discoverer* we are finally told *who* Jonas Wergeland is. "Jonas often brought out *The Tree of Love* and stroked his fingers over his name on the page where it was written, as if he could not believe it was true. When everything was over, this would be the only thing left of him, a small dedication in a love story. People would always wonder who 'Jonas W.' was – some would also make the effort of finding out. He, Jonas Wergeland, who had kept the whole nation in the hollow of his hand, who had once ranked right below the king, would, as I was tempted to say, end as a footnote

in a love story. It was a paradox. All that work with television programs – and then he would be remembered because of a book" (ibid: 495).

Once again, I must emphasize that the trilogy is not three distinct phases. It is a mixture. Wergeland is all of them. He seduces, conquers, and discovers in all of them. What I try to illustrate is the following: most organizations and people want to appear seductive, and since I cannot and will not judge whether that is good or bad, this work only points out that such organizations should first be able to become discoverers and accept differences or disunities as something productive. The extensive quote of Wergeland reduced to a footnote illustrates that a life should not be motivated by a goal or object. It is through being humble that he actually makes it this far (three biographies *and* a footnote). This acceptance is *what* Wergeland could be, which is actually a *how*.

We might say that what happens requires attention or *aesthetic empathy* as I proposed, and this attention is turned into recognition or *metamorphism* as it becomes a "how" (i.e. the process of actualization). Aesthetic empathy and metamorphism are both based in the manner in which they lead to the "who." "Who" is the repetition or the *problematization*. Now we can develop the schema further.

The Seducer	*The Conqueror*	*The Discoverer*
How	What	Who
Recognition	Attention	Repetition
Metamorphism	Aesthetic empathy	Problematization

The discoverer is more like an approach or a mode of existence. One discovers when one problematizes the present situation, then one conquers the problem through aesthetic empathy, which opens up for the recognition of "how" and how the immanent potential of "how" can transform. The discoverer rediscovers himself in the process just described; a process of *problematization* is a way of creating another future. Without restraining any future readers of the trilogy one might start with the third, then the second and finally the first (which, of course, underlines that seduction is an effect creating an affect, i.e. the plane of rediscovery). But again it does not really matter; the distinction is artificial and is only useful for the purpose of research.

Dissecting Kjærstad's work is like reducing the greatness of the United States to one stupid President.

* * * *

Let us return to when it all darkens for Wergeland. Every time there is a problem in their relationship Margrete would write Jonas a letter and put it inside the book *Victoria* by Hamsun. Twenty-three letters, which is the most used number when disasters or revelations occur according to numerological writers (also the number of quotes and women in his life). Margrete had been present on the bookshelves for many years. He did not notice this although being discovered by someone will always make that person specific.

Not until after her death does Wergeland turn over the leaves of the book. The letters were all formed as answers to questions that he had asked her during the years. She did tell him the answers, she wrote them down. In a double sense it was Jonas' illiteracy that caused Margrete's death. He did (and hardly could) not read a book, he did not read the signs of the world, he did not discover. Margrete inscribes all of their relationship in writing her letters insofar as it can be found in the experience of Hamsun's *Victoria*. The paradox is that it is his love for Margrete which inspires, which is the driven force of all his creativity. Too late he learns that "his center, his seed, lay in Margrete. He should have understood it, at the time he found her dead, dressed in his bathrobe. She was him. His deepest story was not about Jonas Wergeland, but about Margrete Boeck" (ibid: 443).

* * * *

The intimate relationship between seduction and conquest has been pointed out. Now we can complete Kjærstad's trilogy. If seduction is an effect, it is an effect of process of conquering, a process of becoming. The three concepts, therefore, refer to three conceptual personas who are present simultaneously. However the process of becoming is not a blind horse running wild, it takes form in respect to what it can. This is the mode of discovering.

Discovering is the unfolding of what is happening and has been in order to locate fruitful connections for a better future. To set free the possibilities of life. Discovering is about the future, whereas conquering is a continuous process of actualization. Therefore, unlike what many feel,

seduction always refers to a past. However, the past consists of a potential to create another future. We can say that the three concepts are indistinguishable; they all deal with the same thing - only differently. Making a distinction is therefore not strictly rational, but I will argue that it is reasonable because being a discoverer refers more to a mode of existence. The ability to think and act productively rather than reactively (resentment) lies within the term of discovery. Through curiosity and questions our minds and bodily perceptions are opened, which also makes it possible for different forces to connect with each other (conquering) and create something new (with a seductive and immanent power). A discoverer must be humble, he must be willing to learn and accept that he is fallible. He must show interest and thereby become interesting. Again we witness the proximity of the three concepts, but it seems like the discoverer already is a seductive conqueror to a certain degree.

The death of Margrete changes everything for Wergeland (although something that dramatic is not necessary for a transformation). Words he did not understand before suddenly make sense. It comes as a revelation for him and he even tries to absorb it by writing his own biography wondering how he could live so long without learning the simple power of the other. Especially, the fact that two people can create something much more powerful, than either of them can create alone. After realizing that his work belonged to Margrete he begins to feel more human, more humble. Because if one's ideas or life belongs to one who is different from oneself, then it is not difficult to understand that ideas belong to everyone as well. The true place for Wergeland in this world is somewhere beyond himself. The place is already inside him as something unlocalizable. Drifting between the self and the not-self, he gradually realizes that he is imperceptible, that his life as a nowhere is the exact center of the world. He is in relation, his being is plural.

Discovery is fundamental: it is always more important, more difficult, and far more beautiful to discover the potential for growth than to point fingers at those trying to do so. The discoverer manifests a shift away from focusing on what went wrong and what we cannot do towards the affirmation of what makes life light and active. However, it is important that we do not end in a kind of new-age spiritual mode where everything is just groovy. It is not. Also we cannot continue admitting that the world could be much better without doing anything. We must be both critical and affirmative. Otherwise we cannot answer those asking: what to do now?

In the following I will try to outline how one becomes a discoverer since that is imperative for an organization like NNE in order to grow. Wergeland is a fallible role model. He is the master.

Apprenticeship

Apprenticeship is a figure of inspiration leading towards various forms of learning and production which takes place within the social. *Situated learning* is a form of learning which moves further than apprenticeship, it claims to be common.[342] *Learning as a social praxis* as we will approach it here, is a more extensive form of learning as a mixture of the previous two. It is about both creating and organizing a space as something consisting of various forces. However, we begin with apprenticeship, which, unlike any psychological theory of learning, does not focus on processes detached from the content learned or from the situation in which the learning *takes* place.[343] Learning is experimental, a laboratory. The potential of learning lies in its engagement with its own time, its own situation. It is a mistake to understand learning as something which is placed outside, e.g. at institutions, courses, seminars etc. which is guided by different rules. The effects of learning are most powerful when it takes form within the social. Learning is a matter of style and not perspective. It consists of a multiplicity of perspectives brought together. The style does not indicate, it does not reflect: it unfolds.[344] It unfolds in various velocities.

Apprenticeship is often described as an asymmetrical relation between a master and a trainee based on the idea that the master creates a space in which the trainee can unfold. A well-defined and predesigned playground. This is not similar to the *space of opportunity* mentioned in part II. Such a space is undefined and is gradually designed or outlined when different forces work together. Therefore, the master should not create a space but make room for the space to take form. The trainee should not imitate the master, nor should the master limit the trainee or guide him towards specific goals. However, it is perfectly all right for the trainee to be inspired by the master. The primary role of the master or coach is to create, to invent, or to produce the frame that will foster an experimentarium for the trainee. Learning becomes a social phenomenon that maintains continuity and at the same time initiates a social transformation.

Michel Serres explains in an interview that he favors those people who go right to the source, right to the coal mine because they actually *go to* the mine, they are *doing* something. Taking the trouble to

go and see things on-site. They take the tools in their hands; they sweat and have coal dust on their faces; whereas criticism alone keeps its hands clean. "It's better to do than to judge, to produce than to evaluate. Or, rather, it's in mining coal that one learns if it is grey or black. It's better to create than to criticize, to invent than to classify copies."[345] One thing that HR is missing is this element of *doing* HR, taking the trouble to experience things on-site. This is a critique and therefore it also is in this part where I try to create a useful alternative, so that HR can become more creative and inventive instead of making organizational and managerial evaluations.

Most of the work in NNE takes place in projects, which is a kind of anti-authoritarian community of praxis. It is not only masters or professionals who exemplify practice because the trainee must create a space too. We might say that the master must be aware of what should be done, but never how it should be done because that would be a reduction of the "who." This means that the role of the master becomes very similar to that of the coach. A coach should not give advice. Rather, he should ask questions that help the coached person to locate the best answers. It is a way of actualizing a potential. Feedback is one of the tools used in this process, where feedback should be viewed as a gift. Feedback is an echo, an acknowledgement that allows the trainee to witness what it is he is doing. Feedback is not a matter of being right or wrong, but is one way to attest what the coach has seen, heard and felt. One is never criticized but various alternatives are presented through questions. A coach, Kirkeby writes, "must become a stranger in the landscape he knows best of all. His own."[346] The relation with the other must never turn into a routine because in that moment the coach loses his attention. He loses his ability to coach. Many are inclined to fall back upon routines, e.g. a person finishing another person's sentence, concludes what the problem is before it is unfolded, etc. Doing this might neglect a useful potential or danger. The coach is the person who is able to help without knowing anything about the subject for which the coached person needs advices. This also indicates the difference between mentoring and coaching. Mentoring is based on an intimate knowledge within a specific area which can gradually be expanded as wisdom arises, whereas coaching is the patience of waiting for something that has not emerged. Waiting as an extreme sensitivity makes it possible for the coach to actualize a potential. He wanders in-between what is possible and what apparently is impossible. He worships the moment. The function of the coach, as I present it, is similar to a generator, and for this reason I will use the word *generator* to describe the task of doing HR. HR consultants must become generators in order to help the organization to rediscover itself. A generator is that which initiates, creates or writes the organization

in to being. The generator is the architect, the author, the builder of something else or new based on something existing, and its immanent potential.

To be effective as a generator one has to induce a resonance between the level of retention and anticipation. This is done by foregrounding or extracting the difference between the two: what one can do, and what one is doing, making the former the measure of the latter. The generator works in the passage. He is a wanderer caring about what happens in-between.

In the following I will try to describe the process of *generating* or doing HR, and how NNE could use this as a method to actualize the potential within the organization. This is also what some refer to as strategic HR.

Affirmation

Generation is all about affirmation. Such affirmation, however, must never turn into a doomsday prophecy based on mistakes. We do not learn from mistakes alone. However, today it seems like learning is guided by the strength or quantity of the mistakes. What needs to take place before something happens? Not until it is a matter of life and death do societies, organizations and people act. Not until people get sick from stress does the workplace consider the workload as a problem, which is a problem. Therefore, I think it is important that the coach guides so as to *increase* the total number of choices for the trainee. ''The most global sum is always the truest, since it takes most multiplicities into consideration.''[347] This means that not only should one never forget from where he is coming, for example, from where NNE is coming, but also that one should be able to leave it and turn towards the possible. Enter the field of practice. As a parasite in the middle of everything we must try to make alliances. Therefore, the coach shall not explain; rather he should give the trainee new senses. The trainee must discover himself in order to invent or create the world around him, where the creation functions as a transformative force.

Affirmation is not opposed to critique. On the contrary, "it is based on a total, thoroughgoing critique that pushes the forces of negation to their limit. Affirmation is intimately tied to antagonism."[348] It is perhaps Nietzsche who has best described affirmation with the concept "the eternal recurrence." According to Blanchot the concept tells us that nihilism is tied to being as

becoming and, therefore, not tied to nothingness. "Nihilism here tells us its final and rather grim truth," writes Blanchot, "it tells of the impossibility of Nihilism."[349] What does this return mean? Blanchot writes: "It affirms that the extreme point of Nihilism is precisely where it is reversed, that nihilism is reversal itself: it is the affirmation that, in passing from the *no* to the *yes,* refutes Nihilism – even though it does nothing other than affirm it, at which point Nihilism is extended to all possible affirmation. From this we conclude that Nihilism would be identical with the will to overcome Nihilism *absolutely.*"[350]

Affirmative generating does not refuse to negate or criticize. When doing so it always opens the field of affirmation. It is a constitutive conception of practice as a foundation of a positive ontology which refuses any deep or hidden foundation of being. Hardt explains: "The radical negation of the nondialectical *pars destruens* emphasizes that no preconstituted order is available to define the organization of being. Practice provides the terms for a material *pars construens*; practice is what makes the constitution of being possible."[351]

* * * *

Normally a master or a coach works as a role model. While this is an important aspect of learning the coach should also incorporate the social and acknowledge the moral obligation of being a role model. It is always the generator's "*how* he is doing it" which inspires and never his "*what* he is doing." When the trainee invents then he also moves into the ethical sphere because what he affirms is a practice of joy. Affirmation is not an acceptance of what is (which is the case in Appreciative Inquiry). Rather affirmation is the creation of being: affirm only what increases life, and say no to the restraining bondage of predefined values. Being a worker is a hybrid structure (i.e. an open network) constituted through an affirmative practice. Furthermore the affirmative practice is a practice of joy which composes the organization as an ontological rhapsody of mixing bodies in which other people can experience the active constitution of being. I use the words *rhapsody* and *mixing bodies* to accentuate the continual process of organizing through various encounters in an immanent field of force (i.e. new transcendental values to guide). The organization as a rhapsody of mixing bodies is constantly subject to change as the process of organizing decomposes certain relationships (e.g. the relationship with the Novo Group) and composes others (i.e. the market outside the Novo Group). To make this transformative process concrete I have proposed the

concept space of opportunities since the process of organizing is a blend of a multiplicity (i.e. each employee, stakeholder, shareholder, and customer) within an open network of common interest.

The space of opportunity is in some ways similar to Foucault's *heterotopia* as a kind of counter-space, a space where the different, the minority, the ambivalence can emerge. It is a kind of space which works in opposition to the majority or the hegemonic population, "heterotopias are connected with temporal discontinuities; that is, they open onto what might be called, for the sake of symmetry, heterochronias." [352] The space of opportunity, however, does not work in opposition to the tradition or the dominant figure, but expands from within. It is constantly made anew, reinvented, transformed. Otherwise we might end up creating brothels and colonies as two extremes, which Foucault also mentions. It should be possible to feel free outside the brothel and the bar. The point is that each one can be part of the same organization, only differently.

<p align="center">* * * *</p>

The generator has two methods to broaden the view of the trainee (and here I think the HR consultant to a larger degree ought to function as a generator as a coach to construct the bridge between the workforce and the management).

1) By stepping outside our own timeframe in order to make broader connections, e.g. back in time to Egyptian culture or the Ancient Greeks, seen in a broad perspective. Such a step will expand the trainee's or the organization's cultural and historical understanding, and will open up for the acceptance of differences as a necessity. HR in NNE could step outside its own timeframe, even its own linguistic context and understand how work has changed from the agricultural formation (which is of no relevance in NNE), to industrial transformation (which some of the employees in NNE have experienced, and many, to a certain degree, still experience when some of Novo Nordisk's products are produced), and finally to the volatility of information. Today it is no longer capital alone which is volatile. Knowledge is also volatile which, of course, makes the workforce both very strong and weak. Everything can be connected to all other points or people. But the fact that people can do this does not necessarily mean that they want to or have the courage to do so. The lack of understanding for people who does not want to develop in the direction pointed out by the majority is the greatest challenge for an HR to come. Not everyone finds it relevant or thinks they need to be helped or guided. Often it is the very people who need it the most who most fervently refuse to listen to any kind of guidance, or accept different perspectives.

2) The generator can also try to make the trainee or the organization move faster than contemporary society. It is about giving life a boost of acceleration by investing in the time to come, tightening our focus to get ahead, protecting the various possibilities, and keeping them optional. Here the generator should not record events of the past, but make things happen in the future. Deleuze specifies the importance of producing something new, rather than reproducing the old when, outlining the criteria for learning: "We learn nothing from those who say: 'Do as I do'. Our only teachers are those who tell us to 'do with me', and are able to emit signs to be developed in heterogeneity rather than propose gestures for us to reproduce."[353] Expanding our understanding of how a working life can become different by including various qualities. This also underlines that organizations move towards being indifferent regarding age, sex, and ethnicity etc. since those kinds of categorizations are useless with respect to the level of competences. The organization becomes a mixing body. It is not through isolations or exclusions that the organization actualizes its full potential; instead it is by combining, by putting things and people into play with each other.

Loyalty

Jan Kjærstad began to write because he would like to say something, which could not be said by saying something which could be said.[354] To write is to create or generate something where nothing was before. It is about loyalty; a loyalty which *takes* place as it gradually renews and opens the human field.

At first sight, the linkage between loyalty and creation can seem in opposition with the classical definition of loyalty. Loyalty means faithfulness, bond, constancy, homage and trustworthiness. My errand, however, is not to make loyalty choose whether it should be regarded as faithfulness or creation. On my view, those who claim that faithfulness and creation are contrasts are mistaken. One can be faithful towards an author but still create his own Kjærstad in the process of reading. Reception is productive as a creative art. The writer merges with the substance, and the reader merges with the text, as though both the reader and the text, both the writer and the world he constructs, are made of the same substance.

There are no words to begin with – only letters, signs, atoms. In the beginning there was nothing but the whiteness of the paper, something which is not yet actualized. An author literally constructs a new world. Writing is about constructing *references,* which is similar to how the verbal language is

constructed by the combination of different words. A text connects with the world and becomes a world *as* world. Writing as creation is to be faithful to the riddles, the magic and the intangible elements of the world. To care and sense so intensely that each reference takes form as a creation. Writing is a practice of doing *radical empiricism* since the author must approach the immanent conditions of what he is trying to write. He cannot refer to any transcendental order; instead he must create the references.

In an interview Michel Serres says: "One word on that word *author,* which comes to us from Roman law and means 'the guarantor of authencity, of loyalty, of an affirmation, of a testimony or an oath,' but primitively it means 'he who augments' – not he who borrows, summarizes, or condenses, but only he who makes grow. *Author, augmentor...* everything else is a cheat. A work evolves by growing, like a tree or an animal."[355]

There is something in Serres' thoughts about the author and his relation with the nature which offers a new understanding of loyalty. According to Serres the author is the *guarantor of loyalty*, and he makes the world grow, he augments. Attention, recognition and repetition. What can the world become? What is the potential of human beings? How does one become *a* human being? The world embracing us is constantly meeting us with various signs or impulses. The sign is an object for an encounter, but it is the coincidence of the encounter which ensures the necessity of what it is that the encounter encourages us to think.[356] To think is to unfold, decrypt or translate the signs as in the process of constructing words.

The author must give the world space so it can take form. Similar a HR consultant must generate a field of opportunity in which the employee can take form. Loyalty, therefore, is more about being the guide who protects the possibilities in order to open up for new experiences, new forms of life. It is a matter of actually being there to draw or add new aspects and qualities to the world. The HR consultant must, like the author, generate new experience, he must be affirmative. Gilles Deleuze writes: "To affirm is still to evaluate, but to evaluate from the perspective of a will which enjoys its own difference in life instead of suffering the pains of the opposition to this life that it has itself inspired. *To affirm is not to take responsibility for, to take on the burden of what is, but to release, to set free what lives.* To affirm is to unburden: not to load life with the weight of higher values, but *to create* new values which are those of life, which make life light and active. There is creation, properly speaking,

only insofar as we make use of excess in order to invent new forms of life rather than separating life from what it can do."357

Affirmation can emerge through evaluation which I will later describe as the process of problematization, aesthetic empathy and metamorphism. The HR consultant must test, experiment and gradually develop the organizational space or field of opportunities. The process of organizing is chaotic which can be *formed* into a temporary order. This is similar to how dictionaries, encyclopaedias or lexica create some kind of temporary order; the three biographies of Jonas Wergeland articulate three different ways of ordering a life.

HR must generate a kind of organizational order, not as something definitive but as a temporary stability within the unstable. To put it differently, HR should not systematise or classify work per se. Instead the encyclopaedic parallel should illustrate how work re-connects, i.e. rediscovers its immanent coherence with life. Knowledge about work is best acquired outside HRM theory or outside most HR departments, it is elsewhere and everywhere.

* * * *

In another work Kjærstad opens with the words: "Words. Is it possible to capture a human being with words? Not only: Can one describe it? Can one *literally capture* a human being with words?358 Yes, if one can read and is attentive to the signs of the letters. Are we attentive, then we might recognize the potential and create a wider field of human possibilities as we repeat the differences. How does labor work? The reader is faithful when he allows himself to get carried away and be re-discovered, but what he re-discovers is his own invention.

HR must be able to read the fluctuating signs of the organization in order to generate the best possible organization, the best possible conditions at work. HR can become the generative heart of the organization pumping fresh blood into the veins, when it opens up for possible spaces, in which the workforce can think, feel and live differently. We cannot distinguish between the author and the reader since both are transformed in the process. Similar, we cannot distinguish labor and life since both are elements in the process of valorization.

Loyalty becomes fundamental for the retention of the workforce. Not only because loyalty means that the workforce will blindly remain faithful, but because they are able to create and invent new kinds of answers to what labor can do. Loyalty is a gesture towards what is and what might become of it. It is nothing else but believing in the eternal repetition of the qualitative transformation of time.

HR as Generators

Sloterdijk makes a distinction between a disaster as an event and as an act. The disaster as an event is something which happens; whereas the disaster as an act is something which someone has done, which someone has caused. "In the tragic act it is not the act, which is a product of the perpetrator; the perpetrator himself is a result of what has happened... which does not lead to any process of learning, since with the tragic act it become clear that the disaster and its perpetrator is made of the same substance."[359] Either he has produced what it is that is hurting him, or he has arrogantly forgotten that nature cannot be tamed. The generator must transform the trainee into a sensitive arrival hall in which the possibilities of the world can unfold. Each person or organization must take care of the self (Foucault). The undecidable organization must unleash itself from the comfort of habits; it must stand alone as a selfpotentiating entity.

What the HR-generator needs to be aware of is that the event can be rigorously analyzed. Meaning is the "relation of a nonrelation" (Foucault). Every force works together with other forces, but the forces working together should not be understood as a collective instance. Each force is a singularity. The meaning emerges as a collision between various force fields. In the end of part II I introduced Kirkeby's concept *translocutionarity*, which indicates that an actualization is always a translation. If the generator acknowledges that he does not know what the trainee is saying until he has heard himself repeat it, then he will be worthy of coaching. The translation is the process of transforming a sign into another area or potential of signs. The virtual or the potential of the trainee is the unsaid of the statement. Therefore, meaning is in the process leading from one to the other. It "originates within the said and the written. The one who speaks, and the one who writes, is in a certain way a stranger to his own product of sound and letters."[360] Meaning is not the genesis of the thing, the thought, and the words whether written or spoken. It *takes* place in-between (cf. the author).

Kirkeby unfolds translocutionarity in a form that also embraces social actions in general:[361]

- Not knowing what you do, until you do it
- Not knowing what you would do, until you do it
- Not knowing what you could do, until you have done it.

Translocutionarity limits the use of rationality. Instead the process of learning becomes a dynamical process. In an affirmative combination of critique and affirmation translocutionarity makes reason more *reasonable*. In the process we end up producing both adequate and inadequate concepts and ideas, and it is only the adequate ones we use for future actions. The unknown become known and as a result the field of human resources gets wider.

Affirmative Coaching

Seduction as we saw it in part I was an effect of a *confrontation* with something else, maybe something new. What characterizes the new is that we never know where it will lead us. The new is the birth of a different story, something which is not yet known, not yet actualized. When seduced we find ourselves in a state of departure, a possible exodus. If our lives have already begun, then we have to connect with life and make the arbitrary necessary. I think generation in many respects can be understood as the construction of a temporary identity, or subjectivity. We can relate this construction to the three major concepts in this text: seduction, conquest, and discovery. It is the movement from seduction, through conquest to discovery: What is this life? What is this...? Answering this question can only happen if we artificially stop the arbitrary dynamic, admitting that it could always be different. But when we stop we must also be able to make it necessary and this requires a sensitive approach, i.e. *affirmative coaching*, or acting as generators.

The first phase of affirmative coaching is confrontation, or *problematization*.

We are the always in-between, which also indicates that we are in a possible conflict. A conflict is something which apparently does not fit a problem. But the conflict or the problem is never static; it changes as it is related to various forces. A problem always initiates different power relations. The

generator must be curious and at the same time activate the trainee's curiosity: What is this? What is this praxis? What are the consequences? How can we think and understand this praxis? How does this relate to other praxis'? What is the power of its relations? When the generator asks these questions he gradually becomes a practical philosopher, he slowly becomes a conqueror. By conquering I do not mean that the generator should act strategically and turn the trainee (i.e. the rediscovered person) into an object. On the contrary, he must be extremely concrete because only then can he become intimate with the problem. This leads us to the second phase.

The second phase of affirmative coaching is intimacy, or *aesthetic empathy.*

The trainee must discover the potential of his own force, but also acknowledge what he cannot do. The trainee must begin at ground zero; this is it and not something else. The problem, the challenge or the conflict is always given within a specific context, which tells us what has influence on it, and also what it influences. This is the situation where the problem might not be anchored in a subject or an organization but in the surrounding network. Maybe the problem affirms another relationship so that the conflicting forces will influence each other more productively. Acting as generators, the HR consultants are doing affirmative coaching unfolding the activity which raises questions which were not stated before. Or present answers (possible line of flights) to questions not yet asked. The generator does not produce solutions, but opens up for different modes of existence, different approaches to a problem. The generator outlines a different story, as a difference to be actualized in the future. He makes it possible to think different and think the different possible. The generator revitalizes the world of the trainee. When the generator has conquered the trainee, he must teach the trainee to discover, which leads us to the third phase.

The third phase of affirmative coaching is discovery, or *metamorphism.*

This transformation is more or less a result of the first two phases. Only if the coach, during the process of coaching, can make the formation of the problem known, he can deconstruct it and transform the problem into the production of new concepts through aesthetic empathy.

The three phases: problematization, aesthetic empathy, i.e. becoming one with the matter and metamorphism result in outlining another future. Through these phases the world of the trainee or the organization is transformed into something else. In each phase, seduction, conquest, and

discovery are present simultaneously. Affirmative coaching is a question of generating; it is always in the midst of being formed. To generate is not to attain a specific form or identity, but to find the zone of proximity where the Other no longer can be distinguished from *a* specialist, *a* man, *an* engineer. Affirmative coaching outlines the necessary detours that are created in each employee to reveal the life/potential in him.

Let us take an example and illustrate the three phases in practice.

* * * *

The film *I'm Not Scared*, directed by Gabriele Salvatores (2003) tells the story about a kidnapping of a little boy from the perspective of another little boy. Both boys are around ten years old.

The film is set in the summer of 1978 where Michele, the protagonist, is spending the summer with his family in a deserted countryside in Southern Italy. One day when Michele is out playing at some abandoned buildings, he discovers a covered pit. At the bottom of the pit is a boy named Filippo, who is chained around his leg so that he cannot leave. At first the boy scares Michele, but gradually through his involvement and interest he moves on from bringing him water and food to actually climbing down to the boy and take him for runs on the surrounding fields. In the process of all this Michele exemplifies the elements and phases of affirmative coaching.

Before Michele climbs down in the pit he asks himself (and Filippo) questions such as: who are you, what is this, what constituted this? He enters the phase of *problematization*. It is obvious that discovering a boy with a chain around his leg does not fit any normal praxis at the countryside, but by asking questions and imagining possible answers Michele gradually becomes a conqueror.

When Michele later climbs down to the boy he illustrates *aesthetical empathy*, he admits that he must begin their relationship at ground zero. In the process of getting acquainted with the boy Michele overhears the news from the TV. Here he learns that the boy is kidnapped, that the boys name is Filippo and he also listen to a message from the boy's mother that he brings along to Filippo. Furthermore he realizes that his parents and some of the neighboring friends are very much involved in the kidnapping. After hearing the news Michele sees the boy as another boy, he tells the boy his name, he tells about his mother and by doing this he slowly lets Filippo rediscover his own

potential. Michele does not take responsibility for Filippo's tragic situation, but he releases him, he helps Filippo set free what lives. We might even say that Michele creates new values as an "organizational" space in which Filippo's possibilities seems lighter.

It is through this process of affirmative coaching that Filippo can remake his own assumptions about being left or neglected as both a child and a human being. Filippo laughs, he smiles, he gets a friend and it becomes possible for Filippo to transform and be reborn as another boy. Filippo escapes from the pit mentally, he dismantles.

In the end of the film Michele knows that he has to rescue Filippo physically from being killed by Michele's own father. Michele, therefore, helps Filippo to escape, when the father enters the barn (a new hidden place), then the father mistakenly nearly kills his own son. Through aesthetical empathy Michele is able to almost feel like Filippo, but instead of becoming him, he continuously presents him with alternatives, he opens his escape routes. The film *I'm Not Scared* tells a different story about how Filippo escaped the norms and values that burden him down in the pit (read: the kidnappers grieve for money).

Now we can relate the film to HR. Doing HR must be able to experiment like children, it should not be scared. To put it short: children learn through experimentation, contrary to adults, who assume and think in consequences. What the film beautifully illustrates is that experience is to give and to affirm and bring something into life. If HR allows itself to be affected by the force of the outside, then it might be possible to bring forward the beauty of the productivity of subjectivities, new forms of life (and working life). Serres writes: "Knowledge is not seeing, it is entering into contact, directly, with things; and beside they come to us… Objects, in the distance, change their skins, they send one another kisses. In the distance the square tower, angular, stiff, coarse; it comes to me, round, sleek and smooth. A phenomenology of the caress, voluptuous knowledge."[362]

HR must recognize the potential of labor as biopower, a biopower that HR must help evolve from below in order to optimize the process of organizing. HR must dare entering the pit, despite some of the things going on might intimidate it. To understand the potential of affirmative coaching in full we can investigate the productive relationship between *affect* and *value*. Affect refers both to the mode of the body when another body influence it, for example the look that caresses my skin (i.e. *affection*). Also affect is the change in ones existential mode or capacity, for example, when one likes

(more) or dislikes (less) the caress from the look (i.e. *affectus*). (The more and less refers to how we value something, e.g. the charm of another person.) Recognizing labor as biopower is to acknowledge that labor refers both to the production and reproduction of life, and the potential for various kinds of valorization. Affirmative coaching is an investigation of the production of affects, subjectivities and various modes of existence; where existence does not refer to what labor has been but what labor *possibly* or might become. The organizing of affects can be helped by HR functioning as generators acknowledging the virtual co-existence of different potentials.

* * * *

I will now try to show the similarities and differences between affirmative coaching and the method known as *Appreciative Inquiry*. Appreciative Inquiry also focuses on asking the right and positive questions such as: "*How can I make this work? What can I learn?* and *What's possible?* By changing the kinds of questions I asked, I changed my life."[363] The questions alone do not necessarily make the answers understandable. Nevertheless the positive and open approach limits a judgemental behavior and favors learning, the method claims. Adams writes, "the most effective communication is about 20 percent telling and 80 percent asking." I have several places emphasized the importance of listening, but I do not believe that we can make heretics about how an effective communication emerges. Listening is *not* a waiting for something hidden to emerge. Rather it is an acknowledgement of the world *as* world, so listening is more like an intense experience, or *attention*. However, learning requires an openness and curiosity which people, who only adore the sound of their own voices, often miss.

The main difference between affirmative coaching and Appreciative Inquiry is that the first seeks to discover something new, whereas the latter begins with its discovery of the best of what there is by identifying an original "positive core."[364] Furthermore, Appreciative Inquiry conceives affirmation as something uncritical. By contrast, the three phases of generating (i.e. problematization, aesthetic empathy and metamorphism) highlight the nuances that form alternative conceptions of negation and critique more adequately.

One method of Appreciative Inquiry involves what is called the *4-D Cycle*. The 4-D Cycle consists of four phases: *Discovery, Dream, Design,* and *Destiny*.

At the heart of the method is the appreciative interview. "Appreciative interviews uncover what gives life to an organization, department, or community when at its best."[365] Such assumptions make the method problematical because who is to decide what the best is. Often such a result is based on what the majority can agree upon (although many could be wrong). The second phase, dream, deals with asking, "what the world is calling for?" which might end up being guided by transcendental goals (i.e. be guided by lack). The third phase, design, deals with "what should be – the ideal?" this can easily result in controlling behavior on the part of the consultant. The fourth phase, destiny, deals with "how to empower and adjust/ improvise?" As described in part II, I do not believe that a destiny can be presupposed. There is no doubt that Appreciative Inquiry creates momentum when it collects the successes of the past, but the higher level of energy could be explained by the presence of questions alone (as was evident in Mayo's studies).

When I speak of problematization in regard of affirmative coaching it should be understood as an approach to life in general, not something prepared for specific problems alone. The problematization is intimately linked with the aesthetic empathy since it is important that the trainee learns to use his senses that he becomes attentive. The trainee can, with the help of the generator, learn to use his five senses. Aesthetic empathy is one way to accentuate the fact that ethics has become aesthetic as a practical mode of sensation. The generator must help the trainee to perceive himself as another in order to avoid jumping back and forth in Sartre's schism between subject and object.

When Appreciative Inquiry tries to locate the positive core of a person or an organization, the method begins with the definition of the interrogative pronoun: who. For affirmative coaching this pronoun is the last thing to be defined, it is never that interesting *who* it is who speaks. We should first locate *what* the person or the organization does and *how* it acts, and then define a temporary *who*. Affirmative coaching follows the opposite path of Appreciative Inquiry. It discovers the impersonal power of an employee, a singularity. The potential of the employee, of the organization carries them off in an indefinite direction; it is like being overwhelmed by something more powerful than oneself, one's potential. Through problematization, aesthetic empathy and metamorphism the employee or the organization attains this potential, they raise themselves to this power.

Unlike Appreciative Inquiry, I do not believe that we can dream up a world, which we then design and thereby decide the destiny for ourselves. Instead, learning is more about decrypting the codes

and signs of the world, which makes it crucial to develop sensitivity, a sensitivity that might be destroyed if we focus too much on specific predefined goals.

Each sign has two halves: it signifies an object and it means something else. The objective part is where the apparent joy and praxis take place; by choosing this part we have already sacrificed the truth. We recognize the objects but we do not understand them. We do not confront the signs of the world because we do not act attentively. We miss the opportunity of all the beautiful encounters with the world, and we deprive ourselves of those imperatives which flow from the signs. Instead of conquering the encounter, we often choose the simplicity of recognition.[366]

Doing HR

Above I had the opportunity to mention my thoughts about a proper method for transforming HR into generators. I will describe in the following how far or close the HR consultants in NNE are in becoming generators. There are, of course, many forms and situations in which HR is present, but my attention here is to evaluate what actually takes place when doing HR.

As indicated by the three phases of affirmative coaching: problematization, aesthetic empathy and metamorphism, it is important that the HR consultants do not presuppose what it is that the leaders of NNE want. Some of the situations where HR has been present, and which my evaluation is based upon, is three cases: the dismissal of 100 employees in the fall 2003, the hiring of 25 trainees and an organizational change at the Kalundborg site. I will not refer explicitly to any of the situations; instead I will try to describe what takes places.

When HR receives information about a coming change they first try to problematize the scenario. That is, what is it that this organizational change should change? What should the change contribute to the organization? What is the reason for this change? When the basic idea of what it is that the leaders want to achieve by this organizational change then the pronoun *who* is defined, the character of the problem is understood.

After these initial questions HR gradually enlarge the dialogue, the consultant shows aesthetic empathy. The consultant begins to ask: How this *what* (i.e. the dismissal, the organizational change,

the trainee program etc.) will come into being? How the leaders will ensure that *what* they want actually will happen? Note: the HR consultant should always respect what it is that the leaders want to do; generation is not a normative approach in any straightforward sense. Instead of presenting an abstract ideal HR focuses intensively on *how* the leaders will do it, and it is in this process that the consultants can provide openings for alternatives, reminders of possible barriers, etc.

The phase of aesthetic empathy is not only a phase but also a capacity, an ability. Aesthetic empathy is the link or bridge between the problematization and metamorphism; aesthetic empathy ensures the connection between *no longer* (the problem) and *not yet* (metamorphism), it is the immediate. Aesthetic empathy is one way of securing responsibility but not in the sense that the consultant takes all elements of a given situation into account because that is not realistic. Blanchot writes that responsibility for the Other presupposes an overturning such that it can only be marked by a change in the status of "me," (i.e. the consultant) a change in time and perhaps in language. Responsibility, therefore, withdraws the consultant from his order or bias since order always situates language in the sphere of morality. Instead, Blanchot speaks about a "responsibility, which separates me from myself… and reveals the other in place of me, requires that I answer for absence, for passivity." He continues: "That is why responsibility is itself disastrous – responsibility that never lightens the Other's burden… if it is true that the life of the other is that which must be welcomed by the gift of the ultimate, the gift of that which (in the body and through the body) is not - mine - to give."[367] The consultant must become *impersonal* in order to reveal the other in place of him.

As I mentioned earlier I do not believe that HR in NNE is doing strategic HR, and for this reason I can only urge them to do more work vis-à-vis in order to develop aesthetic empathy. Some comments might illustrate this. For example, a leader who says: "HR should be better at listening to the organization and not use too many theories on us – it creates distance. Or if they use theories, which they of course must do, they should spend more time describing the theories. After all most of us in NNE are engineers, and we like to have things pointed out more specifically." An HR consultant says: "I need to acquire a better understanding of the business, I feel stupid sometimes when I don't know what it is that they are doing."[368] These comments illustrate that HR cannot feel the rhythmic vibration of the organization; they should be more mobile and follow the organizational flow. HR must be part of everyday interactions. HR should not be reduced to those who solve problems, but should also pass their knowledge on to others, along with that of the organization in general. The best way to illustrate the value of doing HR is by doing HR and,

consequently teaching the managers and leaders the relevant abilities as well. HR must know *what* it is that the leaders want before they can actually begin to help them. This movement will also strengthen the phase of problematization – similar to Wergeland as a seducer, conqueror and discoverer it is also difficult to distinguish the three phases of generation completely. HR consultants should know about the business' going on in NNE at an overall level, but they do not need to know the processes in their specific details. The phases of problematization, aesthetic empathy and metamorphism function as an approach that outlines new possibilities, new modes of organizing and this does not require knowledge beforehand. It is during the process that the solutions appear.

The comments also underline that place is becoming less significant. The relationships to a place in organization are changing and becoming global (after all NNE operates in China, USA, Sweden, Switzerland and Denmark), therefore, HR cannot orient itself according to geographical addresses but according to neighborhoods *without distance*. They must bring the outside near, approaching it in its violable differences and separateness. Blanchot calls this space "the outside" [*le dehors*], and it is a pure *outside,* outside the difference between outside and inside – the outside is neutral, "it is not anything's return, but return 'itself'".[369] This requires that HR should have a feeling for the differences that made the problem emerge, a sense of what made the productive organization possible. Each problem consists of a potential to create even more sadness and exploitation, but also the potential to foster a joyful practice. I point this out because something is worth criticizing and something needs further attention. When I say that HR consultants can become the generators of the organization, it is because doing HR should consist of inventing the space of opportunity, the process of organization which is missing in order to turn labor into a practice of joy – or at least a bit more joyousness. In other words, the organizing of different bodies is composed around three arrangements: 1) something changes in the environment of one body (e.g. an employee, a market situation); 2) the change has the potential to alter the course of life of the body either as a threat to its integrity or as a opportunity for its improvement; 3) the body detects the change and acts accordingly, in a manner "designed to create the most beneficial situation for its own self-preservation and efficient functioning."[370] This refers to Spinoza's concept *conatus* as striving, endeavor or tendency, Spinoza writes: "Each thing, as far as it can by its own power, strives to persevere in its being" and "The striving by which each thing strives to persevere in its being is nothing but the actual essence of the thing."[371]

HR should acknowledge that each being strives to preserve itself. Therefore, the space of opportunities is the assemblage of dispositions that seeks both survival and well-being. Damasio describes how an antigen enters the bloodstream which leads to an immune response producing antibodies. Similarly, HR should function as the organizational immune system ensuring the proper response in order to preserve both the workforce and the organization.[372]

To do strategic HR and become generators of the organization, they must acquire the capacity and the will to transform the organization, that is to say: to fold another *how* around *what* it is that the leaders want to accomplish. Because such a *how* must be intimately connected with the problem at hand, which – again - requires aesthetic empathy. The new organizational *how* that HR presents is invented for the benefit of the workforce and the organization in general. It is during the process of mapping the organization that HR can illustrate or articulate the isomorphic links between the mixing flows of ideas and bodies.

Let us resume. How is it that the leaders want to achieve the strategy? The answer is found in the phase of the problematization that requires aesthetic empathy. The answer is, through the phase of metamorphism, transformed when it is deconstructed in the process of presenting the leader with another *necessary* alternative of *how* to achieve the same *what*. I deliberately use the word necessary to emphasize how HR must accept the destiny of the organization and make that destiny useful as if it was something they had chosen themselves. HR is not about legitimizing values or customs (i.e. a responsibility towards certain order), but about caring and guarding the immanent potential of the organization. If HR masters the three phases, then HR will generate a larger organization.[373] HR will destroy any kind of segmentation, borders or categories and incorporate a larger organizing space of opportunities. HR should generate the original or extraordinary parts within the process of organizing, it must generate something yet undiscovered, i.e. *a different story*.

This does not mean that they should become magicians and dream up hundreds of alternatives but rather that they should become one with the organization. HR must anticipate the future by outlining a new organization by transforming its present formation, its *what*. HR must make the unexpected expected.

We can put the three phases of affirmative coaching into a table:

Problematization	Aesthetic empathy	Metamorphism
"WHO" wants "WHAT"	"HOW" do they plan or achieve this "WHAT"	Present another "HOW" to accomplish the same "WHAT"

It is an acceptance of *what* the consultants hear, taste and feel in the organizational process and *how* that knowledge is used productively. How does an organization hang together? How does a life hang together with other lives? The answers that HR presents, of course, is not definitive since it only presents openings and alternatives. Therefore, HR is not about something specific. Instead HR is *something*, i.e. a mixing body. Doing HR is a potential, more than only dealing with various forms hereof, that is, the potential to generate and to transform labor into a practice of joy.

The Morphology of Labor

The organization is a mixing body consisting of different bodies; those organizational bodies are connected through the process of organizing. "Any two forces, being unequal, constitutive a body as soon as they enter into relation, which is why the body is always the fruit of chance."[374]

Within its own set of frames it ties various knots which transform the organization into kind of world. If the HR consultant should function as a generator as to awaken the potential of labor to enrich life, it should be able to make cross-references, which the workforce and the management will discover, conquer and be seduced by. The organization is an open network without one privileged entrance or exit, each employee decides when and where to enter or exit but as a part of the organizing process the HR consultant must be able to guide between the possible spaces and present possible ways to actualize the potentials. HR must create a mutual connection, solidarity with life so that labor does not become something next to life, rather labor can be a way to bring other positive aspect to one's life. HR must construct a new social subject where a life is not reduced to labor.

We could say that HR consultants need a new approach qua the change of labor. One approach is to do affirmative coaching as generators which deals with how something (i.e. what) *takes* form. HR consultants functioning as generators create new ways of organizing, of feeling, thinking and being a worker. HR must be open for a plurality of experiences since there are many ways that the workforce can perform and valorize themselves.

The process of forming is also the substance of how the pronoun *who* takes form. Who is Wergeland? He is the composition of *what* he did and *how* he did it. Therefore, we might just answer the simple questions such as: What is? How is it (i.e. what), how does it work? (i.e. how does it create the references, point out the possible connections, the power relations, etc.)? To create or generate is not to deform or invent; rather, it is to tie new relationships between life and labor which already are and exist, and to tie the relations as they are.

Who or which force do we need to overcome the *how* and *what*? Who is constructed by *what,* and *how* is this *who* constructed by *what*. Every relationship of forces constitutes a body (Deleuze). It is when asking and turning one's attention towards the heterogeneous ingredients (i.e. *who*) that the process of actualization begins because the different interrelating points have to be articulated through the two phases before. We discover that *who* (i.e. the leaders, the workforce, the people, the process of organizing) can and is becoming something else.

<p style="text-align:center">* * * *</p>

Michel Serres points out the challenge for the future to come: "*So, it no longer depends on us that everything depends on us.*" He continues: "without realizing it, we pass from the verb *can* to the verb *must*, with regard to the same actions." [375] It is the schism that can easily cause many problems and frustrations because not everything that we can is advisable to do.

An organization as a mixing body consists of various senses, or forces of bodies which cannot be reduced to one object; instead such organizing is in itself a work of transformation. There is no hope of returning to some original body since it is in the nature of the human body to be self-organizing. This also indicates that doing HR is a matter of passing from a theoretical ethics packed with good intentions towards an ethics of practice because we are passing from the possible (i.e. what we can) towards what actually takes place (i.e. what we must or rather, what we are doing). Since we do not control the unexpected leading from our good intentions, we might end up creating a working environment which is totalitarian, which causes stress and sadness. For this reason, HR can only act responsibly and strategically if they focus less on telling and following the so-called truth in favour for questions such as: are we doing well, what is functioning? Does it work? Does it makes you

smile; does it fill you with joy? We cannot always control the outcome of our own actions; however, I think that the ethical praxis or motto of doing HR should be: *Do not block the morphology of labor.*

The morphology of labor is dealing with both the form and structure of labor and organizing, and it is by working as generators that HR can generate various connections between elements of labor, which in itself is a process of organizing *with* another element in the process of organizing. Each employee both participates in the process of organizing, and reflects it. The point of doing HR this way is to turn the HR function into the generator of the organization. If the organization cannot be understood as an entity distinguished from its surroundings, then we can understand it as an open network of mixing bodies where two bodies (i.e. two employees, or a manager and an employee) *can* generate an isomorphic if applied on each other. This isomorphic illustrates that the two bodies speak about the same, only different. They can *morph* together without subordinating their singularities, without negating their differences.

HR must be in motion; they must drift around in the open network creating possible connections, which will actualize the immanent potential in the organization. HR can be the ones who affirm the active forces of labor by affirming the differences as a potential to generate and make life more light. That is also why the future is the most important story and why - to quote Wergeland one last time – we have not seen the potential of labor yet.

"Hitherto I have not understood anything at all, he thought. I must start all over again." (ibid: 495)

4. Curtains Down

> Everything flows through everything, but everything does not flow through everything.
>
> Michel Serres, *The Birth of Physics*

Before the curtains fall to the ground for the last time, and the audience look forward to judge the play, it is custom to confirm the differences that made this drama play once again. The eternal return of the concluding chorus is only done to emphasize that the differences experienced in this repetition already were a repetition of differences.

The three concepts: seduction, conquest and discovery have been arranged in zones of neighborhood that produces passages from one to the other. The first zone was between being seductive and conquering (when an organization is seductive, it conquers). The second zone was between conquering and discovering (when organization conquers it is always in the process of discovering its potential). It is, therefore, in the passage from discovering that the organization conquers and thereby creates effective affects that seduces.

Many organizations mistakenly focus on seduction alone without an intimate understanding of the concept's different ingredients and therefore they fail by being seductive. Concepts such as seduction, conquest and discovery are only centers of vibrations, as Deleuze and Guattari would say, "each in itself and every one in relation to all others." Therefore, we must think the three concepts as a *rhapsody* so that we can illustrate *how* seduction can become affirmative and productive instead of being manipulative.

What I have proposed is a philosophical revitalizing of the theory of Human Resource Management which primarily has been funded on psychology. If HR consultants can become the *generators* of the organization, then the organization will be better off in conquering and, therefore, also in seducing. Acting as generators requires *a different approach* for doing HR. This claim is linked to the research done in NNE. HR must help the organization, i.e., the workforce and the leaders at all levels to discover and re-discover themselves. For this practice of generating labor I have proposed *affirmative*

coaching which consists of three phases: problematization, aesthetic empathy which facilitates an organizational or personal metamorphism. Through these three phases HR can and will acknowledge the different forms of life, and hereby be able to encourage and facilitate it into actualization.

Another element in transforming the organization happens through a different understanding of what a vision is, and what it can do. Here I have proposed the idea of relating our understanding of a vision with how we understand the concept of Utopia. Not as a transcendental state of mind, rather as an immanent materialism. The vision tells the workforce *what* is possible and never *how* it is possible. How and what functions reciprocity, in other words, *how* can increase *what* and vice versa – it is in-between how and what that the generative work of HR *takes* place.

The answer to what an organization does when it retains a qualified workforce and appears attractive to others is: it seduces. Thus through various concrete beats we have seen that seduction is a process which is connected with loyalty both as faithfulness and creation; Utopian thought as a kind of actualization here and now; a process of learning that opens up for new modes of existence; with affects as a dynamic thought or mode of being that both influences and is influenced upon; with new possibilities for labor as a kind of liberation, etc. Seduction as a force of retaining and attractiveness for the workforce has nothing to do with Don Juan or Kierkegaard's Johannes. Instead, seduction is all about *not* being seductive. An organization's seductive power is always a result of how it is organizing, and how it is organizing has everything to do with how it approaches its problems, conflicts and new challenges.

One way to conceptualize this organizing process happens with the concept: *space of opportunities* which the Utopian vision also generates. This concept is a way to describe a multiplicity and virtuality in one. The organization is a *mixing body* consisting of a diverged workforce, a Utopian vision, and leaders functioning as messengers, stakeholders and shareholders all in all a pure virtuality that can become *any*body. The space of opportunity illustrates that we do not know what an organization can do beforehand. It is through the process of organizing and its various connections that the organization can transform, that it can actualize its potential. Between each worker there is a multiplicity of values such as social, political, sexual, and economic and so forth, and it is this fluid spectrum in-between that I call a space of opportunities. The space of opportunity will grow or enlarge in the sense that the organization can *do more*. The process of actualizing the

immanent potential of the mixing bodies happens through the phase of discovering, which already is a phase of conquering that might have a seductive effect.

A DIFFERENT STORY is what brings heterogeneous ingredients together as a singular formation of multiplicities. Each ingredient presents a singular network.

Each beat is *a different* part of the same rhythm!

5. En anderledes historie

Ethvert element hænger uværgeligt sammen med andre. *A DIFFERENT STORY* er den anderledes historie som hele tiden bliver til når forskellige strata, som fx filosofi, organisering, film og litteratur strikkes sammen til et kludetæppe.

Overordnet forsøger jeg i afhandlingen at skitsere, hvordan NNE, eller en hvilken som helst videnstung virksomhed, kan fastholde og tiltrække kvalificeret arbejdskraft. Dette sker gennem en rapsodi af forførelse, erobring og opdagelse. Selve afhandlingen *finder* sted mellem disse tre begreber der som en rapsodi er sammensat af andre begreber. Dette betyder bl.a. at jeg rent metodisk afviser metasprogets mulighed, altså ideen om at vi kan beskrive noget udefra. Ethvert metasprog er foldet om sig selv. Med andre ord er afhandlingens metode givet i selve teksten, som den transversale nødvendighed der er fortællingen selv.

Afhandlingen er indflettet i et fiktivt og episk univers, nemlig den norske forfatter Jan Kjærstads trilogi: *Forføreren, Erobreren* og *Opdageren*. Dette skyldes bl.a. at både en organisation og en arbejder er de historier, som de er viklet ind i. Meningen er at organisationen og arbejderen selv må vikle sig ud, de må *blive* til. Med dette mener jeg at hverken organisationen eller medarbejderen repræsenterer hinanden, men at de løbende vikler eller folder sig ud i hinanden. En anden grund til at en filosofisk afhandling lader sig inspirere af et skønlitterært værk skyldes at alt potentielt er et frugtbart emne for arbejde, herunder hvordan man fastholder, tiltrækker og organiserer arbejde. Derved kan *A DIFFERENT STORY* læses som en kontinuerlig optegnelse af en slags samvirkende kartografi af hvad en organisering kan, hvad HRM kan, hvad ledelsen kan når der *ikke* blokeres for den organisatoriske produktivitet, som er den der både fastholder og tiltrækker medarbejdere. På samme måde som et skønlitterært værk kan omforme verden eller skrive en anderledes verden frem, kan man også samfundsvidenskabeligt skrive alternativer frem på tværs af konventionelle skel.

A DIFFERENT STORY begynder med en kort opridsning af den nye æra som arbejdet er trådt ind i, hvad enten vi kalder det *immaterielt arbejde* som Maurizio Lazzarato eller *affektivt arbejde* som Michael Hardt og Antonio Negri. Det væsentligste er at arbejdet i større og større grad producerer viden, kommunikation og services. Arbejdet er blevet virtuelt, dvs. at det rummer flere forskellige

muligheder samtidigt som er foldet ind i hinanden, men som endnu ikke er virkeliggjort. Det er vanskeligt at tænke oprindelsen eller grundlæggelsen af et arbejde, da det er et virtuelt *mulighedsrum*. Dette betyder dog ikke at arbejde dermed ikke kan forekomme totalitært og forårsage stress, udnytte mennesker og forårsage stor depression. Snarere betyder det at arbejde *ligeledes* kan virkeliggøre nye måder at tænke, føle og leve på. Arbejdet kan være med til at frigøre det enkelte menneske, det kan skabe glæde, det kan berige ét liv. Det organisatoriske mulighedsrum konstitueres aleatorisk som en løs *tilblivende* form hvor arbejdets forskellige facetter mødes og støder sammen, hvorved et nyt mulighedsrum optegnes.

Et sådant projekt kan let ende i en dystopi, som når arbejdspladsen hele tiden forventer og kræver sine medarbejderes tilstedeværelse små 24 timer i døgnet. Dét afhandlingen derfor forsøger at skitsere er et brugbart *alternativ* der vedkender sig at arbejde, udover førnævnte, også rummer mindre lommer af mulig modstand, som når en medarbejder i NNE udtaler: "Ledelsen kan kalde det strategi, værdi, vision eller hvad de nu ønsker, jeg er egentlig lige glad. Jeg arbejder, fordi det er fedt *at skabe noget* nyt sammen med nogle kollegaer, eller sammen med kunden" (min kursivering).

Afhandlingen skriver sig ind i en diskurs der er blevet italesat af bl.a. Deleuze, Guattari, Serres, Hardt og Negri. De er alle tænkere der ikke forlades til et ressentiment når de beskæftiger sig med arbejde. Vigtigt er det dog at påpege at en affirmativ tilgang altid indeholder en kritik, da alternativets præsentation indirekte kritiserer en eventuel repræsentation. Der er tale om en *affirmativ ontologi*, hvor jeg, ved at tænke *med* formationsprocessen, gradvist optegner alternativer eller lader alternativer tage form. En sådan tilgang fordrer en ekstrem sensitivitet der bedst lader sig betegne som radikal empericisme eller poetisk filosofi, hvor brugen af metaforer ikke skal ses som rene ornamenter men som en forskelsskabende kraft.

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Arbejdet har fået en social karakter, idet kreativitet og innovation sker gennem en social proces der ikke lader sig kontrollere gennem rigide styringsformer. Ej heller kan al produktivitet reduceres til at tilhøre arbejdet alene, idet enten arbejdet eller produktiviteten (alt efter temperament) finder sted alle vegne, alle steder og på alle tider. Potentialet for arbejdets frigørelse foreligger altså allerede i arbejdet. En mulighed er at gøre arbejde til ikke-arbejde, som en del eller en facet af livet. Dette skal forstås således at alt potentielt er et produktivt emne for arbejde, og at en medarbejder kan gøre sig

værdifulde opdagelser andre steder end hvad der normalt værdsættes i forbindelse med arbejde. Sidstnævnte leder mig så til afhandlingens hovedærinde: At revitalisere tankerne og begreberne bag Human Ressource Management. Min arbejdstese er at meget af HRM teorien er baseret på en psykologiseren og inderliggørelse af den enkelte medarbejder. Noget der ofte manifesterer sig som kontrollerende krav om at den enkelte *skal* udvise engagement, *skal* udtale sig, *skal* udvikle sig... Medarbejderen skal med andre ord motiveres, fordi vedkommende tilsyneladende er i en tilstand af mangel. Det er selvfølgelig både arrogant og forkert at hævde sådan, for hvem kan afgøre hvad et andet mennesker mangler, hvad det skal? Ved at overholde eller reproducere nogle konventionelle forestillinger om hvad arbejde er, så udøver HRM utilsigtet en modstand mod de mere frigørende facetter af et arbejde, som når ingeniører kan sætte sine værdier i spil sammen med andre og *skabe noget nyt.*

Løbende gennem afhandlingen forsøger jeg at udvikle et andet begrebsapparat til at gøre eller bedrive HRM. Et begrebsapparat der bedre kan sætte ord på den organisatoriske bevægelse der hele tiden finder sted uden at blokere eller at foregribe denne. Begreberne må altså ikke foregribe hvad det er der sker eller påpege hvad der bør ske. Dette betyder ikke at tidligere erfaringer negligeres. Snarere at man hele tiden er åben overfor mulige forbedringer. Undervejs forholder jeg mig bl.a. meget skeptisk til hele ideen omkring værdiers funktion som et ledelsesværktøj, som det bl.a. sker i tilfældet *værdibaseretledelse*, idet værdier hele tiden sættes i spil gennem forskellige arbejdsfællesskaber. Samtidig forholder jeg mig skeptisk til den ledelses- og organisationslitteratur der tager viden for givet, idet jeg anser viden som noget der løbende bliver produceret gennem organiseringsprocessen.

Jeg vil i det næste kort definere nogle af de begreber der dukker op og bliver til undervejs i afhandlingen, men inden da finder jeg det nødvendigt at præsentere den begrebslige person Jonas Wergeland.

* * * *

Jonas Wergeland er en norsk tv-dokumentarist, hvis liv forfatteren Jan Kjærstad lader tre forskellige kvinder beskrive gennem tre vitale biografier: *Forføreren, Erobreren* og *Opdageren.* Afhandlingen er ikke alene konstrueret omkring disse tre begreber. Jonas Wergeland fungerer også som en allestedsnærværende kraft der påvirker og påvirkes gennem afhandlingen. Wergeland virkeliggøre og revitaliserer tanker, følelser og måder at leve på gennem hans tv programmer, hvor han præsenterer

en ny vinkel på ét levet liv. Det vil sige at Wergeland ikke repræsenterer, men derimod præsenterer, optegner. Hans fokus er på *mulighed,* idet han ser det enkelte menneske som en mulighed: et *mulighedsmenneske.* På den måde arbejder Wergeland med fortidens helte og heltinder uden en teleologisk eller ideologisk målsætning. Derimod optegner han alternativer, nye måder at blive til på. Afhandlingen formes derfor som et blivende møde, som en dynamisk sammenkobling mellem Wergeland, NNE, filosofi og andet der støder til undervejs.

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Afhandlingen er spundet ind i den rådgivende ingeniørvirksomhed NNE der bl.a. servicerer dets moderselskab Novo Nordisk A/S samtidig med at det forsøger at løsrive sig herfra. Hermed får afhandlingen også et sekundært ærinde: hvad er NNE's muligheder for at fremstå som et selvstændigt selskab uden for moderselskabets dominerende skygge? Dette gør at afhandlingen, i og med at den beskæftiger sig med spørgsmål om fastholdelse og rekruttering, også beskæftiger sig med hvordan en organisation mere generelt kan virkeliggøre sit immanente potentielle. Det er et forsøg på at vise hvad en organisation *også* kan. Vigtigt er det dog at understrege at mine forslag er at forstå som alternativer der virker eller samvirker i det sociale. De er altså ikke udtømmende eller endegyldige. Det sidste ord er ikke sagt om organiseringens muligheder, men der er blevet sagt noget andet og nyt. Og det var nødvendigt.

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Det første der bliver klart i *A DIFFERENT STORY* er at en virksomhed fremstår tiltrækkende ene og alene i kraft af dets organisering. Dets evne til at fastholde *er* dets evne til at tiltrække. Dette betyder at organiseringsprocessen bliver det interessante og ikke om hvorvidt ens brand skal være rødt eller blåt, udtrykke den ene eller den anden værdi etc. Det skal specielt ses i det lys at mange virksomheder konstant rådfører sig med konsulenter eller alverdens analyser der fortæller hvad det er kandidaterne søger. Virksomhederne forsøger hele tiden at behage og sige det de tror kandidaten allerhelst vil høre. Virksomhederne higer efter og ønsker noget, fordi de tilsyneladende tror det er sandheden, hvorimod det jeg plæderer for er det modsatte. Når en organisation vil, stræber, ønsker og derved bevæger sig i en bestemt retning, så skyldes det at det virker, at det er rigtigt. Det betyder bl.a. at virksomheder ikke skal være bange for det ukendte og uforudsete. Virksomheder skal derimod *værdsætte* de afvigelser som sker gennem organiseringen af arbejdet, den organisering som

ikke kan foregribes eller som ved et forsøg herpå enten destruerer medarbejderens tilpasningsevne eller kreativitet.

Lad os resumere noget at det som er blevet til. For at kunne begribe en organisering er det nødvendigt at vi forstår en organisation som noget andet end en aflukket entitet. Distinktionen mellem indenfor og udenfor formår ikke at italesætte den dynamik og det potentiale der er tilstede i organisationen. Snarere skal en organisation forstås som et *blandet legeme*. Det vil sige at organisationen består af heterogene ingredienser som er tilsat på kryds og tværs.

Arbejde og eksistens er blevet en uskelnelighedszone. Arbejde er ikke længere en særegen modus, som var arbejde adskilt fra andre aktiviteter i vedkommendes liv. Derimod er arbejde blevet et eksistensforetagende i sig selv, en måde at leve på. Udover at beskrive en organisation som et blandet legeme bruger jeg også betegnelsen *åbent netværk*, idet der ikke er nogen privilegeret indgang til arbejdet, ikke en privilegeret produktionsform. Den enkelte medarbejder er spundet ind i et kommunikativt netværk der ikke er prædetermineret. Netværket forvandles ved at drive fremad, mens det udfolder sit immanente potentiale gennem sit møde med et Udenfor.

Udfordringen for NNE bliver derfor at tænke sig selv som et blandet legeme, et åbent netværk således at det ikke foregriber *hvordan* medarbejderne skal organisere deres arbejde. NNE kan udstikke nogle rammer der er baseret på *hvad* eller *hvilket* problem der skal løses, men *hvordan* dette problem reelt løses er ikke et ledelsesmæssigt anliggende. På den måde bliver ledelse et spørgsmål om at agere som budbringer og om at vedligeholde den organisatoriske rytme. *Rhytmos* betyder på græsk "bølgebevægelse". Det vigtige i denne sammenhæng er nu at ledelsen ikke kommer til at fokusere på den sidste del af dette ord alene, dvs. at ledelsen lægger vægt på bevægelsen, fremdriften eller flow'et, endskønt dette er vigtigt. Derimod skal ledelsen også have øje og øre for ordets første del, altså bølgen, momentet der gentages. Ledelsen skal vedkende sig at deres beslutninger har *konsekvenser* hvorfor deres kommunikation herom altid skal være *ærlig*. Kun gennem en ærlig kommunikation kan bølgens kraft forvandle det organisatoriske flow med en nødvendig konsekvens.

Det er her at HR kan hjælpe ledelsen og være med til at generere et organisatorisk mulighedsrum for handlen (space of opportunity). Dette sker gennem *strategisk HR*, hvorfor en virksomhed også må vælge om den vil have en HR afdeling eller en personaleafdeling. Kun førstnævnte er med til at sætte

de organisatoriske rammer. Det der binder HR's aktiviteter sammen med medarbejderens og ledelsens er *loyalitet*. Jeg hævder bl.a. at loyalitet er grundlæggende: Den viser sig både som en intens troskab eller gestus overfor det der er/ har været (i.e. bølgen) *og* som en skabelse (i.e. bevægelse). Altså, loyalitet *finder* sted herimellem som det endnu ikke virkeliggjorte, en vedvarende tilbliven. Derfor handler loyalitet om at være *så* tro mod det arbejderen, lederen og HR rammes af således at de kan benytte dets immanente kræfter til at skabe noget andet og måske bedre sammen. Sidstnævnte er netop det som medarbejderen gerne vil og ønsker, og som HR skal være behjælpelig med således at skabelse, kreativitet og innovation ikke hæmmes gennem en rigid og foregribende organisering.

Det *hvad* som ledelsen udstikker skaber et organisatorisk *mulighedsrum* hvori der handles, skabes og produceres. Denne handlen eller dette *hvordan* er den organisatoriske skabelse (i.e. bevægelse) som netop, i kraft at sin loyalitet overfor *hvad,* har muliggjort et nyt *hvad*. Et nyt mulighedsrum er blevet optegnet, hvilket betyder at organisationen bliver mere rummelig, den vil kunne tiltrække flere, bedre og mere forskellige kandidater. Dette betyder også at medarbejderen reelt er meget loyal overfor noget specifikt, noget hvori han kan *samvirke*. Endvidere er det vigtigt at vi her holder os for øje at en organisation stadigvæk og altid er et blandet legeme, for det betyder at den diversitet som tiltrækkes aldrig må reduceres til en homogenitet. Al for ofte accepteres kun forskelle (læs: etniciteter, køn, politisk observans) når disse alligevel tænker som virksomheden eller i hvert fald kan indordne sig. Kun hvis det virkelig er muligt at tænke anderledes, vil det organisatoriske mulighedsrum udvikles. HR kan fastholde ledelsen og medarbejderne på hvad der er sagt og derved bevidne hvorvidt en sådan organisatorisk ramme er til stede.

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En måde hvorpå HR kan blive organisationens *generator* kan bl.a. ske gennem hvad jeg kalder *affirmativ coaching,* en filosofisk praxis. Affirmativ coaching består af tre faser: *problematisering, æstetisk empati* og *metamorfose*. De tre faser relaterer sig ligeledes til forføreren, erobreren og opdageren, idet alle tre begreber er tilstede i henholdsvis problematiseringen, den æstetiske empati og metamorfose. På samme måde som Kjærstad lader tre forskellige kvinder biografere Jonas Wergeland, på samme måde skal én coach ikke lede efter et problem eller en persons centrum, men optegne et nyt og større mulighedsrum.

Problematisering handler om *hvem,* en konfrontation med et hvem der aldrig er en statisk entitet, men derimod et flux af konflikter, magtrelationer og udfordringer. Det handler om at udvide mulighedsfeltet eller om at skabe virkelighed. Her ser vi tydeligt parallellen til den fiktive verden. Den affirmative coach formår i kraft af problematiseringen at se forbindelser på tværs. Han formår at give en person eller et problem nyt indhold ved at udvide denne/dette. Den affirmative coach vil fx aldrig reducere ét liv til et arbejdsliv. Snarere vil han skulle åbne op for hvad et liv også er i stand til. Vi kan sige at ét livs fundament er en anderledes historie, noget endnu *uopdaget.*

Hvordan formår den affirmative coach at blive ét med den anden? Affirmativ coaching handler om en sensitiv åbenhed der gør at den anden person kan træde ind i coachen. HR praktikeren skal lade sig *mærke* af mødet med den anden og dennes potentialitet. En person rummer altid mere end hvad personen selv kan se eller er opmærksom på. Det den affirmative coach gør i kraft af den *æstetiske empati* er at han foretager nogle nedslag i den andens liv. Han foretager nogle henvisninger som både forfører, erobrer og genopdager den anden, som en anden. Livet gives en anden form ved at lade flere formationer gennemstrømme det. Det er vigtigt at understrege at en sådan praksis intet har med det hele menneske eller holisme at gøre. Alt er som bekendt aldrig lige godt eller virkningsfuldt. Snarere handler det om at vedkende at der er både forskelle og ligheder. Udfordringen for den affirmative coach er at lokalisere de forskellige ligheder og de ligedannede forskelle der er tilstede i et liv, et problem, en organisering. Det handler om hvordan forskelle kan berige og nuancere et liv, problem eller organisering baseret på hvad der fx er fælles for de forskellige elementer. På denne måde reduceres forskelle heller ikke til en holisme. Den affirmative coach affirmerer disse forskelle ved at tydeliggøre hvilke muligheder, tanker og følelse de kan gøre muligt. Det vil sige at det ikke drejer sig om at give entydige anvisninger eller om at reducere antallet af mulige valg. Derimod handler det om at værne om det mulige og præsentere den anden for alternativer, andre eksistens modi. Den affirmative coach gør den andens mulighedsfelt større ved at forføre den anden gennem dennes egne endnu uerobrede (gen)opdagelser.

Metamorfosen udspringer af at den anden har opdaget sig selv som en anden, som mange. Den affirmative coach formår gennem problematisering og æstetisk empati at optegne en ny mulig virkelighed. Dette er nødvendigt for at den anden kan transformeres, da kun han alene kan tage ansvaret for at virkeliggøre sit potentiale, at folde sin historie ud. Det vil sige at problemet eller udfordringen ikke har fundet sin løsning som var det et quizshow, men en ny horisont er blevet optegnet. Noget andet er blevet aktiveret, produceret, genereret. Kort sagt er nogle af de antagelser

og konventionelle forestillinger om hvad man *bør* gøre blevet forvandlet. Flere produktive facetter af et liv kommer fx i spil i arbejdet, idet den affirmative coach ikke reproducerer en specifik måde at arbejde på, men derimod inkluderer flere kvaliteter i den enkeltes mulighedsrum for handlen. Det er altid muligt at leve, tænke og føle på en anderledes måde, og da det netop er den enkeltes forskelle der gør at mulighedsrummet udvides, så betyder det også at organisationen lærer, at den udvides, at den bliver bedre. Så hvor jeg i starten sagde at arbejde i dag rummer potentialet til frigørelse, så kan HR nu være med til at virkeliggøre dette ved at tænke organisering anderledes og bedrive HR på en anderledes måde.

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Når NNE er forførende så erobrer de, når NNE erobrer er de altid i færd med at opdage. Det er i den opdagende passage at NNE erobrer kandidater, kunder, markedsandele for derigennem at skabe effektive affekter der forfører. Vi kunne sige det anderledes: forførelse er en effekt som skaber en affekt. Erobring er en utopi som komponerer et mulighedsrum. Opdagelse er virkeliggørelsen af dette mulighedsrums potentiale. Opdagelsen gør et andet mulighedsrum aktuelt, det ekspanderer. Dog er det erobringen der oversætter eller effektuerer mulighedsrummet til en handlende affekt, som vi nu ved kan have en forførende effekt. Organisationen bliver en påvirkningsmaskine. Opdageren er forførende i sin erobring. Anderledes kan det ikke være. Det hele sker samtidigt. Derfor kan vi sige at det heller ikke er NNE der er interessant, men hvad NNE *kan*. De er kun begyndt og bliver hele tiden bedre. De rummer et væld af muligheder og nu ved de at de altid er flere. NNE er mange.

Appendix: Brev fra Jonas Wergeland

Nedenstående er et brev oplæst ved Finn Jannings Phd forsvar den 22. december 2005. Brevet er et stykke fiktion faktion, idet det placerer sig i mellemzonen mellem fiktion og ikke-fiktion, da det er skrevet af Jonas Wergeland, som er hovedpersonen i Jan Kjærstads trilogi: Forføreren, Erobreren *og* Opdageren.

Kære Finn Janning,

Du har ret. Der er tale om en kærlighedshistorie. Det var kærlighed til livet, som hele tiden drev mig frem.

Siden vi talte sammen sidst, har jeg startet virksomheden "de blandede legemer", der arbejder i et fluktuerende og heterogent netværk af internationale kræfter. Fælles for alle i dette netværk er, at vi forsøger at reintegrere kunsten i livet. Det vil sige ét liv, der ikke er determineret eller på anden vis styret af rigide regler og normer, men snarere ét liv der løbende konstituerer eller skaber plads til forskellige former for liv. Det er ambitiøst, men nødvendigt!

I den forbindelse er jeg enig med dig, når du taler om ét liv som noget, der endnu ikke er virkeliggjort, men dog reelt. Hvilket ligeledes er en af grundene til, at du ikke fastholder distinktionen mellem fiktion og ikke-fiktion - selv mig har du fundet plads til! Dit ærinde er virkeligheden som sådan. Du vil have mere virkelighed. Dette sker ved at sprænge den traditionelle forståelse af arbejde indefra, idet arbejde ikke længere kan tænkes som en afsondret entitet. Dette betyder ikke at livet dermed er blevet et arbejde, men derimod at arbejde er blevet en naturlig del af livet. Altså noget der sagtens kan være en berigende facet af livet.

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Det, du åbner op for, er skabelsen af et organisatorisk mulighedsrum optegnet gennem frivillige handlinger. Handlinger som ligeledes udvider selv samme rum indefra. At der ikke er nogen

styrende regler eller viden udenfor, er ikke det samme som "anything goes", hvilket det jo heller aldrig gør. Visse møder forandrer intet. Men for at noget eventuelt kan opstå, kræves der som minimum en åbenhed eller en slags gæstfrihed overfor de forskellige og divergerende tegn, som forskellige begivenheder kaster af sig. En sådan åbenhed kan fører to frugtbare ting med sig: Enten i form af fabrikeringen af nye muligheder for liv, eller genopdagelsen af gamle livsformer.

Det var ligeledes med stor glæde, at jeg læste hvordan du formår at gøre fortiden eller det passerede nu tilstedeværende, i det passerende nu. En virkeliggørelse gennem gentagelsen af forskellens samvirkende kræfter. En fortløbende affirmation af det liv, som altid endnu ikke er afgjort. Apropos denne konstante tilstand af uafgjorthed som livet altid befinder sig i, så er det måske grunden til, at mange hader uafgjorte fodboldkampe. For hvem er så de bedste? I livet er det som bekendt anderledes. Der er ikke ét bedste liv, men altid et bedre, som altid er mange.

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Du arbejder videre med de tre begreber: Forføreren, erobreren og opdageren, som alle er blevet knyttet til mit navn. Og her viser du, at de tre begreber opererer i nærhedszoner, idet de enkelte begrebs komponenter også virker i de andre begreber. Fx når man forfører, så er man allerede i en tilstand af erobring, som igen indebærer, at man opdager eller genopdager noget eller nogen, som noget bestemt.

Når man forfører, så spørger man sig selv: Hvordan virker dette? Det, man måske genkender, bliver en gentagelsens og en forskellens tid, hvilket gør det til en forvandlende samtidighed. Måden, hvorpå man skærper sine sanser, og forsøger at besvare spørgsmålet: "Hvordan virker dette?", sker gennem en opmærksomhed så intens, at der er tale om en *æstetisk empati*, man sanser den anden, som en anden, idet man koncentrerer sig om, hvad der virker, hvad dette gør. Det vil sige, at når hvordan smedes sammen med hvad, som noget vi kunne kalde hvordans-hvadhed - altså hvordan dét som sker, sker som noget skeende – så kan vi tale om et hvem. Derved kan vi også tale om en problematisering. Sagt anderledes: Så udspringer forførelsen

faktisk gennem en problematisering, som separerer noget fra noget andet, fx som når tingen, fænomenet eller pigen genopdages som en singularitet. Intet andet end sig selv.

Det jeg har lært af disse tre begrebers intime relationer er, at jeg hverken rekrutterer eller fastholder mine medarbejder gennem strategisk omsorg, fordi dette ville reducere mig til en Don Juan og ikke en Jonas Wergeland. Don Juan siger det den anden gerne vil høre, hvorved han ofte fastholder den anden i et rigidt og hæmmende tankemønster. Modsat er det mit mål at gøre livet let og frigøre livet dér, hvor det holdes fanget for at aftegne nye flugtlinier, hvilket jeg åbenbart gør ved at følge strømmenes modulationer og kræfter. Denne frigørelse sker gennem en imødekommenhed overfor de kræfter, som støder sammen i mødet med den anden, kræfter der kan vise sig at forandre os.

Dit forslag med at gøre ansættelsessamtalen i NNE til en dans kunne være en måde, hvorpå at kriterierne for en mulig forandring er immanent i forhold til sig selv. En biologisk parringsdans mellem forskellige livsformer.

<center>* * *</center>

Noget af det, som jeg finder meget interessant, er det brud, du foretager med den klassiske forståelse af HRM, som jo er yderst nødvendig. Fordi den lægger op til et forførende spil med livet som indsats. Hverken leder eller medarbejder interesserer sig for hinanden, som en person som sådan, men ganske meget som henholdsvis leder og medarbejder. Dette betyder, at de begge siger dét, den anden gerne vil høre. Når man fx taler om performance, så tvinger virksomheden medarbejderen til kun at performe på én måde, den som allerede er defineret som værende den rigtige. Medarbejderen gøres til en masochist, der må underlægge sig nogle regler for at forblive i spillet, hvilket blot resulterer i, at medarbejderen bevæger sig fra et liv, sit eget; til et andet liv; virksomhedens. Han er blevet forført af transcendentale kategorier, hvilket Kierkegaard så smukt fortæller os, meget let kan ende i fortvivlelse og vemod for begge parter. Åh Cordelia! Der er hos Kierkegaards Johannes tale om en mangeltankegang, der hæmmer

hans livsudfoldelse, som om han hele tiden var i en tilstand af mangel, eller som Platon ville sige, et ødelagt kar som vandet konstant fosser ud af.

Dette er – som du også påpeger - ikke det samme som at sige, at virksomheden eller ledelsen er den store slemme ulv, fordi medarbejderne er ikke uden ansvar. Det er trods alt medarbejderen der er stolt og praler af sin egen stavnsbinding til virksomheden ved at fremhæve løn, titel eller magt, som om lønnen og magten er lig med frihed. Problemet hænger nok sammen med at mange har svært ved at frigøre sig for deres egen kærlighed til de selv samme ting, som dominerer dem; altså løn, titler og magt.

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Det, jeg har lært, og som du har lært af mig, er, at et menneskes eksistens er sammenfaldende med udfoldelsen af dets specielle evner. Det vil sige, at hver og én af mine 23 erobringer har lært mig noget, fordi relationer altid er ydre. Alle mine elskerinder har været "helligdage, enestående begivenheder," der gradvist manifesterer sig som betydende. På intet tidspunkt vil jeg kunne hævde, at ideen om forførelse kunne tage ansvar for, hvad vi gjorde i forførelsens navn. Snarere er ideerne formet gennem vores immanente tilbøjelighed til at virkeliggøre vores potentiale; ideerne formes på samme tid, som mødets divergerende bevægelser tager form, som hende den ene, der er alt. Jeg kan sagtens følge dig, når du i forbindelse med mødet, fx mødet mellem en medarbejder og en leder, understreger, at begge har behov for aktivt at bruge sine evner, sin kapacitet. At bevæge sig ind og ud af andre rum, de to imellem. Værdien af et arbejde bestemmes altid i relation til menneskets skabende udfoldelse, hvilket er det samme som, at vi ikke blot kan producere. Vi må også gøre det for at eksistere.

Den immanente forførelse som du skildrer, åbner op for en vedvarende skabelse af et mulighedsrum for handlen. Et rum hvori den anden kan handle og derved forvandle både sig selv og det organisatoriske rum. Et mulighedsrum for handlen er en ren virtualitet, det er jokeren, der som bekendt kan indtage alle værdier. Dette betyder også, at arbejdet i sig selv er værdiløst, men at det kan omsætte og omsættes til hvad som helst. Forføreren er den, som

formår at lade den anden forblive ubestemt, således at vedkommende kan indtage en hvilken som helst værdi. Forføreren er den, som giver plads til, at nogen kan blive noget.

Da jeg læste dette første gang tænkte jeg sikke dog! Specielt fordi at det der konstituerer mulighedsrummet, er en utopisk vision, som under ingen omstændigheder skal parres med en mission. Vision og mission er ellers sådan noget, som vi gamle drenge til alle tider har tænkt. Vi arbejder mod lyset i den anden ende af tunnellen. Det, du fortæller os, er ikke, at vi skal gå den anden vej, men at vi skal bryde ud af denne forestilling om ét veldefineret mål. Og det er jo sandt, for alle veje fører ikke til Rom. Men tænkes Rom som en transformerende utopi, så er Rom tilstede på alle veje. Vender vi tilbage til dine interrogative pronominer: Hvad, hvordan, hvem, så er det hvad, som tilsiger en hvordan, hvorved et hvem gradvist konstitueres gennem dennes handling. Der altså ikke tale om en guidede tour i påtagede indsigter i, hvordan man partout skal dit og dat. Der er ingen klam alfaderlig ånd, der løber ned ad ens nakke. Der er, i stedet for ét ja, tale om mange ja'er, altså mange måder hvorpå man kan bekræfte, det som giver glæde, det som giver mere liv. Netop her kan en anden praktisering af HR finde sin berettigelse som organiseringens generatorer.

Det er også den eneste måde, hvorpå man kan inkorporere usikkerheder og risici ved at fordoble disse og gøre dem til noget andet. Der har i det senere år været en tendens til at gøre enhver problematik til en udfordring. Faktisk er ordet problem selv blevet et problem. Også selvom et problem jo aldrig er formet som et Trivial Pursuit spørgsmål. Tværtimod. Filosofien, som du abonnerer på, handler jo om at forberede fremtidens tænkning; filosofien skal forsøge at kortlægge de forskellige strata og sedimenter, hvor forskellige elementer og kræfter fra nær og fjern samvirker eller sameksisterer med det formål at optegne den grund, fremtidens opdagelser kan bygge på. Det er At Tænke Stort; det er A DIFFERENT STORY.

Filosofien har som betingelse at opfinde betingelserne for opfindelse. Der er trods alt heller ikke noget sted, hvor du hævder at have ret, lige som du heller ikke interesserer dig for sandheder. Din rolle har mere været at holde et mulighedsfelt åbent, som jeg eller andre eventuelt kan finde sandheder i.

* * *

Når man taler om risikoledelse så baserer ledelsen ofte sit positive eller skeptiske syn på fremtiden, på en årsag-virkningsrelation. Skønt alt selvfølgelig kan vise sig at blive årsag til hvad som helst. På den måde adskiller risikoledelse sig ikke fra et godt gammeldags skøn, hvilket jo er ganske glimrende. Det skønner jeg i hvert fald! Men spørgsmålet er vel: Hvad er risikoen ved ikke at forholde sig til risikoledelse?

Det, der undrer mig, er det store behov for at reducere kompleksitet, når nu verden består af en masse forskellige aspekter og elementer? Jo mere komplekst vi kan tænke organiseringen, desto mere affirmativ vil udbyttet blive. Dette betyder: At jo færre aspekter man begrænser sig til, desto mindre forstår man. Tænk, at jeg på et tidspunkt blot tænkte på Margrete som min kone og ikke også som min frelser, min læge og elsker. Hvad slog hende ihjel? Hvad slår alt produktivt ihjel? Det gør den manglende opdagelse af de andres eksceptionelle kvaliteter, fordi man måske lader sig forledes af ydre og fastlåste kriterier, der hæmmer ens evne til at opfange alle de tegn, som hele tiden gives en. Film og litteratur kan tilsyneladende lære os om livet, idet hverken film eller litteratur skal forstås som kønne ornamenter, men som samvirkende kræfter. Og lad mig da bare fortsætte lidt endnu, nu vi taler om litteratur og film.

Når du referer til NNE, film eller Jan Kjærstads bøger, så er der tale om nedslag i det virtuelle, nogle kræfter som man vælger at forfølge. Livets labyrint adskiller sig jo markant fra dem i Anders And ved at have utallige ind- og udgange. Man kan blive ramt alle steder! Film og litteratur er vel ikke mere fiktive end NNE, for hvad adskiller rådgivning, unique know how og kommunikation fra Citizen Kane? Du har ret: Vi kan selvfølgelig ikke spørge om hvem eller hvad, som er mest virkeligt. Derimod er der tale om forskellige aspekter eller dimensioner eller kvaliteter ved verden, som kommer frem i forskellige former. Producerer ikke både NNE og Jan Kjærstad erkendelse? En anden erkendelse end erhvervsøkonomien eller juraens, jovist, men kun ved at bryde med den kunstige hierarkisering af virkeligheden, kan denne udvides og jeg blive levende!

NNE bygger fabrikker, et fysisk stof. NNE producerer viden og services. Her er der også tale om stof. Sjovt er det også, når en leder udtaler: Finn Janning er gjort af det rette stof! For henviser lederen derved til stof i form af tekstil, stof i form af de tematikker han rejser, stof i form af hans fysiske konditioner, stof i form hans sproglige substans? Vi kan let ende i diskrimination her!

Men lad mig vende tilbage til ledelse. Det, man kan sige om alt dette og meget andet når vi taler om ledelse, er: Hvis sandsynligheden er forudsætningen for kausalitet, så er sikkerheden – fx en ledelses gisninger mht. fremtidige konjunkturer, ligeledes affødt af denne kausalitet – dvs. begrænset. Selve årsagen er selv blot en afgren af sandsynligheden, hvilket betyder, at ledelsens beslutning forudsætter sig selv. Årsagen er kun sandsynlig, idet ledelsen fortolker visse virkninger som virkninger heraf. På den måde kan man sige, at ledelsen foretager en blødere version af, hvad David Hume kaldte en naturalistisk fejlslutning, idet ledelsen, ud fra beskrivelser af hvordan virksomheden *er,* konkluderer, at sådan *vil* fremtiden sandsynligvis blive. Men tænk bare på, at tre forskellige kvinder har forsøgt at beskrive mig i tre forskellige biografier. Og da jeg læste dette, tænkte jeg, hvem er dette mig, er det mig eller dig, dig som skriver om mig?

Antager man, at man fyldestgørende kan beskrive hvad, noget bliver til, hvilket ej heller ledere vel tror på jf. kontingens, kompleksitet og andre kaotiske ledelsesstile, så negligerer man også muligheden for, at virksomheden skulle lære undervejs i processen, og derved blive i stand til at gå fremtiden i møde mere kvalificeret. Sidstnævnte læreproces kaster os fluks tilbage i mulighedsrummet for handlen.

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Jeg tror, det er her, at filosofien adskiller sig fra videnskaben, "der søger at forsyne kaos med referencer, med den omkostning at måtte give afkald på uendelige bevægelser og hastigheder."[1]

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[1] G. Deleuze & F. Guattari (1994): *Hvad er filsofi?*, p. 65. Gyldendal.

Der er for mange lyssignaler i megen ledelsesteori, hvorfor dit fokus på selve organiseringen også forsøger at fremskrive en konsistens uden at operere med en endelig horisont, som klassisk visionstænkning gør. Det handler om at være loyal overfor det, der er, og indenfor denne ramme at afprøve, hvad der kan virkeliggøres, hvad der også er muligt, hvorved denne ramme udvides. Og et nyt fremtidigt rum for organisering skabes, måske. Tænker vi igen på de forskellige betydninger af stof, fx som noget fysisk og som en sproglig substans, så kan mange forskellige livsformer godt væves sammen til et kludetæppe. "Bloker ikke arbejdets morfologi" skriver du et sted. Bloker ikke muligheden for, at flere livsformer kan smelte sammen, at andre livsformer kan vise sig produktive.

En læreproces finder netop sted i og mellem hvad vi ved, og hvad vi ikke ved, fordi det er her i dette turbulente mellemværende, at vi forsøger at forbinde eller genforbinde. Man må prøve at favne det uvante, men desværre lader vi al for ofte hånt om livets uforudsete fornyelseskilder. "Det dyrebareste, vi har og er, er disse afvigelser, som sønderriver tilpasningsevnen og kaster den ud over den beståendes kant... for måske at gøre eksistensen rigere og vor erkendelse mere festlig."[2] Er angsten for det uvisse blevet livets vejleder?

Denne angst er måske en af grundene til, at nogle vil afkræve dig et metasprog, men grunden til at du ikke kan tilskrive dig selv et metasprog, skyldes jo, at tanken finder sted hvor som helst; den er en bevægelse mellem steder.

Hvilken status har din afhandling? Det morede mig, da du spurgte mig herom. Hvilken status? Hvis det en dag skulle lykkedes mig bestemme en sådan status, så må du endelig ikke spørge mig om statusen, der tilkommer det sprog, hvori jeg bestemmer denne status. Bag ethvert tegn venter blot et andet, eller som dine venner Deleuze og Serres påpeger: Intet er dybere end sminken. Men fordi intet er dybere end sminken, så behøver man ikke klatte med den og ligne en gammel luder. Og måske er det netop kriteriet for din afhandling: Læseren må undersøge måden, hvorpå den overhovedet siger noget. Dette kan på nogen virke lidt tyndt, men vel ikke mere tyndt end nogens forkærlighed for at citere den ene skole eller retning frem for den

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[2] M. Serres (1998): *Genese,* p. 191. Gyldendal.

anden. Sparker de røv, eller gør de ikke? Der er forskellige måder og former at tænke på. Ikke sandt? Det er vel også en af grundene til, at du refererer til romaner, fordi romankunstneren hele tiden tilføjer nye varieteter til verden. Der er tale om en komposition, hvorved noget skrives frem, som før var gemt eller ukendt. En virkeliggørelse af det virtuelle. På den måde er forfatteren en seer, som kan lære os andre at se endnu mere.

Her vil gerne citere to af dine egne citeringer, nemlig Michel Serres som udtaler om forfatteren. "Et ord om ordet *forfatter*, der kommer til os fra romersk ret og betyder 'den der garanterer autencitet, loyalitet, affirmation, et vidnesbyrd eller en ed', men mere simpelt betyder det 'ham der forøger' – ikke ham som låner, resumerer eller kondenserer, men kun ham der lader gro. *Forfatter, forøger...* alt andet er snyd. Et værk udfoldes ved at vokse, som et træ eller et dyr."[3]

Og Gilles Deleuze som skriver: "At affirmere er ikke at tage ansvar for, at påtage sig byrden for hvad der er, men at frigive, at frigøre hvad der lever. At affirmere er at aflaste: ikke at bebyrde livet med vægten af højere værdier, men at skabe nye værdier der er dem af liv, dem der gør livet let og aktivt."[4]

At fastholde medarbejdere handler i høj grad om loyalitet, og ifølge førnævnte, så findes loyalitet kun der, hvor man lader den anden gro, som igen sker ved at være åben overfor nye erkendelser. En måde hvorpå den anden gror, sker ved at affirmere det, som virker indefra. At affirmere *det* i livet, det i arbejdet som rør én, som interesserer én, og som man ikke kan lade være med at engagere sig i, hvorved vi igen er tilbage til tankerne omkring mødets tilstande af sammenstød, der ikke kan kontrolleres af noget eksternt.

* * *

Men lad mig vende tilbage til arbejdet, inden jeg lægger det brev fra mig. Når nu arbejde fylder mere og mere i vores bevidsthed og i medierne, så er årsagen ikke nødvendigvis, at arbejdet er blevet vigtigere for at leve et godt liv. Snarere at vi ikke længere kan håndtere ikke-arbejde. På

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[3] M. Serres & B. Latour (1999): *Conversation on Science, Culture, and Time*, p. 81. (FJ – oversættelse).
[4] G. Deleuze (2002): *Nietzsche and Philosophy*, p. 185. Continuum, (FJ – oversættelse).

den måde har arbejdet udviklet sig til en mellemting mellem en komfortabel rasteplads på den livsrejse, der kan indeholde så meget andet og mere. Termen rasteplads skal her forstås, som et sted, hvor man kan hvile ud uden at blive konfronteret med sit eget liv – lidt a la det fængsel jeg frivilligt satte mig selv i pga. Margretes tragiske død. Eller også har arbejdet udviklet sig til en Platonisk idealverden, vi alle burde stræbe efter. Mottoet lyder: Arbejde er blevet lig med livet og livet et arbejde. Det betyder, at et liv uden arbejde ikke er et værdigt eller et ordentligt liv. Dette er jo en håbløs fejl. Har jeg nogen siden arbejdet, spørger jeg ofte mig selv? For selvfølgelig er livet mere og andet end arbejde. Arbejde er en del af livet, men dette betyder ikke, at livet er arbejde. Hvis vi skal tænke arbejde som en del af livet, så er to ting vigtige: For det første at arbejde som sådan er værdiløst, idet det kan tillægges alle mulige værdier. For det andet at alt potentielt kan vise sig at blive et frugtbart eller produktivt emne for arbejde. Dette betyder, at vi kan gøre lige så værdifulde opdagelser til en julefrokost eller i biografen, som ved et tredages ledelsesseminar.

Det vil ofte være forventeligt at opdage værdifulde ting til et ledelsesseminar: Hvorfor ellers holde det? Men at nogen skulle finde det usandsynligt, at vi kunne få lærerige indsigter til en julefrokost eller i biografen, skyldes måske, at vi har reduceret vores egne muligheder for indsigt ved at overholde nogle konventionelle forestillinger om, hvor man bør få sin inspiration fra, samt hvad der reelt kan kvalificeres som indsigt.

Jeg føler mig overbevist, når du siger, at arbejdet har mistet sin evne til at definere sig selv, som arbejde. Fordi arbejde er liv, men livet er ikke kun arbejde. Hvis dette er rigtigt, så er et mulighedsrum for handlen, det eksperimentarium hvor livets former ikke hæmmes, men udfoldes. Det er der "de blandede legemer" eller medarbejderne er uløseligt forbundet, og derved kan knytte an og skabe relationer.

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Og som sagt, jeg var i særdeleshed glad for, at du bemærkede at mit liv er en kærlighedshistorie. Det har hele tiden og altid drejet sig om at konstituere et mulighedsrum for handlen for de

andre. Dette betyder, at erkendelsen er en gestus – noget jeg selv lærte al for sent. Ak min kære Margrete!

Det, det handler om, minder mig om manden i Jonathan Safran Foers roman *Ekstremt højt & utroligt tæt på*, der har købt en T-shirt, et halstørklæde, et viskestykke og en plakat med skriften "I ♥ NY", og troede, at NY refererede til det kinesiske ord "ny", som betyder JER. Jeg elsker jer, hvilket jo igen er det samme, som jeg elsker New York, eftersom NY ikke er én, men mange. Og hvorfor nu New York? Fordi New York er en uren by, der består af en masse forskellige mennesker, religioner, etniciteter, uden nogen af disse negeres. Og er enhver organisation ikke også altid mange, der bliver flere?

Jeg tror, at kærligheden minder meget om litteraturen, idet det er en følende fiktion, men også en fiktiv følelse. Den mærkes. Alt er tilladt, når der gives plads til at bryde med regler og konventioner. Men kærligheden neutraliserer ikke sig selv, fordi det, der binder nogen sammen altid er noget ydre, hvorved begge udvikler sig sammen, og løbende bliver sig selv gennem alverdens indvirkninger, der påvirker.

Tænker vi dette til ende, så er at erkende det samme som, at antage en form, der er analog med den eller det, vi erkender. Der er tale om tilblivelse. Det er jo også anledningen til, at jeg har kaldt min virksomhed "de blandede legemer", et begreb jeg kan forstå du har stjålet fra Michel Serres. Men det handler om, at sjæl/legeme, indenfor/udenfor, system/omverden, subjekt/objekt ikke kan tænkes som to diskrete og veldefinerede størrelser. De glider hele tiden sammen og folder sig i og om hinanden. Ligesom Margrete og jeg. Det betyder, at iagttageren eller observatøren ikke er adskilt fra det, han observerer, idet han er struktureret som det, han observerer. Der var altså tale om en inkluderende ekspansion, da jeg inkluderede nogle af mine elskerindes kvaliteter, en kvindeblivelse. Der vil ligeledes blive tale om en inkluderende ekspansion, når NNE kan ansætte medarbejdere uden at reducere deres forskellige kvaliteter, en menneskeblivelse.

Som jeg har forstået din afhandling, så er dét at erkende at give videre. En gestus, der rækker eller giver kærligheden videre.

Mon ikke alt dette skyldes, at verden indeholder sin egen epistemologi, idet erkendelsen fungerer ligesom verden? Erkendelsen er trods alt en integreret del af verden.

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Forstår du nu, Finn, at du må tage det hele med? Ikke som en slags eklektisk gryderet, men som en rapsodi, noget der er sammensat af en masse forskellige komponenter, som netop gør det muligt at bevare et snævert fokus ved at inddrage alt, idet "alt er overalt som her, i alle henseender identisk med det man almindeligvis kan se på jordkloden. Bortset fra at størrelsen og graden af fuldkommenhed ændrer sig."[5]

Måske er mit råd til dig, at du gør bedst i at begynde forfra, fordi du endnu intet har lært? Fordi du har skrevet din afhandling på havoverfladen med dine bløde hænder?

Eller måske er det netop dette mellemliggende spektrum, som arbejdet bevæger sig imellem: Gentagelsens forskelsskabende kraft eller gentagelsens ulidelig kedsomhed.

Derfor.

I ærbødighed

Din Jonas H. Wergeland

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[5] M. Serres (1997): *The Troubadour of Knowledge,* p. xiii. The University of Michigan Press. (FJ – oversættelse).

Notes

[1] G. Deleuze (1986): *Cinema 1: The Movement-image,* p. 12.

[2] G. Deleuze (1986): *Cinema 1: The Movement-image,* p. 16.

[3] G. Deleuze (1986): *Cinema 1: The Movement-image,* p. 18.

[4] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 374. Deleuze and Guattari describe the difference between what they call "royal science" (reproduction) and "nomad science" (following). "Reproducing implies the permanence of a fixed point of *view* that is external to what is reproduced: watching the flow from the bank. But following is something different from the ideal of reproduction. Not better, just different. One is obliged to follow when one is in search of the 'singularities' of a matter, or rather of a material, and not out to discover a form,…, to be carried away by a vertical flow."

[5] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 30 & 31.

[6] The three elements in *The Novo Nordisk Way of Management* are described as follows: "*Our Vision* paints a picture of what Novo Nordisk wants to achieve as a company - our place in the market and our overall goals in relation to patients, society and employees. How we act is described in the *Charter*. The Charter describes our *Values, Commitments* and *Fundamentals* - our basic management principles. Novo Nordisk has adopted the Charter for companies in the Novo Group - we commit ourselves to act inside this framework. Further guidance on specific operational issues is given in our *Policies*. We have chosen fifteen areas where mutual understanding will help us operate: communication, engineering, environment, finance, health and safety, information technology, legal, patent, people, purchasing, quality, regulatory, risk management, global health and bioethics. The policies give operational guidelines within these areas" (Taken from the intraweb of Novo A/S). The Novo Nordisk Way of Management is what many refer to as the culture or identity of Novo A/S.

[7] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 39. The distinction between *partials* and *partielles* can be seen as an anticipation of Deleuze's later work in collaboration with Félix Guattari, especially *Anti-Oedipus*. In *Anti-Oedipus* is *partials* understood as a part of, or rather as something incomplete (i.e. of a totality, or family), which leads to lack, whereas the *partielles* merely should be seen as an including assemblage. In brief, partials relate to what Deleuze and Guattari calls molar and partielles to what they call molecular.

[8] NNE book (2001), made for the 10th year's anniversary of NNE. In this work I don't comment on what the employees and leaders say; rather I focus on what systemized or constituted those thoughts. My analyses about how NNE organizes, leads, recruits and thinks about itself is based on open interviews, participation in meetings and seminars and from the internal news channels such as the intraweb.

[9] Interview with the President and the 4 Vice Presidents of NNE (conducted 02.02.01).

[10] One could argue that - despite the obvious fact that Novo Nordisk does not want NNE to facilitate their competitors - NNE in order to become the world leading consulting engineering company would need *the space* to act freely, which is the exact paradox at the present time. NNE cannot act without Novo Nordisk and thereby it cannot *create a space*. What is at stake within the Novo Group is the question of loyalty; either as bondage (as it is now), or as anonymity (which probably will emerges in the future). Loyalty based on anonymity, is where the company is obliged to the enthusiasm, and the will to do something without the expectations of receiving something within the same measure, see O.F. Kirkeby (2001): *Organisationsfilosofi – en studie i liminalitet,* p. 194; and my own (2003) *En mindre kartografi over HRM planet,* where I introduce the idea of *something for something else* (hetero) to describe the more fruitful and productive relations between the workforce and the company. At the same time this notion avoids the classical understanding of identity as equilibrium. Rather, we must understand identity as a dynamic passage towards something else.

[11] NNE - Annual Review 2001 called *NNE has extensive know-how for sale*.

[12] M. Serres (1997): *The Troubadour of Knowledge,* p. xiii.

[13] M. Serres (1997): *The Troubadour of Knowledge,* p. xv-xvi.

[14] U. Eco (2005): *On Literature,* p. 90.

[15] Here I am inspired by chapter 4 of Deleuze and Guattari's *A Thousand Plateaus* where they describe "free indirect discourse" as an assemblage with no distinctive contours of representation. Instead assemblages are in a constant variation or transformation. By this we might see Joyce's description of Dublin as a way to establish a temporary relation between the language he uses and the flowing outside; however, this is only done because the outside already is immanent to language. He actualizes more of the languages potential, its virtuality, which - for a while - makes it seem chaotic and unreadable because of its obvious lack of representation.

[16] Interview with employee January 2003.

[17] G. Deleuze (1998a): *Foucault,* p. 116-117.

[18] A. Badiou (1991): *Manifest for filosofien,* p. 21.

[19] G. Deleuze (1998a): *Foucault,* p. 87.

[20] M. Serres (1995): *Conservations on Science, Culture, and Time,* p. 86.

[21] The challenge of this study is to conceptualize some of the forces within NNE and thereby actualize the potential of NNE. We can describe this form of doing philosophy as a shift from traditional concepts such as being, rationality and truth towards concepts such as event, movement and intensity. Deleuze and Guattari write in *What Is Philosophy?*: "… it is the event that is a meanwhile [*un entre-temps*]: the meanwhile is not part of the eternal, but neither is it a part of time – it belongs to becoming… Each component of the event is *articulated or effectuated* in an instant, and the event in the time that passes between these instants; but nothing happens within *the virtuality* that has only meanwhiles as components and an event as composite becoming. Nothing happens there, but everything becomes, so that the event has the privilege of beginning again when time is past. Nothing happens, and yet everything changes, because becoming continues to pass through its components again to restore the event that is actualized elsewhere, at a different moment. When time passes and takes the instant away, there is always a meanwhile to restore the event. It is a *concept* that apprehends the event, its becoming, its inseparable variations; whereas a function grasp a state of affairs, a time and variables, with their relations depending on time" (1998: 158). The event is unsettled, undecided (it is becoming, not being); we cannot think the event because it is in us and around us (therefore it cannot be represented by rationality) and in the event nothing happens, but everything changes (it is a matter of intensity). For instance, labor in NNE appears as a multiplicity, it produces meaning through various immaterial forms, various becomings. In this sense transformation does not have anything to do with a physical change, but can be seen as a practice that might produce enjoyment and curiosity. Such transforming intensity might happen when HR coach the leaders differently, when the mode of organizing opens up for new ideas, etc. When I observe HR in NNE, then I don't asked what it means that HR recruit candidates the way they do; instead I ask how does HR work when they recruit candidates. By asking such a question it is possible to notice what occurs or becomes when HR confronts the candidates, the leaders, what new connections are made or outlined, what new values are produced, and with what kind of intensity does these encounters take form. Each encounter between employee and employee, leader and employee is unsettled and contingent. The intensity can be described as that quality through which the virtual (the potential of NNE) is actualized in a new event.

[22] G. Deleuze (2003a): *The Logic of Sense,* p. 260.

[23] D. Ulrich (1997): *Human Resource Champions*, p. 248.

[24] Interview with the President and the 4 Vice Presidents of NNE (conducted 02.02.01).

[25] D. Ulrich (1997): *Human Resource Champions*, p. 228-29.

[26] Value is often used to *value* an interest regarding how much or how little something is wanted. If we focus on the economical value, then Ulrich claims that HR creates value in three aspects: *shareholder value, customer value* and *personal/ organizational value* – the latter is what many think of as HR services alone; although there is reciprocity between *shareholder, customer* and *organizational value*, it is vital that HR creates value for all three. In other words we cannot separate the *shareholder, customer* and *personal/ organizational value.* What constitutes value for all parts is labor. HR must bring the various interests together: the more connections, the more singular points connected, the greater the potential of the temporary arrangement will be. The market might be understood as an *assemblage* with heterogenic actors, where concepts like trust and loyalty become essential for making positive relations and alliances in what we call a *heterogenic cohabitation.* See Ulrich (1997) note 1 p. 255 for some of the elements in this note.

[27] Interview with the HR Manager 10/12/03.

[28] P. Kotler (1997): *Marketing Management,* p. xxxi.

[29] Sisson, K. & Storey, J. (2000): *The Realities of Human Resource Management,* p. 22.

[30] Vice President of NNE interviewed 10/09/04.

[31] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 66.

[32] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 127 & 113.

[33] G. Deleuze (2003a): *The Logic of Sense,* p. 72.

[34] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 25.

[35] Sisson, K. & Storey, J (2000): *The Realities of Human Resource Management*, p 25.

[36] See H.H. Larsen: (2001): *Noget for noget;* and P. Gundelach: (2002): *Danskernes værdier 1981-1999* – of course, none of the two anthologies are strictly reactive in their expression, but they both have severe difficulties to step forward because they do not address questions such as: how do we encourage and acknowledge that even non-labor can be productive, how do we open up for different modes of labor without being moralists?

[37] H. Arendt (1959): *The Human Condition,* p. 40.

[38] D. Torrington (1998): *Crisis and opportunities in HRM,* p. 36.

[39] I. Calvino (1998): *De usynlige byer,* p. 15.

[40] E. Gummesson (2000): *Qualitative Methods in Management Research,* p. xi.

[41] Ray, C.A. *Corporate Culture: The Last Frontier of Control?* For a competent tour in the landscape in and around the Hawthorne experiment and *human relation,* see S. Scheuer (2000) *Motivation – aktørmotiver i arbejdslivet.* In this work the relationship and the heritage between the *human relation* and HRM are outlined, e.g. p. 41; *"Human relation is always fashionable: Often in new disguise like Personnel Management or techniques of Human Resource Management…"*

[42] S. Kierkegaard (1998): *Begrebet Angest,* p. 19.

[43] Bergson quoted in G. Deleuze (2002a): *Bergsonism,* p. 15-15.

[44] M. Foucault (1991): *Nietzsche, Genealogy, History,* p. 78. In *The Foucault Reader.*

[45] M. Foucault (1991): *Nietzsche, Genealogy, History,* p. 81.

[46] M. Hardt & A. Negri (2000): *Empire,* p. 118. Also see M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 21.

[47] G. Deleuze (2002b): *Nietzsche and Philosophy,* p. 185. Deleuze's own italic.

[48] Z. Bauman (2000): *Liquid Modernity,* p. 148- 49. In another work Bauman (*Modernity and the Holocaust,* 1999a) describes the terrifying face of an *ethics of obedience* illustrated in Holocaust. He also emphasizes that one's responsibility should be unconditional. Bauman refers to Lévinas when he claims that one becomes responsible when constituting himself as a subject. My thesis is that labor constitutes itself in *various* collective forms which exist as open networks. Bauman accents one form of life/labor as being idealistic; whereas I acknowledge that different forms of life are put to work as the source of innovation. The intellectual worker has I many ways become an entrepreneur who inserts himself in various networks. If we return to Bauman, he says that the distinction between ethics and rationality has resulted in a lack of responsibility for the product produced. Today the production-consumption relationship is closely tied together, i.e., the intellectual productivity abandons the division between manual and intellectual labor and hereby emphasizes that creativity is a social process. An unconditional responsibility is only possible and advisable if it is possible to say "yes" and put one's own values to work. Everything that does not function should be denied.

[49] V. Lunde (1998): *Hva er kjernekompetanse?,* p. 109-111.

[50] R. Sennett (1998): *The Corrosion of Character,* p. 148

[51] M. Hardt & Negri, A. (1994): *Labor of Dionysis,* p. 287.

[52] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 101.

[53] E. Gummesson (2000): *Qualitative Methods in Management Research,* p. 159.

[54] G. Agamben (1998): *Homo Sacer. Sovereign Power and Bare Life,* p. 4.

[55] G. Agamben (1998): *Homo Sacer. Sovereign Power and Bare Life,* p. 7.

[56] G. Agamben (2000): *Means without end. Notes on Politics,* p. 4, where *form-of-life* is defined as a life "- human life – in which the single ways, acts, and processes of living are never simple facts but always and above all possibilities of life".

[57] NNE gives its customers an option regarding which form of life they wish to live. In this respect I do not see NNE as a political actor because one can always choose not to use their products. NNE can and must take responsibility for the potential of life that its products open up for but never for the forms of life that the customers choose to live. This is a polemic claim, especially seen in the light that we during the last few years have witnessed many companies being prosecuted for producing contagious products like cigarettes and fast-food. These prosecutions can only be justified if the companies have been lying about the addictiveness of their products, but never because they produce products which some people choose to use. Unfortunately, there is a tendency that we (i.e. the individual more than the organizations) are stocked in a blame-others mode by being afraid of taking responsibility for our own actions.

[58] Marx in *Deutsche Ideologie,* here quoted from H. Arendt (1959), p. 327.

[59] M. Hardt & A. Negri (2001): *Empire,* p. 32.

[60] Speech held for the new trainee's, 1. September 2004.

[61] M. Blanchot (1997): *Awaiting Oblivion,* p. 72-73.

[62] F. Jameson (1991): *Postmodernism, or, the Cultural Logic of Late Capitalism,* p. 9 & 48.

[63] G. Deleuze (1998a): *Foucault,* p. 87.

[64] M. Hardt & A. Negri (2004): *Multitude,* p. 13.

[65] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 105.

[66] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 105.

[67] S. Kierkegaard (1996a): *Frygt og bæven* [Fear and Trembling]*,* p. 43.

[68] Network-brunches with groups of 4 trainees' pr session held September 2004. The network-brunches were held with a collegian from the HR department in NNE. After the sessions we could agree upon that the trainees were very

ambitious, however, they appeared to be almost equally divided between entrepreneurs seeking temporary and interesting projects to participate in and selfish candidates who thought themselves as indispensable.

[69] Based on figures from Danmarks Statistik [Danish Statistics].

[70] Speech held for the new trainee's, 1. September 2004.

[71] Virginia Woolf (1925): *Modern Fiction,* p. 186.

[72] M. Lazzarato (1996): *Immaterial Labor,* 134. L. Bailyn (1993): *Breaking the Mold.* This work describes how the borders between labor, organizations and families are becoming more blurred, for this reason Ulrich (1997) speaks about career as mosaic and Edgar H. Schein (1997) speaks about "boderless career".

[73] M. Armstrong (2003): *A Handbook of Human Resource Management Practice*, p. 216.

[74] M. Lazzarato (1996): *Immaterial Labor,* 144.

[75] Statements taking from interviews conducted 03.04.04.

[76] M. Lazzarato (1996): *Immaterial Labor,* p. 144-45.

[77] M. Serres (1997): *The Troubadour of Knowledge,* p. 90

[78] M. Serres (2000): *The Birth of Physics,* p. 16.

[79] A. Warhol (1975): *The Philosophy of Andy Warhol,* p. 178.

[80] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 22.

[81] J. Kjærstad (2002): *Forføreren;* (2001a): *Erobreren;* (2001b): *Opdageren.*

[82] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 69. In Kjærstad's first work *The Edge* [Rand] (2000) we follow a person who only kills extraordinary persons. Afterwards, the thought of that extraordinary person can live inside of him. He becomes the person he kills, so why kill an ordinary person?

[83] G. Deleuze & F. Guattari (2000b): *Kafka. Towards a Minor Literature,* p. 13.

[84] J. Kjærstad (1999): *Mennesket felt,* p. 17.

[85] G. Deleuze (1994a): *Difference and Repetition,* p. 55.

[86] I have used this dictionary for information about the Bildungsroman.

[87] G. Deleuze (1994a): *Difference and Repetition,* p. 56.

[88] M. Foucault (1990): *The History of Sexuality,* p. 93.

[89] M. Blanchot (1993): *The Infinite Conservation,* p. 390. Kjærstad emphasizes with his concept: *unclean literature* that literature widens our peripeteia when it incorporates minorities and alternatives. It is a literature that generates something else, something not yet actualized and something new or it resurrects old thoughts as in Kjærstad's trilogy about Jonas Wergeland.

[90] D. Deleuze & F. Guattari (1994): *What Is Philosophy?,* p. 73.

[91] D. Deleuze & F. Guattari (1994): *What Is Philosophy?,* p 59-60.

[92] D. Deleuze & F. Guattari (1994): *What Is Philosophy?,* p 76-77.

[93] B. Massumi (2002): *Parables for the Virtual,* p. 15.

[94] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 35. Hume's radical criticism of causality has been considered as one of the origins of modern philosophy. The causality principle that everything must have a cause and that the cause must be less perfect than its most perfect effect, does fit very well with the modern idea of evolution. In evolutionary theory, an ape apparently is the cause for the appearance of a higher being called man, or at least man likes to think that way - without asking our cause, who might think that the human being is a step in the wrong direction.

[95] J. Kjærstad (1999): *Menneskets felt,* p. 51-52 & 91 tries to outline a poetic for literature where he emphasizes the ontological element caused by the affinity between story telling and identity: *"The writing gave you a new picture of the world, which was not characterized by definitions, but openings...You tell, ergo you are."* He continues in another essay: *"Man is a story; in this their identities consist."*

[96] G. Genosko: *The Life and Work of Félix Guattari: From Transversality to Ecosophy,* p. 151; IN F. Guattari (2000): *The Three Ecologies.*

[97] B. Massumi (1992): *A user's guide to Capitalism and Schizophrenia,* p. 16.

[98] F. Guattari (1995): *Chaosmosis,* p. 61.

[99] G. Deleuze & F. Guattari (2000a), *Anti-Oedipus,* p. 43.

[100] G. Deleuze (2001): *Immanence: A Life,* p. 31.

[101] G. Deleuze (1998a): *Foucault,* p. 98. What I call "a different story" moves in the direction of a neutral terrain, the impersonal, a singularity which is quite the opposite of what is meant with the term "storytelling."

[102] A. Camus (1960): *Sisyfos-Myten,* p. 87.

[103] Tocqueville, *Democracy in America,* quoted from W.E. Connolly (1996), *The Ethos of Pluralization,* p. 168.

[104] O.F. Kirkeby (2004): *Det nye lederskab,* p. 161.

[105] Nietzsche quoted from Camus (1960), p. 102; see also p. 76 & 79-80 for Camus' urge for revolt, to pursue freedom to follow and actualize ones passions.

[106] P. Sloterdijk (2002): *Masse og foragt* , p. 72.

[107] M. Hardt (1991): *Translator's foreword: The anatomy of power,* p. xiii in A. Negri, *The savage Anomaly.*

[108] P. Sloterdijk (2002): ibid, p. 23-28.

[109] M. Hardt & A. Negri (2001): *Empire,* p. 23-24.

[110] Baudrillard (1997): *Forførelse,* p. 31.

[111] M. Foucault (1970): *Diskurs og diskontinuitet,* p. 161.

[112] M. Foucault (1991): *Nietzsche, Genealogy, History,* p. 85-86; IN: *The Foucault Reader,* ed. by Paul Rabinow. Italics added.

[113] R.B. Mykleburst (2000): *Krystallet og tiden,* p. 255.

[114] M. Foucault (1986): *The Archaeology of Knowledge,* p. 7.

[115] M. Foucault (1970): *Diskurs og diskontinuitet,* p. 149.

[116] Bergson quoted from R.B. Myklebust (2000): *Krystallet og tiden,* p. 373; IN: Agora.

[117] M. Foucault (1970): *Diskurs og diskontinuitet,* p. 149.

[118] M. Blanchot (1999): *Awaiting oblivion,* p. 77.

[119] G. Deleuze & F. Guattari (2000a): *Anti-Oedipus,* p. 4-5.

[120] Peirce on Signs here quoted after Rodowick (1997): *Gilles Deleuze's Time Machine,* p. 39.

[121] M. Heidegger (1993): *Sein und Zeit,* p. 38.

[122] M. Heidegger (1993): *Sein und Zeit,* p. 9.

[123] J. Baudrillard (1988): *Selected Writings,* p. 137.

[124] G. Deleuze (2002a): *Bergsonism,* p. 55.

[125] G. Deleuze (2002a): p. 55 & 63.

[126] O.F. Kirkeby (2003): *Thoughts on the Opposite of the Event,* p. 56.

[127] C. de Laclos (1990): *Farlige forbindelser* [Les Liaisons dangereuses] p. 220

[128] L. Wittgenstein (1994): *Filosofiske Undersøgelser,* p. 67 or § 67.

[129] G. Deleuze (1995): *Negotiations,* p. 87.

[130] O.F. Kirkeby (1996): *Selvnødighedens filosofi,* p. 96.

[131] G. Deleuze (2001): *Pure Immanence,* p. 28.

[132] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 20-21.

[133] N. A. Åkerstøm & A. Born (2001): *Kærlighed og omstilling,* p. 171. Also N.A. Åkerstrøm (2004): *Borgerens kontraktliggørelse.*

[134] Interview conducted (04.02.03). "XX" refers to the name of a consultancy bureau.

[135] N. A. Åkerstrøm (2004): *Borgerens Kontraktliggørelse.* This is also supported by studies such as: H.H. Larsen (ed.) (2001): *Noget for noget?;* and K. Illeris, N. Katznelson, B. Simonsen & L. Ulriksen (2002): *Ungdom, identitet og uddannelse.*

[136] Interview conducted (04.02.03).

[137] F. Tönnies (1996): *Community and Society*, p. 237-42.

[138] Some might recall Bentham's and later Foucault's descriptions of a Panopticon as an architectural ordering principle which also have social effects. The concept of order is funded within architecture and is later used within social science. Z. Bauman describes how a Panopticon has changed to a Synopticon, now it is the many who watches the few. See Bauman (2000): *Liquid Modernity,* p. 85-86.

[139] J.P. Sartre (1984): *Being and Nothingness,* p. 340 ff.

[140] M. Foucault (1991): *What Is an Author?,* p. 120; IN: *The Foucault Reader,* ed. by Paul Rabinow

[141] Aristotle (1996): *Retorik,* p. 33.

[142] Aristotle (1996): *Retorik,* p. 200.

[143] Rhetoric is ugly and bad as Socrates puts it (*Gorgias*: 463, d). *Rhetoric is only flatter,* an utterance that has caused rhetoric a bad reputation ever since the Ancient Greek, yet a reputation which, amazingly by today's use of rhetoric in marketing, politics, and management, seems to regain strength and become rather respected. Apparently it is possible to wrap shit in glamorous words and sell it like chocolate cake… If one would like to learn about strategic communication, then one should read Plato's *Phaedrus,* he writes: "it isn't essential for a would-be orator to learn what is *really* right, but only what the masses who are going to assess what he says might *take* to be right. Likewise, he doesn't need to learn what is really good or fine, but only what they think is good or fine, because that, not the truth, is the basis for persuasion" (260a).

[144] Said by the communication consultant of NNE after a seminar where the results from a survey were presented.

[145] Three different quotes from three different people in NNE states: "*I cannot understand why the rush to perform something new all the time*", "*Sometimes it seems that what we are already doing, not is good enough, even though I am pleased*", "*It is stressful talking about development all the time.*" Interviews conducted 22.10.02, 27.01.03, and 05.03.03.

[146] M. Serres (2000): *The Birth of Physics,* p. 107.

[147] Interview with HR consultant 02.11.04

[148] NNE employee interview conducted 15.12.03.

[149] M. Serres (1997): *The Troubadour of Knowledge,* p. 27.

[150] What's the best thing about working in NNE? "Working in teams with other people and succeed together," "The ping-pong effect of working together," "that is to work transversely." Comments taken from interviews conducted 13.04.04.

[151] M. Serres (1997): *The Troubadour of Knowledge,* p. 27.

[152] G. Deleuze (2002a): *Bergsonism,* p. 20.

[153] G. Deleuze (2002a): *Bergsonism,* p. 21.

[154] G. Deleuze & F. Guattari (2000a): *Anti-Oedipus,* p. 4-6.

[155] B. Spinoza (1996): *Etik,* p. 86.

[156] G. Deleuze (1988): *Spinoza: Practical Philosophy,* p. 23.

[157] G. Deleuze & F. Guattari (2000a): *Anti-Oedipus,* p. 26. Note: Plato plays on several etymologies when he defines desire, for instance, *himeros* (desire) which is derived from the *i* in the Greek word for "approach", *mere* (particles), and *rhein* (flow). Plato emphasizes the first word based on the idea that the soul is immortal because it is ever-moving, whereas anything which causes motion elsewhere and is moved from elsewhere stops living when it stops moving. The particle or the soul is only something which moves itself and never stops moving (it falls, it deviates…). So for Plato it is a self-mover that is the source of motion, this self-mover is the essence of the soul. Furthermore, Plato seeks an origin based on the idea that "nothing is born of nothing," Michel Serres would add, "but everything can be born from deviation." Serres writes: "Nature has no beginning, it is always in the process of being born… There is no time zero, no origin" For Plato philosophy begins and ends with self-investigation (i.e. knowing myself); whereas for Serres, Deleuze and Guattari philosophy begins everywhere, elsewhere. It is in this respect that, I believe, Deleuze and Guattari emphasize the latter, i.e. a flow as being the continuously birth of formation. See Plato (2002): *Phaedrus,* p. 245 c-d, and notes p. 93; also see M. Serres (2000): *The Birth of Physics,* p. 136-38.

[158] G. Deleuze & F. Guattari (2000a): *Anti-Oedipus,* p. 26.

[159] Ibid: 25.

[160] Ibid: 41.

[161] M. Serres (1995): *Conversation on Science, Culture, and Time,* p. 102.

[162] G. Deleuze & F. Guattari (2000a): *Anti-Oedipus*, p. 34-35.

[163] Ibid: 106.

[164] Ibid: 133.

[165] Ibid: 21.

[166] Ibid: 85.

[167] Ibid: 281.

[168] L. Carroll (1993): *Through the Looking-Glass,* p. 205.

[169] J.J. Rousseau (1977): *The Social Contract,* p. 63.

[170] G. Deleuze (2001): *Immanence: A Life,* p. 27.

[171] M. Serres (1995): *Conversation on Science, Culture, and Time,* p. 105.

[172] Ibid: 283.

[173] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 75.

[174] Ibid: 296.

[175] Ibid: 321.

[176] Interview conducted 22.10.02. I have added the "her/his" because the gender is of no interest in this matter.

[177] P. Ricoeur (1992): *Oneself as Another,* p. 148.

[178] M. Foucault (1990): *The History of Sexuality. Volume 1: An Introduction,* p. 93.

[179] Ibid: 143.

[180] Ibid: 141.

[181] Ibid: 157.

[182] M. Foucault (1997a): *Technologies of the Self*, p. 227.

[183] Ibid: 232.

[184] H. Arendt (1959): *The Human Condition*, p. 159.

[185] H. Arendt (1959): *The Human Condition*, p. 166.

[186] G. Deleuze (1998a): *Foucault,* p. 3.

[187] G. Deleuze (2001): *Immanence: A Life,* p. 28-29.

[188] M. Foucault (1997a): *Technologies of the Self,* p. 235.

[189] G. Deleuze (2003a): *Logic of Sense,* p. 179.

[190] G. Deleuze (1996): *Foucault,* p. 4

[191] M. Hardt & A. Negri (2004): *Multitude,* p. xvi.

[192] Both comments are taking from an interview held 02.11.04.

[193] M. Serres (2000): *The Birth of Physics,* p. 123.

[194] M. Serres (2000): *The Birth of Physics,* p. 98.

[195] G. Deleuze (1991b): *Coldness and Cruelty,* p. 20. In the rest of the chapter I refer to this work in the main text.

[196] Interview conducted 22.10.02. The comment is not a critique of the possibilities of working at home; on the contrary, it is just comment.

[197] S. Kierkegaard (2001): *Gjentagelsen,* p. 8.

[198] E. Fromm (1956): *Kunsten at elske,* p. 36-37.

[199] Interview conducted October 2004.

[200] Interview 02.11.04

[201] Interview conducted October 2004.

[202] E. Fromm (1956): *Kunsten at elske,* p. 39. Stress is an area of much attention because many of the same mechanism that liberates the worker such as flexibility and autonomy also lead to stress. The organization can only enter the life of an employee to a certain degree, e.g. by stating: in this company you must not work more than 40 hours per week, you should take at least 5 weeks of holiday each year, etc. But even though most of the intentions are good, it still is a delicate errand to enter the life of another person without becoming a moralist. Perhaps the difference between industrial and immaterial labor is the difference between dying because of bodily exhaustion and tiredness, *and* dying because of stress (and maybe smiling) or of boredom (if we don't follow the challenging assignments).

[203] Interview conducted October 2004.

[204] *The Seducer's Diary* translated by H.V. Hong and E.H. Hong and with a foreword by J. Updike (1987). The quotes in this chapter will all refer to the Danish version of *Enten-Eller* (Either-Or) from 1994.

[205] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 88.

[206] S. Kierkegaard (1994): *Enten-Eller,* p. 15. Hereafter references in the main text with page number only.

[207] S. Kierkegaard (1996a): *Frygt og Bæven* [Fear and Trembling], p. 36.

[208] G. Deleuze (2001): *Cinema 1. The Movement-Image,* p. 16.

[209] M. Blanchot (1997): *Awaiting oblivion,* p. 21.

[210] G. Deleuze (2001): *Cinema 1. The Movement-Image,* p. 60.

[211] M. Serres (1991): *ROME. The Book of Foundations,* p. 9.

[212] Interview conducted at site Kalundborg 25-11-2001.

[213] Koch, C.H. (1992): *Kierkegaard og 'Det interessante',* p. 49, the quotation of Novali's comes from this work.

[214] U. Eco (1995): *Det åbne værks poetik,* p. 105. Eco's notion of the open work distinguishes itself from Deleuze's out-of-field, which opens up for *lines of flights* when confronted with an Outside.

[215] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 25.

[216] G. Deleuze (2002a): *Bergsonism*, p. 63

[217] ibid: 330: The one is very much in love; the other would very much like to be.

[218] H. Bergson (1996): *Stof og hukommelse,* p. 27. Translation modified.

[219] G. Deleuze (1989): *Cinema 2. The Time-Image,* p. 106.

[220] *The Brain Is the Screen,* an interview with Gilles Deleuze printed in the book: *The Brain Is the Screen,* ed. G. Flaxman, University of Minnesota Press, 2000.

[221] P.P. Pasolini (1970): *Film og virkelighed,* p. 165, IN Kosmorama nr. 97.

[222] L. Wittgenstein (1994): *Filosofisk Undersøgelser,* paragraph 581.

[223] N. Lunøe (2001): *Erfaring og potentiale,* p. 73 IN: *Ansættelsessamtaler i praksis og perspektiv.*

[224] Interview conducted: 03.04.04

[225] Interview conducted: 23.06.04.

[226] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 30.

[227] G. Lakoff & M. Johnson (1981): *Metaphors We Live By,* p. 5.

[228] G. Lakoff & M. Johnson (1981): *Metaphors We Live By,* p. 5.

[229] N. Lunøe (2001): *Erfaring og potentiale,* p. 77

[230] M. Serres (1999): *Genesis,* p. 40.

[231] M. Serres (1999): *Genesis,* p. 40. The word *chôra* is the place beyond time and space, the place where the truth *takes* place as an Event.

[232] Interviews conducted with 10 persons from NNE, at site Hillerød (Week 19, 2004).

[233] G. Deleuze (2001): *Cinema 1. The Movement-Image,* p. 10.

[234] G. Deleuze (2003a): *The Logic of Sense,* p. 1.

[235] Gustave Flaubert in a letter to Louise Colet, here quoted from F. Jameson (1994): *The Seeds of Time,* p. 35.

[236] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 381.

[237] G. Deleuze (1998a): *Foucault,* p. 86.

[238] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 106.

[239] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 98.

[240] I. F. Walther (2000): *Picasso,* no pagination. Italics added.

[241] E.H. Gombrich (1954): *Kunstens Historie,* p. 432.

[242] E.H. Gombrich (1954): p. 439

[243] M. Serres (2000): *The Birth of Physics,* p. 144.

[244] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 15.

[245] M. Serres (1997): *The Troubador of Knowledge,* p. 104 & 100.

[246] M. Serres (2000): *The Birth of Physics,* p. 172.

[247] M. Serres (1997): *The Troubador of Knowledge,* p. 4.

[248] S.C. Certo (1996): *Modern Management,* p. 566. .

[249] A. Badiou (2001): *Ethics,* p. 27.

[250] G. Deleuze (1991b): *Coldness and Cruelty*, p. 72.

[251] G. Deleuze & f. Guattari (2000a): *Anti-Oedipus,* p. 33

[252] M. Serres (1997): *The Troubadour of Knowledge,* p. 8.

[253] Interview conducted 22.10.02.

[254] G. Deleuze (2002b): *Nietzsche and Philosophy,* in Deleuze's preface to the English translation p. Xi.

[255] J. Høyrup (2000): *Human Science,* p. 181.

[256] M. Serres (1995): *Genesis,* p. 30-31.

[257] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 160.

[258] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 32-34.

[259] M. Serres (1998): *Les Cinq sens,* p. 97. Serres writes that things mix among themselves, and he is no exception since he too is mixed with the world, which mixes with and in him. The skin intervenes with the things of the world, it mixes with the world. Serres also uses the word "fold" [pli] to point out that the world is a fold folded together by other folds.

[260] M. Serres (1998): *Les Cinq sens,* p. 90.

[261] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 132-33-

[262] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 55.

[263] F. Guattari: *Toward an Ethics of the Media,* in *Media and Spatiality in Deleuze and Guattari. Polygraph* 14 (2002): 17-21.

[264] W. Burrough (1993): *Naked Lunch,* p. 8.

[265] C.S. Peirce (1994): *Semiotik og pragmatisme,* p. 52.

[266] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 44 & 92-93.

[267] G. Deleuze (2001): *Immanence. A Life,* p. 29.

[268] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 132.

[269] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 45.

[270] C. El Mahdy (2003): *The Pyramid Builder,* p. 41.

[271] 22.-24./11-2004 I interviewed all 25 trainees in order to get an idea of how NNE functions as an organization regarding new ideas and knowledge.

[272] Interview 02.11.04

[273] Z. Bauman (1999b): *In Search of Politics,* p. 158.

[274] G. Deleuze (1995): *Negotiations,* p. 173-74, IN the interview: *Control and Becoming.*

[275] Comments from an employee, when asked whether he had participated in a recent quarterly information meeting (interview: 05/18/04).

[276] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 312-313.

[277] G. R. Sullivan & M.V. Harper (1996): *Hope Is Not a Method,* p. 29.

[278] G. R. Sullivan & M.V. Harper (1996): *Hope Is Not a Method,* p. 36.

[279] O.F. Kirkeby (2004): *Det nye lederskab,* p. 134.

[280] G. R. Sullivan & M.V. Harper (1996): *Hope Is Not a Method,* p. 43.

[281] O.F. Kirkeby (1998): *Management Philosophy. A Radical-Normative Perspective,* p. 32 & 35.

[282] O.F. Kirkeby (1998): *Management Philosophy. A Radical-Normative Perspective,* p. 42.

[283] Taken from "HOV's column" in the quarterly employee magazine NNEws.

[284] Taken from "HOV's column" in the quarterly employee magazine NNEws. This does not mean that NNE should start from scratch each time they enter a project, instead it should create an environment where people can make mistakes and widen the organizational space.

[285] G. R. Sullivan & M.V. Harper (1996): *Hope Is Not a Method,* p. 68.

[286] O.F. Kirkeby (1998): *Management Philosophy. A Radical-Normative Perspective,* p. 48.

[287] B. Massumi (2002): *Parables for the Virtual,* p. 71.

[288] B. Massumi (2002): *Parables for the Virtual,* p. 73.

[289] B. Massumi (2002): *Parables for the Virtual,* p. 75.

[290] B. Massumi (2002): *Parables for the Virtual,* p. 78.

[291] For "Logos" see the *Oxford Dictionary of Philosophy*. Simon Blackburn. Oxford University Press, 1996.

[292] P.K. Moser (1996): *The Theory of Knowledge – Classical and Contemporary Readings.*

[293] O.F. Kirkeby (1998): *Om betydning. Tetragrammatonske refleksioner,* p. 254.

[294] M. Serres (1997): *The Troubadour of Knowledge,* p. 153.

[295] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 22.

[296] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 19.

[297] G. Deleuze & F. Guattari (1994): *What is Philosophy?,* p. 211.

[298] G. Deleuze (2003a): *The Logic of Sense,* p. 72.

[299] G. Deleuze (2002b): *Nietzsche and Philosophy,* p. 58-59.

[300] See M. Heidegger (2000): Sproget og ordet [Language and Words], p. 58 – Serres mentions somewhere that "the appearance speaks" as kind of *poetic phenomenology.*

[301] Despite the fact that a vision not only being a daydream, but also can refer to a nightmare. The vision in business organizations, however, we accent to be good for the organization, in order to secure a long-term existence of the organization (read: "gain profit").

[302] J. Høyrup (2000): *Human Science,* p. 137.

[303] D.G. McCarthy (1997): *The Loyalty Link. How Loyal Employees Create Loyal Customers,* p. 47. The concept "expectation gap" is coined in this book.

[304] G. Deleuze (1991a): *Empiricism and Subjectivity,* p. 124.

[305] For the etymology of the word," Utopia", see T. More (1992), p. 3.

[306] J. Høyrup (2000): *Human Science,* p. 30.

[307] G. Deleuze (1998b): *Essays Critical and Clinical,* p. 4.

[308] J.M. Coetzee (1999). *Disgrace,* p. 125.

[309] F. Jameson (1994): *The Seeds of Time,* p. 32.

[310] F. Jameson (1994): *The Seeds of Time,* p. 35 & 37.

[311] F. Jameson (1994): *The Seeds of Time,* p. 56.

[312] The use of metaphors in organizational theory is not new. Initiated by Johnson and Lakoff's (1981): *Metaphors We Live By* and continued by Morgan (1996): *Images of Organization* we have seen that the use of metaphors not is limited to poetry and rhetoric alone.

[313] N. Lyngsø (2004): *Morfeus,* no pagination. This work consists of both poetry and poetics.

[314] M. Serres (2000): *The Birth of Physics,* p. 141.

[315] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p 82.

[316] G. Deleuze & F. Guattari (2000c): *A Thousand Plateaus,* p. 79.

[317] F. Jameson (1994): *The Seeds of Time,* p. 9.

[318] O.F. Kirkeby (2000): *Management Philosophy,* p. 234.

[319] P. Klossowski (1994): *Nietszsche's Experience of the Eternal Return,* 117.

[320] G. Deleuze (1994b): *Nomad Thought,* 148-49.

[321] O.F. Kirkeby (1998): *Om betydning,* p. 177. My description of *Kairos* is based on Kirkeby's work.

[322] G. Deleuze & F. Guattari (1994): *What Is Philosphy?,* p. 159.

[323] G. Deleuze (1994c): *Active and Reactive,* p. 90.

[324] G. Deleuze (1998a): *Foucault,* p. 100

[325] N. Lyngsø (2004): *Morfeus,* no pagination.

[326] M. Serres (1995): *Genesis,* p. 92.

[327] G. Deleuze (1998b): *Essays Critical and Clinical,* p. 3.

[328] M. Serres (2000): *The Birth of Physics,* p. 49.

[329] O.F. Kirkeby (2000): *Management Philosophy,* p. 132.

[330] G. Deleuze (2002b): *Nietzsche and Philosophy,* p. 50-51.

[331] G. Deleuze (2002b): *Nietzsche and Philosophy,* p. 9.

[332] M. Armstrong (2003): *A Handbook of Human Resource Management Practice,* chapt. 20.

[333] Seminar for Managers in NNE held before the employment of 25 trainees, 08.06.04.

[334] Statement is from an interview conducted 27.10.04. This indirect use of power turn most employees off since it indicates that the manager is weak, and yet manipulative.

[335] K.E. Løgstrup (1991): *Den etiske fordring,* p. 21-25.

[336] K.E. Løgstrup (1991): *Den etiske fordring,* p. 39.

[337] A. Badiou (2001): *Ethics,* p. 50-51.

[338] A. Badiou (2001): *Ethics,* p. 52.

[339] K. Ludeman & E. Erlandson (2004): *Coaching the Alpha Male.* The article describes how the alpha male leader has little or no curiosity for people or feelings, he is a leader who rarely admits being wrong, who rarely listens to others.

[340] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* p. 38 (I have borrowed a sentence on this page that is almost identical). In short we could say that dialectics always seeks the opposition (between only two points: thesis and anti-thesis), whereas the organization as an open network tries to outline many points and the various connections between them. When we relate this to coaching then the role of the coach is both to define possible traits and also to define their potential. The coach becomes the amplifier when he combines the different tunes and rocks the organization.

[341] S. Kierkegaard (1996b): *Papers and Journals: A selection,* p. 161.

[342] J. Lave & E. Wenger (1999): *Situated learning. Legitimate peripheral participation.* Learning is to do, to perform, it is a way of being in the social world and because of that, learning is not a way of coming to know about something.

[343] K. Nielsen & S. Kvale (1999): *Mesterlære. Læring som social praksis,* p. 17.

[344] G. Deleuze (2003b): *Proust og tegnene,* p. 184. In part I, I described how seduction was an effect since it was a matter of style, which again was necessary. This tells us that aspects of learning are necessary since it depends on style, the mode of existence – again this also illustrates how intimate and intermingled Kjærstad's concept are.

[345] M. Serres with B. Latour (1995): *Conversations on Science, Culture, and Time,* p. 136.

[346] O.F. Kirkeby (2001): *Organisationsfilosofi,* p. 283. Kirkeby is referring to the master in this quote.

[347] M. Serres (1992): *Naturpagten,* p. 148.

[348] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* 115.

[349] M. Blanchot (1994): *The Limits of Experience: Nihilism,* p.126

[350] M. Blanchot (1994): *The Limits of Experience: Nihilism,* p. 126.

[351] M. Hardt (1995): *Gilles Deleuze. An Apprenticeship in Philosophy,* xiii.

[352] M. Foucault (1998): *Different spaces.*

[353] G. Deleuze (1994a): *Difference and Repetition,* p. 23.

[354] J. Kjærstad (1999): *Menneskets felt,* p. 39.

[355] M. Serres m. B. Latour (1999): *Conversation on Science, Culture, and Time,* 81.

[356] G. Deleuze (2003b): *Proust og tegnene,* p. 117.

[357] G. Deleuze (2002b): *Nietzsche and Philosophy,* p. 185.

[358] J. Kjærstad (2003): *Det store eventyr,* p. 5.

[359] P. Sloterdijk (1990): *Eurotaisme,* p. 59.

[360] O.F. Kirkeby (1998): *Management Philosophy,* p. 137.

[361] O.F. Kirkeby (1998a): *Begivenhed og kropstanke,* p.

[362] M. Serres (2000): *The Birth of Physics,* p. 107.

[363] Adams, M.G. (2004): *Change Your Questions, Change Your Life,* p. 2.

[364] Cooperrider, D.L. & Whitney, D. (1999): *Appreciative Inquiry,* p. 6.

[365] Ibid: 11.

[366] G. Deleuze (2003b): *Proust og tegnene,* p. 49.

[367] M. Blanchot (1995): *The Writing of the Disaster,* p. 26-28.

[368] Interviews conducted 29.11.04.

[369] M. Blanchot (1995): *The Writing of the Disaster,* p. xi.

[370] A. Damasio (2004): *Looking for Spinoza,* 35.

[371] B. Spinoza (1996): *Etik,* Propositions 6 and 7, p. 83-84.

[372] A. Damasio (2004): *Looking for Spinoza,* 58.

[373] When an organizational metamorphism does not happen, it can have something to do with the lack of knowledge about the organization as such. The necessity of the transformation traverses the organization, and its intensity will only be acquired when HR speaks in the tongues of the Other. HR should speak the language of the leaders when speaking with leaders, the language of the workforce when speaking with the workforce. This also emphasizes that the mode of aesthetic empathy is what makes the difference between HR as someone who blocks the process, or as

organizational generators; between a personnel department doing administrations, and a HR department doing strategically HR. It is through aesthetic empathy that the HR consultant becomes impersonal, and by doing that the necessity of metamorphism becomes the necessity of the leaders, of the organization.

[374] G. Deleuze (1994c): *Active and Reactive,* p. 81.

[375] M. Serres (1995): *Conservations on Science, Culture, and Time,* p. 172-73.

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