

Glossary for Storytelling Organization book (Boje, 2007)

After each definition, the chapter they are developed in is listed in brackets.

Aesthetic-Sensory Memory First, the collective body of individuals' memories, organizational archives of documents, films, videos, and websites record *aesthetic sensory memory* (smell, taste, touch, visual, & acoustic [chapter 3, see also cognitive and emotive-ethical memory types]).

Answerability has two types. First is content answerability, which suits narrative, for its obsession with verification. Second is moral answerability, being answerable as the only person in once-occurrent being who can act, who is obligated to intervene. Mikhail Bakhtin in notebooks develops the philosophy of answerability as a young man, summarized in two books, *Art and Answerability* and *The Philosophy of the Act* Chapter 7 *Answerability* (defined as how one domain of discourse answers another) [introduction, chapter 7].

Antenarrative is defined as “nonlinear, incoherent, collective, unplotted, and pre-narrative speculation, a bet, a proper narrative can be constituted” (Boje, 2001: 1) Antenarratives morph as they travel, picking up and depositing context as they move. [introduction].

Architectonic Dialogism is defined as the interanimation of three societal discourses: cognitive, aesthetic, and ethic. *Cognitive Architectonic* was invented by Immanuel Kant (1781/1900: 466): "By the term Architectonic I mean the art of constructing a system..." and expanded by Bakhtin (1990, 1991) to the 3 discourses interanimating. Chapter 2 is introduction to varied dialogism, chapter 7 looks at Bakhtin's "mutual answerability" aspects of architectonic dialogism [chapter 2 & 7, see Architectonic Strategy Story].

Architectonic Strategy is defined as “aesthetic visions” cognition of actions to transform “aesthetic environment” (Bakhtin, 1990: 279-280) and ethical discursive environment [chapter 7].

Architectonic Strategy Story is defined as orchestration of ethics in relation to aesthetics and cognitive aspects of storytelling. For it to be dialogic, the three discourses become more fully answerable to one another, not just an image management [chapter 7, see Architectonic Dialogism, Architectonic Theatric Inquiry Method].

Architectonic Theatric Inquiry Method Bakhtin (1990: 84-97) develops a dramaturgical architectonic method defined as the interplay of the *Authors*, *Beholders* (spectators), *Characters* (i.e. heroes, villains), and *Directors* [chapter 7].

BME defined as Beginning, Middle and End progressive sequencing of retrospective narrative, the five-senses wholeness with imposed coherency that is in vogue since Aristotle [introduction].

Branding is defined as sensemaking control by centralizing and unifying coherence [chapter 5, see Strategy Story Orchestration, or McStyle]

Chronotope defined by Bakhtin (19981) as relativity of space and time in narrative. Chronotope becomes dialogized manner of narrating when multiple chronotopes interact [chapter 4 & 6; see chronotopic dialogism]

Chronotopic Dialogism -There are ten ways Bakhtin (1973, 1981) conceptualized "chronotope" defined as the relativity of time/space in the novel. The theory is the chronotopes are embodied in ways of writing, visualizing, and telling stories and narratives. I have sorted the types into my own categories (adventure, folkloric, and castle room). There are ten ways Bakhtin (1973, 1981) conceptualized "chronotope" defined as the relativity of time/space in the novel. The theory is the chronotopes are embodied in ways of writing, visualizing, and telling stories and narratives. I have sorted the types into my own categories (adventure, folkloric, and castle room) [chapter 2].

Chronotopic Strategy Story is defined as the juxtaposition, or possible dialogism among several ways in which space and time are being narrated [chapter 6].

Cognitive-Rational Memory of whom, what when, where, and why, set in retrospective memory... includes cognitive, more transactive memory processes [chapter 3, see all aesthetic & emotive-ethical types].

Collective Memory is defined to be like a tapestry of group's and some errant individuals' collective memories, interpenetrated by strands or threads of thoughts interwoven across the groups. The point is there are a multiplicity of them and several types [chapter 3].

- Managerial (Horizontal & vertical lines to retrospective center point)
- Punctual (Didactic silos, horizontal & diagonal, some feigning of multiplicity)
- Multilineal (Transhistorical, break with horizontal or vertical points)
- Polyphonic (Acts of anti-memory, mutations make points indiscernible)

Collective Memory Dynamics is defined a multiplicity of valuative standpoints on past, present, and future, and is permeated with three kinds of memory: cognitive, aesthetic, and emotive-volitional (see sections that follow). Collective Memory may be defined as the variegated, fragmented, discontinuous organizational processes for transforming and appropriating emergent story types into control narratives through modes of deliberation [chapter 3].

Collusion is defined as a defense technique of image management that seduces tacit agreement be maintained between audience and performers not to think too critically, and spoil the illusion [chapter 5].

Complexity Properties are defined as Boulding's frameworks, mechanistic, control, open, organic, image, symbol, network, transcendental [chapter 1 figure 1.1].

Critical Antenarratology is defined as a method to trace and pre-deconstruct an ongoing interweaving living story narrating and antenarrating that is always composing and self-deconstructing. Some deconstructed living stories die a quick death. There has been increasing interest in antenarrative theory and research (Barge 2002; Boje, 2001, 2002, 2003; Boje et al., 2004; Collins & Rainwater, 2005; Vickers, 2002) [chapter 11].

Critical Discourse Analysis is defined as opening up the "infinite space where doubles reverberate" (Foucault, 1977b: 59). [chapter 5].

Critical Spirituality is defined as the study of how people at work engage the transcendental. It assumes that various religions and spiritualities define transcendental quite differently. The word "critical" refers to critical theory and critical postmodern theory. Critical Theory of the Frankfurt School (i.e., Benjamin, Horkheimer, Adorno, Marcuse, & Fromm) rejects organizational religious or spiritual metaphysics and classifies these as ideology used to exploit the consumer culture industry [chapter 8].

Dialectics defined as diversity of transcendental of *a priori* conceptions of spatiality and temporality (see chronotope) to retrospective sensory (see BME), and/or I-we, even Hegelian dialectics (thesis, antithesis, synthesis); can be debate among fragment tellers, but is always about tracing transformations across the social field of Being [introduction].

Dialogism is a word Bakhtin never used. *Dialogism* is defined as different voices, styles, and ideas expressing a plurality of logics in different ways, but not always in same place and time.¹ Dialogism is different from dialogue, debate, and various dialectics (Hegel, Marx, & Mead). Dialogic story is in "heteroglossia," "dialogized" with fully embodied voices, logics, or viewpoints (Bakhtin, 1981: 273). Five types of dialogism: polyphonic, stylistic, chronotopic, architectonic, and polypi (dialogism of these dialogisms, at more complex order of systemic complexity than each is individually) [chapter 2].

Dialogue, can be broadly defined as, one person addressing themselves orally, in writing, or in (theatric) gesture to another person, to a third person ... The emphasis in dialogue coaching is on the pursuit of order, often defined as overcoming resistance to change through active listening, and attaining consensus [chapter 9].

Discourse is defined as "the infinite play of differences in meanings mediated through socially constructed hegemonic practices, especially in stories (Boje, 1991a: 107; Clegg, 1989: 178; Cooper & Burrell, 1988; Laclau, 1983, 1988)"

¹ Bakhtin used dialogicality. I use *dialogism* and *dialogic* interchangeably to mean *dialogicality*. Holquist's (1990) reading is 'dialogism' describes Bakhtin anti-Hegelian dislike for Absolute Spirit dialectic. Bakhtin preferred neo-Kantianism more "speculative epistemology" (Holquist, p. 17), a move from Newtonian to Einsteinian worldview (i.e. relativity of time/space).

(from Boje, 1995). Story is a domain of discourse [see critical discourse analysis] [chapter 5, see Critical discourse Analysis].

Écriture is defined by Foucault (1977b) as acts of writing and authoring that make a work of writing as well as authors a metaphysical event of the interplay of presence and absence. The écriture of frameworks is the interplay of presence and absence of authors and works, to erect and classify schools, to slight with silence and lack of invitation [chapter 7].

Emergence is defined as absolute novelty, spontaneity, and improvisation, without past/future [chapter 2]. Ralph Stacey (1996: 287) defines it this way [chapter 1]:

Emergence is the production of global patterns of behavior by agents in a complex system interacting according to their own local rules of behavior, without intending the global patterns of behavior that come about. In emergence, global patterns cannot be predicted from the local rules of behavior that produce them. To put it another way, global patterns cannot be reduced to individual behavior.

Emergent story can be defined as absolute novelty, spontaneity, and improvisation, without past/future. *Emergent Stories* are conceived in the Here-and-Now co-presence of social communicative intercourse of narrative-memory prisons ready to capture and translate emergence [chapter 2].

Emotive-Ethical [sensemaking] defined as embodied memory that provokes present ethical inquiry, and answerability [introduction].

Emotive-Ethical Memory Third is emotive-ethical memory. In the introduction and again in Chap 1 I spoke of a new type of sensemaking. I call it '*emotive-ethical memory*.' Emotive-ethical has its own special registry. Its individual and collective body memory is etched in emotions of bogey rumors (fear), pipedreams (hopes), wedgedrivers (distrust), and projection (stereotypes) [chapter 3, see also aesthetic-sensory, & cognitive-rational memory types].

Ethics, here, is defined, as being about how, and for whom, systemicity is consummated [chapter 7].

Fad or E3 is defined as a type of emergent story, part of fashion and what stylistic image in vogue. The ephemeral fad quickly fades away [chapter 3].

Folktale is defined as a narrative, which dissociates heroic, or spiritual value link to leadership, and is retold for entertainment value. It's more about the esteem of the performer than veracity or exactitude of content [chapter 3].

Founding Story defined as sentence or paragraph (or longer), answers the question, where did we come from? [chapter 4].

Fragmentation defined as narrative fragments that are terse, interrupted, nonlinear and moving, rearranging [introduction].

Genealogy is defined as traces of the emergences, accidents, deviations, and reversals and false appraisals (Foucault, 1977b: 146; Bauer, 1999; Nietzsche, 1956) [chapter 3].

GLR Framework is defined here as an associative typology, putting narratives into sameness or difference bins, and then supplementing it with a linear GLR (General Linear Reality) plot line (Abbott, 1988).

Gossip or E1 is defined as a type of emergent story, divulging personal information by ‘those in the know’ about others. Secrets are usually confined within a social group, or organization [chapter 3].

Greek Romantic Adventure defined as an abstract, formal system of space and time in adventure. Andrews’ SWOT is an example of Greek Romantic adventure chronotope [chapter 6].

Growth Culture is defined by Normann (1977) as an institution with strategic-ideas embodied in signification actions of powerful actors in a learning process of socialization and “knowledge-development” (p. 35) [chapter 4]

Hailing Althusser (1969; 41; 1998: 302) defines *hailing* as a process by which the person being hailed recognizes them self as the subject of the hail, and knows to respond (it’s me)... Althusser uses the example of the police officer yelling, “Hey you!” [chapter 5].

Heteroglossia is defined as opposing language forces of centripetal (centralizing deviation-counteraction) and centrifugal (decentering variety-amplification). “Polyphonic manner of the story” only one of the dialogisms implicated in story’s relation to narrative control (Bakhtin, 1981: 60) [chapter 2].

Holographic Inquiry is defined as interrelationships of storytelling-sensemaking and complexity-properties in any order, with from one to 13 or more dimensions (facets) reflecting one another [chapter 1, see Complexity Properties, Sensemaking]

Horsesense defined by Grace Ann Rosile as embodied telling and listening in the social moment of answering [introduction].

Improv is defined as a type of emergent story. Spontaneous theatrics works best (Boal, 1979, 1992, 1995; Stacey, 2006) [chapter 3].

Innovation is defined in managerial circles as a type of emergent story. Its Schumpeter calls *creative destruction* [chapter 3].

Legend is defined as a type of retro control narrative where an historic event testifies to the greatness of people and/or organization lineage [chapter 3].

Living Story Theory is defined here as the emergence, trajectory, and morphing of living story from antenarrative-conception to the death of decomposition and forgetting to tell anymore (Boje, 2005e). *Living story* is neither being nor non-being; it is a form of haunting. The living story is in-between dead and alive, between forgotten fragments and revitalizing those into one's own life [chapter 11].

Logo is defined as the symbol of the corporation, often not a sentence, but can be a letter or image (e.g. Nike: 'Checkmark' or 'SWOOSH' sound) [chapter 4].

Managerialism is defined as the manager's view, that comes to dominate the polyphony of voices, as the only legitimate voice, as the agent's voice who controls on behalf of the owners or shareholders. Yin and Yang of Tao, idea that managerial control does not exist without the uncontrollable [introduction].

Master Narrative Metaphorizations are defined as frame, machine, thermostat, cell, and plant [chapter 1, figure 1.1].

McStyle is defined as an orchestrated juxtaposition of architectural and décor styles for McDonald's restaurants in France [chapter 5, see also Stylistic Strategy Story Orchestration, or branding].

Metascript is defined as the multiplicity of scripts (mostly unwritten ones) that define the field of actions, where strategies are plotted, characters get trained in their lines, and many feel con-scripted (imprisoned) in their character roles (Savall, 2001) [chapter 10].

Mission defined as sentence that answers the questions, who are our customers, why do we exist? (e.g. Nike's 2006 Annual Report: New CEO Mark Parker asks, "what part of the Nike story should I focus on?" then mentions brand 8 times; Nike 2006 10-K, p. 26 "NIKE designs, develops and markets high quality footwear, apparel, equipment and accessory products worldwide" [chapter 4].

Monogon is defined as monologic, monovocality, and mono-languagedness of one-dimensional system theory. See personality (Bakhtin, 1973: 65) [chapter 1].

Monovocal Strategy Story is defined as what is told or written by expert, or a dominant coalition of voices that are rather exclusionary of any wider stakeholder set of voices [chapter 4].

Monumental History is defined by Chandler (1977B: 161) as "a history given to the recovery of works, actions, and creations through the monogram of their personal essence" (p. 161) [chapter 6].

Motto defined as a sentence (sometimes a word or skaz-phrase) stating the moral sentiment that binds logo to the sentences that follow (e.g. Nike: ‘Just Do It!’) [chapter 4].

Myth is defined as a type of retrospective control narrative about heroic beings, arranged in coherent, also most often in linear BME (beginning, middle, & end) or cyclic sequence [chapter 3].

Narrative is defined by Aristotle requiring "imitation of an action that is complete in itself, as a whole of some magnitude... Now a whole is that which has beginning, middle, and end" the definition of coherent narrative (Aristotle, 350 BCE: 1450b: 25, p. 233) [intro, chapter 11].

Narrative Prison is defined as entombment of emergent story into a totalizing collective memory of senseimposing, be it retrospection or reflexivity, or their combination in various modalities of sensemaking [introduction].

Plot defined as a sentence stating sequence of events that will get enterprise from mission to vision (e.g. Nike: ‘In 1962 Phil Knight wrote a term paper with the plot, low-priced shoe exports from Japan could replace Germany’s domination over US running shoe industry [chapter 4].

Polyphonic Dialogism is defined as fully embodied plurality of multi-voicedness and unmerged consciousnesses, viewpoints or ideologies where none takes primary importance, not able to impose monovocal or monologic synthesis or consensus integration [chapter 2].

Polyphonic Strategy Story is defined as one written, visualized or orally-told by all the stakeholders to an organization. Very rare [chapter 4].

Polyphony is defined as “the plurality of independent and unmerged voices and consciousnesses” (Bakhtin, 1973: 4). Polyphony is “destruction of the organic unity of the ... narrative fabric”; it is the multi-story “whirlwind movement of events” (p. 11) [chapter 9].

Polypi defined as dialogism of four types of dialogisms [introduction]:

- Polyphonic dialogism of multiple voices in interactive moment of the event horizon
- Stylistic dialogism of types of telling (orality, textuality & visuality) that juxtapose
- Chronotopic dialogism of varied ways of narrating temporality and spatiality that interplay
- Architectonic dialogism, the interanimation vibrations of cognitive, aesthetic, and ethical social or societal discourses

Polypi dialogism is defined as the dialogism of dialogisms of systemicity complexity (Boje, 2005 b, e, g) [chapter 2].

Polypi Strategy Storying is defined as multi-dialogized complexity whereupon polyphonic, stylistic, chronotopic, and architectonic dialogism collide. It is unlikely to be a something that is orchestratable [chapter 8].

Propaganda is defined as a type of emergent story, one that is premeditated, and planted to spread, and transform hero into fool, villain into victim, rogue into idol, victim into martyr, or any combinations of idol, clown, rogue, fool, hero, villain, or victim [chapter 3].

Quasi object is defined as a type of collective emergent story. It's the focus of collective action [chapter 3].

Rebellion is defined as a type of emergent story characterization. Deviants from collective status quo stir up controversy, sometimes rebellion [chapter 3].

Restorying is defined as deconstructing any dominant story, in order to develop a story out of fragments, that can be liberatory from oppression (White & Epston, 1991) [chapter 9].

Rhizome defined as stem roots that penetrate a lawn or envelope a tree trunk, rupturing in discontinuity and multiplicity [chapter 3].

Role was defined by Mintzberg, 1973: 36) as “a set of certain behavioral rules associated with a concrete organization or post” [chapter 6].

Rumor is defined as a type of emergent story that jumps the official or agreed channels of communication [chapter 3].

Scalability is defined as a holographic embeddings of one facet into another, so each tells the others story [introduction].

Sensemaking Story/Narrative Types In alphabetical order (and any order is feasible) [see introduction]:

1. **Antenarrative clusters** can be variety-making or be control narrative fragments that morph as they traverse local contexts picking up and dispensing fragments.
2. **Emotive-ethical** is what is most ignored in system thinking, yet so obviously apart of everyday sensemaking.
3. **BME-Retrospective** is the most ancient of control narrative, positing progressive sequence and wholeness everywhere while ignoring fragmentation.
4. **Fragments-Retrospective** can be control narrative when one fragment is an answer to others that might disagree.
5. **Horsesense** is embodiment, a way people make-sense with their bodies, can become control narrative when other ways of sensemaking are ignored.

6. *I-we* (Mead), *transcendental* (Kant), *psychodynamic* (Carr & Lapp), and *historicity dialectics* (Hegel or Marx) are quite diverse, yet can become a control narrative when one kind of dialectic is hegemonic to other ways.
7. *Polypi of dialogisms* can become a control narrative when the order of them is seen as hierarchic, rather than allowing anyone to relate to any other one, and to any other way of sensemaking.
8. *Tamara* is the dispersion of storytelling in spacetime context where local rules of behavior do not overcome the constraints people are not everywhere at once, people arriving in same room from different sequence of rooms will make-sense differently regardless of local rules of behavior. It can become a control narrative when one way of thinking dominates all the rooms.

Story is defined as “an oral or written performance involving two or more people interpreting past or anticipated experience” (Boje, 1991a: 111) [introduction]. I would now add an architectural expression interpreting or expressing experience. By “story” I mean a highly “dialogized story” (Bakhtin, 1981: 25), not only the polyphonic (many-voiced) story, but one dialogized with multi-stylistic expression, diverse chronotopics, and the architectonics of interanimating societal discourses.

Story fabric is defined by four qualities along landscape and temporal dimensions: simultaneity, fragmentation, trajectory, and morphing [chapter 11].

Storyist is defined as more or less continuous behavior of getting story realized, getting others to take roles, to be part of either a managed and directed story, or one that is more emergent and even collectively enacted [chapter 8].

Story Turn is defined as a priori, transcendental logic and transcendental aesthetics. I ... distinguish between ‘narrative’ defined in ways Aristotelian, versus more ‘storyist’ I define in terms of Kantian transcendental metaphysics, the Bakhtinian ‘dialogic manner of story’ (as in the polypi of dialogisms), and Stein’s aversion to developmental narrative [chapter 9].

Story Rights is defined differently in oral tradition than property rights, since each story is assumed to be owned by a memory of a community, and can only be retold by another with explicit permission. Once in written form, and published on paper or on line, it can be cited [chapter 3].

Storytelling Organization is defined as, "collective storytelling system[icity] in which the performance of stories is a key part of members' sense-making and a means to allow them to supplement individual memories with institutional memory" (Boje, 1991: 106, bracketed amendment, mine) [chapter 1].

Strategy Story Forensics is defined as detection of clues to solve a storytelling mystery... . Forensics traces the history written by an elite and the genealogy of those left out of history. Strategy forensics is defined as search for clue traces of

elaborated argument, high or low involvement of stakeholders, in notes left by strategy scribes (espoused), as compared to those left in strategy enacted [chapter 4].

Strategy Story is defined as a paragraph... One sentence for motto, plot, mission, vision and founding story (which can be a paragraph, or longer) [chapter 4, see motto, plot, mission, vision, & founding story].

Stylistic Dialogicality is defined as a plurality of multi-stylistic story and narrative modes of expression (orality, textuality & visuality of architectural & gesture expressivity) [chapter 2].

Stylistic Strategy Story is defined as orchestration of image, or more of a dialogism, among oral, print and video media, websites, gesture-theatrics, décor and architecture modes of *image expression* [chapter 5].

Stylistic Strategy Story Orchestration is defined juxtaposition of varied styles for image management. *Stylistic Strategy Story Orchestration* is the manner of influencing and orchestrating image in diverse stylistic modes of narrative control over *emergent story* [chapter 5].

Stylistic Strategy Story Dialogism is defined as the interactivity of various modes of expressing organization image within narrative control [chapter 5].

Systemicity I define systemicity as unmerged agents (each different), unfinalized and unfinishable wholeness [introduction]. *Systemicity* is defined as the dynamic unfinished, unfinalized, and unmergedness, and the interactivity of complexity properties with storytelling and narrative processes. Storytelling shapes systemicity, and systemicity shapes storytelling with ways of sensemaking [chapter 1].

Tamara defined as landscape of spacetime distribution of rooms or hallways in which storytelling and narrating is moving; Narrative meaning depends upon what rooms you have been to, or not, & what was enacted therein, and where your experience is in the present [introduction].

Third Cybernetics Revolution is defined as the substitution Polypi Dialogism Theory for the Shannon and Weaver (1949) Information Processing Theory (sender-receiver-feedback loop) model that has been in vogue since von Bertalanffy (1956) “general system theory.” **The 1st cybernetic revolution** was mechanistic, cybernetics of deviation-counteraction; in Bakhtin’s term it is centripetal forces of language, including retro-narrative. **The 2nd cybernetic revolution** was the open system (cell) narrative of deviation-amplification, known as Law of Requisite Variety, including variety-making [chapter 1].

Transcendental Kant (1781/1900: 15) defines “Transcendental” as “all knowledge which is not so much occupied with objects as with the mode of our cognition of these objects, so far as this mode of cognition is *a priori*: [chapter 8].

Transcendental Logic or “Pure Reason ” is defined by Kant (1781/1900: 15) as “the faculty which contains the principles of cognizing anything absolutely *a priori*” [chapter 8].

Transcendental Strategy is defined here as all reflexive strategy that is not derived from retrospective sensemaking of experience. Polypi and transcendental strategies interplay [chapter 8]

Transorganizational Development (TD) is defined as as planned change in the collective relationships of a variety of stakeholders to accomplish something beyond the capability of any single organization or individual (Culbert et. al., 1972) [chapter 10].

Triple Narrative defined as when two or more orchestrated narratives (such as narrative rhetoric & surface stylistic narrative) give rise to a third, more emergently dialogized story of thick empirics [chapter 5].

Vision defined as sentence that answers the question, where are we going? (e. g. Nike: for every sport brand a team or sports legend to sell it. McDonald’s 2005 p. 4: “Our mission. Becoming our customers’ favorite place and way to eat” (note their vision & mission are same); IBM 2005 Annual Report, p. 10: “vision ... ‘Innovation that matters’” [chapter 4].