

PART II – STRATEGY

Story Strategy is interrelated with complexity. There are a myriad of story strategy modes. Most are abstract frameworks and global archetypes embedded in retrospections some design or plan story that is quite coherent, linear, with a causal map of how to bring about the Future. A second mode of is a retrospective story strategy is highly fragmented polyphony among localized power in rivalry over whose strategic intent gets selected to bring about the Future. In the next two, I develop more Kantian *antecedent* knowing *variety*making alternatives to Weickian *retrospective* sensemaking. Third, is story strategy dialectic of ‘I’ and many ‘Me’s’ as George Mead termed it. Reflexivity is on the many ‘Me’s’ are all the Generalized Others that constitute the social selves; sometimes the ‘I’ resists social control. Fourth, is what Bakhtin calls dialogicality, and I abbreviate to dialogism. This is the story strategy of reflexivity on the intertextually between what I term the Polypi among (a) various styles of telling (oral, written, gesture), (b) the many chronotopes of time and space in the tellings, and (c) the architectonic of inter-discourse (cognitive, aesthetic & ethical). Finally, there is the emergence of story strategy in the here-and-now. Ralph Stacey (2006) talks about it as improvisational, spontaneous strategy that allows for short-term flexibility, making those five year plans and designs quite the waste of corporate resources. I do not mean any one of them to be privileged. I am excited to get beyond the first one. I think the first four are about different ways of story control, and the last one (emergence) lasts for an instant before some narrative strategy structure becomes a prison to beloved story.

To date, Bakhtin’s polyphonic dialogism theory has been partially adapted by Barry and Elmes (1997) seminal article to get at some speculations about what is a polyphonic story strategy; they exploit only two of ten chronotopes (Greek romance adventure & chivalric adventure) of Bakhtin dialogism. In terms of the fourth story strategy, this leaves most chronotopes, and all stylistic and architectonic dialogisms completely untheorized in strategy.