

#### **PART IV – STORY METHOD**

Story is a method of inquiry into *Storytelling Organization*. It's time to integrate complexity systemicity, strategy, and story consulting, with methods. I call for inquiry that is situated in the context of people storying complexity, strategy, and running their consulting workshops. I call for studies of five kinds of story sensemaking that I hypothesize are interactive in complex organizations. If we are in more complex systemicity, then this ought to be reflected in the plurality of story modes in strategy and organization development. Acts of retrospection, reflexivity and emergence are interanimating in the day-to-day communicative interaction of people in the *Storytelling Organization*. While there has been much interview study interrogating people about their stories of complexity, systemicity, strategy, and change --- there is far less ethnographic *in situ* study of story. We theorize at the level of fragments of retrospective sensemaking situated in localities distributed across the organization and its environment as a polyphonically dialogized landscape. We study organizations are less complex, more coherent, linear narratives. I am excited about studying the Polypi of dialogisms, the many types of dialogisms that interact.

I view this book as supplement to the 2001 methods book I developed for Sage, *Narrative Methods for Organizational and Communication Research*. I wanted to call it *Story Methods*, but marketeers advised me that *narrative paradigm* was too strong to go along with that. I did succeed in creating and weaving what I called 'antenarrative' in that book (Boje, 2001). Antenarrative is not yet narrative nor story. Antenarrative inquiry is the tracing of emergent complexity transformation, the very emergence of story. Antenarrative is a *bet* that something coherent will emerge out of antecedent variety-making of *pre-story*. This new book is an *ante* that new methods for analyzing the relation between retrospective narrative coherence and the incoherence of emerging story will be provoked. My new methods are called *living story* in relation to *dead story*. It is an extension of the *beingness* and *nothingness* of story. I think that there are many lines to narratives read as texts, but what makes it storying is reading that nothingness, those gaps and spaces in between-the-lines. Thank you Sage for letting use Story in the title, and letting story out of narrative's prison.