

Durant

Guest editorial 5.3

Sensemaking, Relatedness, and Theatre

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Sensemaking is a reflexive exercise; therefore it risks reduction into tautologies and identities: thought = thought, à la Husserl as elaborated by Letiche. If we cannot detach ourselves from what we see, then how can we ever hope to represent the “other”? Letiche looks to the third and fourth generation phenomenological studies, which claim that relationality, empathy, and embodiment, to extend our thinking about not only *how* but also *why* we try to understand organization. Boje and Durant, too, look to relationality with the metaphor of being open, to one another and to change, and how releasing stories from the constraints of having bounded beginnings and ends can also free us to more authentically engage with one another. Rodolphe describes the frames and metaphors at use in organizational sensemaking and storytelling in the social and ecological concerns of the day to day social depiction of social responsibility in a French corporation. His data indicate the frequent use of waffling, a series of bi-directional shifts, between vague and abstract language and specific cataloguing of actions or indicators. Other simultaneous while contradictory movements are those between rehistoricize and publicize, and

between sympathize and strategize. He provides us with the nice turn of the phrase, “undulation of the positioning of the writer” (p. 48), thus depicting the Janus face of actresses in complex systems seeking Self in interaction with Other.

Bakke and Bean focus on the role of material settings, including our own bodies, on sensemaking. What Letiche refers to as “objective,” Bakke and Bean call the “immaterial,” and what Letiche posits to be the fourth generation phenomenological studies is referred to as intersubjectivity. Freedom is investigated by Boje and Durant, and by John Krizanc, the author of the theatrical *Tamara*. Krizanc also refers to the recursive process of reflexivity, and the sensemaking progress through conversation, in representation. Like Letiche, Darso et al. look at the social, ethical, and action implications, in other words the praxis, of the way we represent ourselves and one another. Like Krizanc's fictional hypertext, Steyaert et al. and Darso et al. open the stage to interaction, permutation, and emergence.

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