Entrepreneurial Storytelling in Moments of Friendship: Antenarratives of business plans, risk taking, and venture capital narratives

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Abstract

Storytelling is important for understanding business plans, risk taking, and venture capital. Narratives can limit the entrepreneur's ability to dynamically change. Friendship is when entrepreneurs can focus on antenarratives and living stories instead of static narratives. Friendship happens in the future before it becomes a narrative past. In this article we outline fore-having, fore-telling, fore-structure, and fore-conception. These relate to four antenarratives before, bet, beneath, and between. We do this is so that we can answer the questions "how can we understand entrepreneurial storytelling processes in moments of friendship?" and "How can entrepreneurial storytelling overcome narrative degradation of living story?" At its core, the answer is is that in the entrepreneurial storytelling moments of friendship can allow living story interactions by creating new fraternity.

Introduction

Derrida (2005 p.375) asked, "What if Heidegger… had understood… de-politicization of a world in which the concept of enemy loses its limits?" We inform our investigation by thinking of the future before it becomes itself as understood, a clearing of the limited interpretability of past knowledge (Heidegger, 1999). We conceptualize clearing away of enmity as the expression of friendship in a mood of care. For Derrida (1993), friendship, knowledge, and death are interwoven. Interestingly, these are three concurrent aspects of entrepreneurial processes (Birley, 1986). Because of this, we seek to explicate the meaning of entrepreneurial storytelling in moments of friendship.

Friendship exists in a moment by pulling on many things someone has experienced and many things someone thinks might happen. Moments of friendship in entrepreneurial storytelling are something apart from entrepreneurial narratives.

Entrepreneurial narratives are where knowledge fights death; that is, 'true' facts separate from 'false' facts. Moments of friendship within entrepreneurial storytelling are where "what might happen" appears. Because it is where what might happen appears, we ask the question "how can we understand entrepreneurial storytelling processes in moments of friendship?" Moreover, more importantly ask: "How can entrepreneurial storytelling overcome narrative degradation of living story"

In order to do this, we undertake an antenarrative investigation of entrepreneurial narratives of business plans, risk taking, and venture funding. Next we offer storytelling of moments of friendship as a solution to the problems of entrepreneurial narratives. We conclude with how the storytelling of moments of friendship integrates ethics and sustainability entrepreneurship. We start by explaining the various specialized concepts, such as moments of friendship, entrepreneurial storytelling, and so forth.

Literature Review

We cover the key concepts we utilize in this article in this section. We include the terms Systemicity and Sensemaking as they are central concepts in our definitions of moments of friendship and storytelling. The concepts we write about below are not definitions, so much as they speak appositionally, alongside in a connected way, to ideas as we take them to mean for this work.

Systemicity

Systemicity is a replacement for the outdated linear-hierarchic conception of a whole static system (Boje, 2008 pg 29). Whenever we study a system we are studying a system that is open to other systems, and thus the system never resolves. System has become a modernist monologic illusion, seeing system everywhere. It is naive misplaced concreteness. Mikhail Bakhtin (1981: 152) uses "systematicalness" to refer to unmerged parts and unfinalized lack of wholeness. Similar to this is what we are calling systemicity, though systemicity includes the antisystemic. Open systems theories create generalized thinking, at a distance from systemicity (Boje, 2008). The only way to get past open systems theory is to be pragmatic in our treatment of systemicity by considering the practical facts of what we take organizations to be monological systems to be poly-materialist systemicities.

Sensemaking

The concept of sensemaking is an active process in which people apply meaning to experiences. For Weick (1995) sensemaking is a verbalizable artifact of personal experience such that it impels the sensemaker into a behavior. Since the definition of sensemaking is delimited by behavior, its transitory nature is precisely why it implicates the static concept of identity (Weick, Sutcliffe, Obstfeld, 2005). Because it is defined by future action and predicated on verbalizing past experiences, sensemaking has traditionally been bound up in the retrospective. However, if our sensemaking is limited to considerations of the past, how do we explain novel theories? For example, as Trafimow (2012) has said "a progression from Galileo and Kepler to Newton, to Maxwell, to Einstein, and so on, is too well known" to ignore. There is no way to get from Aristotelian physics of 'nature' to Galilean physicists 'systems' to Einsteinian physics of 'relativity'. Therefore, future ideas that lead to action do happen. That is, people think of radically new things and traditional sensemaking has no means of handling these sorts of exceptions. Indeed, the structures of normal science work against such novelty (Trafimow & Rice, 2009). There are both prospective sensemaking possibilities, such as found in Antenarrative (Weick, 2012), and the concurrent retrospective and prospective sensemaking possibilities, such as found in shadowing (Boje, 2010).

Moments of Friendship

Regarding "moments of friendship" there are three questions we must address: 1) What is a moment? 2) What is friendship and 3) How do moments of friendship come into being?

What is a moment? The smallest unit of thought in which sensemaking exists is a moment (Briggs, et al., 2001). With a variable enough horizon friendship becomes enmity and enmity friendship. Without context, the moment is arbitrary. A moment lasts as long as it takes to understand that an observation is part of a dynamic context. The ability to express the process bound nature of the context is lost without expressing the moments of interest within the context. Therefore, our moment of interest is a moment of friendship within an entrepreneurial process. The moment of friendship in an entrepreneurial process is in the future before it becomes itself as understood (Heidegger 1999).

What is Friendship? In our reading of Derrida (1993), friendship is an autopoietic occurrence that is incomplete. Neither understandings nor judgments have been fully formed in friendship. Friendship stands in alternative otherness, or alterity, to enmity. Enmity is the knowledge-death dialectic in which "right or wrong" finally flourishes. In an encounter something either becomes "that which is known" and thus is added to one's ascriptions of "self" (c.f. Irwn, 2014; Boje, 2013); or becomes "that which is dead" and thus is added to one's ascriptions of "not self" (c.f. Hopfl, 2013). Friendship is before and outside of a static, solidified, and sedimented "alterity/identity interplay in image construction." (Czarniawska, 2008). The unlimited enemy of the modern political world (Derrida, 2005 p. 375) is missing in friendship, as friendship is in the future before itself (Heidegger 1999). The coming into being of moments of friendship deconstructs the notion that identity is a static element against which we can reasonably compare dynamic sensemaking.

How do moments of friendship come into being? Friendship is an expressive process. Expressive processes come into being as performances (C.F. Barrett, 2009; Goffey, 2009; Boje, 2001; Smith, 1997). One cannot have a moment with care without understanding the non-static process; that is without engaging care. Care, then, is not care except in the moments when it is being engaged. Friendship, as an act of care, is only friendship until the retrospective judge it. The retrospective judgment we call 'understanding' precludes engagement with care. Friendship ends when it falls into the dialectic of understanding that exists between 'knowledge' and 'death' (for a more nuanced discussion see Lord, 2005). We now define entrepreneurial storytelling because its meaning is key to answering our research question.

Entrepreneurial Storytelling

Entrepreneurial storytelling moves beyond linear narratives while still encompassing them. The three key facets of storytelling are 1) narrative, 2) living story, and 3) antenarrative.

Narrative. Narrative is the sensemaking of emplotment (Ricoeur, 1984). Emplotment is the process of by which a series of historical events form a narrative with a plot. Emplotment is the artificial creation of an epistemic past and future that situates one in the present (Polkinghorn, 1991). For example, when entrepreneurs explains what lead to their eventual success they describe a singular process of bricolage, or "making do" (Baker & Nelson, 2005). This description is emploted. It does not describe a multitude of antenarratives that the entrepreneur was "making do" regarding. Nor does it describe the multitude of living stories that the entrepreneur drew upon for those antenarrative bets. Instead, it draws on a singular future, a successful one, and a singular sense of the past: it creates a linear history. These are narratives with plots that have a beginning, a middle, and an end (Boje, 2001, p.3). Living stories by contrast are systemicities of open-ended, never resolved, interactions between systems of systems.

Living story. Living story (TwoTrees, 1997) is the totality that is alive in the past. Living story recognizes that that the past is alive with time (Rosile, 2011), space, and material (Tyler, 2011) storying potentials (Cast, Rosile, Boje & Saylors, 2013). Stories are alive for individuals because there are more lived-experiences than are tacit. Stories are alive in that they occurred in the space and place that can never exist again or ever be fully told. Stories live through the potentials and autopoietic embodied-materiality that transcends the sensemaking of emplotment. These stories are the living web of the past. The aliveness of stories in the past occurs through their perpetual autopoietic resurrection through antenarrative.

Antenarrative. Antenarrative links individual living stories with societal narratives as a polyphony of prospective memories of narratives. Antenartative is: before (Barge, 2004); bet (Vaara, & Tienari, 2011); between (Rosile, Boje, Carlon, Downs, & Saylors, 2013); and beneath (Boje, 2014: xxix) narrative. In the before, it is that which comes before narrativization. As a bet, it is myriad voices and ends. As a between, it links the sensemaking of living stories with individual emplotment narratives and social narratives. As a beneath, it moves unseen under the surface. Antenarratives (Boje, 2001) are the many prospective memories (c.f. Brandimonte, Einstein, & McDaniel, 2014) one holds as having potential for being because of the being of sense of potential. To story-tell the entrepreneurial is to evoke the necessity moving beyond linear expressions amidst autopoiesis.

Antenarrative Bs

Friendship is in the future before it becomes something that has happened. Heidegger offers four important ways of apprehending the future (Boje, Haley, Saylors, under review): 1) Fore-having 2) Fore-telling 3) Fore-structuring and 4) Fore-conceiving; each of these is the basis for an Antenarrative, as illustrated in Image 1. In what follows we quote from Heidegger's Being and Time (1962), followed by the original manuscript page number, for each of the fore-antenarratives.
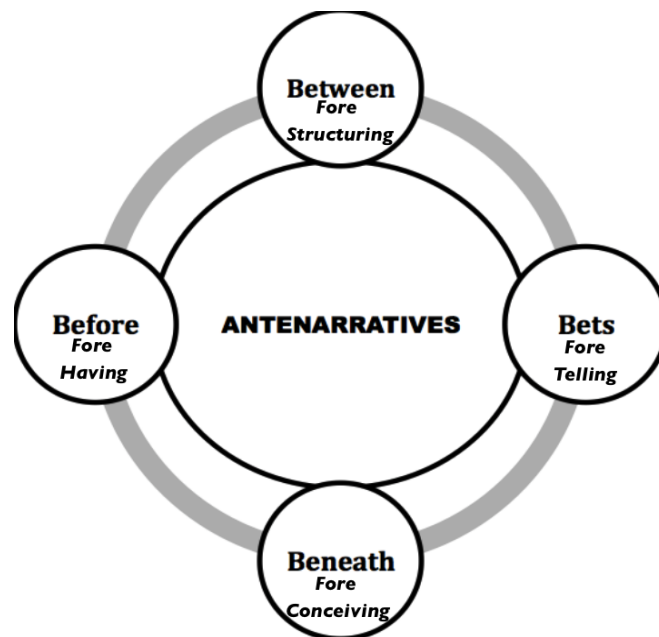
Fore having is a before antenarrative. "Meaning is the 'upon-which' of a projection in terms of which something becomes intelligible as something; it gets its structure from a fore-having… the existential state of Being of the 'there'.... of disclosedness..." (ibid. p.151). Before narrative emplotment, the future directs which part of the past needs to be pulled on.

Fore telling is a bet antenarrative. Fore telling "explicitly raises a totality of equipment into our circumspection so that together with it the worldly character of the ready-to-hand announces itself [as] a symptom or a warning signal [of] what is coming" (ibid. p.80). Bets on the future are the weighted characteristics that lead to the levels of saliency for the aspects of living stories.

Fore structuring is a between antenarrative. "Our constant task is never to allow our fore-having, fore-sight, and fore-conception to be presented to us as fancies or popular conceptions, but rather to make the scientific theme secure by working out these fore-structures in terms of the things themselves" (ibid. p.153). A sense of the future cohesion between personal narratives and social narratives drives enactment of sensemaking.

Fore conception is a beneath antenarrative. "Anything understood which is held in our fore-having and towards which we set our sights 'foresightedly', becomes conceptualizable through the interpretation... it is grounded in something the grasp in advance---in a fore-conception" (ibid. p.150). Finally, beneath each seemingly static narrative is the gnawing of a future sense that "this emplotment too" is transitory.

Flash Creative Non-Fiction Method

The everyday processes of our world are embodied, momentary, and experienced in the retrospect out of order, and often meaningless to the participants. A job of creative nonfiction is to express these processes in a way that brings about a cohesive understanding, allowing the reader to experience some part of an alien world of banal struggles. To wax eloquent, and wane in meaning, is the perpetual tar-trap of the ethnographic process. In obtaining quantitative understandings we often know too little about the subjects of our study, but when it comes to ethnography we often know too much. This is why the processes that configure, challenge, and parley-meaning within and around the organization is often waylaid by macro-oriented theory building; simplifying theory is an easy way to get out of the tar. In opposition to this we offer flash creative nonfiction as an alternative path for ethnographers.

Flash, here, holds three distinct meanings. First, flash, in creative nonfiction is writing, is that which we read in a flash. It allows the reader to cut to the heart of the matter without the arcane poetics of narrative. Second, like a camera, flash offers a sudden bright illumination used to draw away the shadowy murk that obfuscates our subject. Third is the embodied flash of meaning, the flash of an insight, the flush exhilaration of a lover's contact, the reflexive moments of decisiveness that change the ethnographer's way of being in the world. The best of flash creative nonfiction does not rely on any one, or any combination, of these definitions, but uniquely and intuitively weaves them into a unique intuitive synthesis in time, place, and space. Flash creative nonfiction can be used as a sort of reflexive ethnographic microstoria,

self-reflection drawn out of the little ethnographic stories that are often glossed over by the grand-narratives of theory scholars are impelled to create.

While the flash nonfiction is written in a flash, and about a flash of meaning, it is a rare literary virtuoso that can write it in a flash. That is to say, to mitigate obfuscation while maintaining insight into microprocesses, each sentence must be carefully forged. As in every other genre, writers can say anything they want, but they cannot say everything they want. Because linguistic labor is so important in the flash creative nonfiction accounts, this essay provides a contribution to storytelling methodology that we humbly submit as one of many potential ways of conducting this style of research.

Story

Me*: yea.. um.. office… We just moved to a bigger office, it's on the business card.

Bob: Yea, we're having those reprinted.

The venture capitalist we were speaking to was a medical doctor. He recognized that there was a market for an app that would tell doctors which additional medical procedures to request so as to make the most money. Speaking of money, two weeks later we had his…

6-weeks later

Bob is sitting in my seat in the four room office-space we leased.

Bob: Hey man, so how you think we coming on that app?

Me: Actually bob I was thinking, you know how we have that off-site backup for the med-documents that we just finished writing?

Bob: yea, are you thinking what I'm thinking?

Me: That it's done, ready to go, and we should make our business about selling that?

Bob: Yea man.

Me: What about the VC, he wanted this app made

Bob: We don't need to tell him about that…

Me: Yea, Bob I think we need to just cut him loose: give him his money back and change the business plan

Bob: You can do that?!

We had undertaken a sub-project that was clearly an opportunity. We could scan and backup medical documents. It saved space, it saved time, it was HIPPA compliant, and it was something that every doctor's office needed but none had. Speaking of having, we were making sales on a regular basis in just three months….

9-months later

Me: Bob, they did it.

Bob: What do you mean?

Me: Carbonate, they figured it out. Our blades are now practically free now

Bob: Can't we just keep the guys we have and…

Me: Bob, we can limp along, but without offsite storage we're stuck being another digitization firm

Bob: So what about the app, want to go back to that?

Me: No Bob, I'm going back to school: I'm applying to seminary

The business model we landed on was called "handles and blades". We would sell for cheap, or give away, a basic product and then charge for the ongoing consumable needed. A competitor had come into the market and offered the same 'blades' we did at a fraction of the cost. We could have made enough to keep going for a while, but the market opportunity. Over the following three months I closed the business, transitioned my clients, and went on to an MBA, after seminary turned me down.

*Me, or I when speaking of this, is the first author

Antenarrating Entrepreneurial Narratives

Antenarrative is the prospective part of sensemaking. As we have previously mentioned antenarratives can be before, bets, between, and beneath. What follows is an antenarrative inspection of entrepreneurial narratives, which integrates the above flash creative nonfiction.

Antenarrative Befores

Antenarrative befores give us pause to consider where the entrepreneur came from before undertaking a venture. There are myriad systemicities (Boje, 2008) which encompass the before narratives of an entrepreneur's living story. For example, when bob says "We don't need to tell him about that…", he's referring to his own systemicities. Bob has a long history with this venture capitalist, having worked to drive the VC clients previously. Entrepreneurs emerge holding myriad experiences and thus existing narratives confound our existing understanding of business plans, risk taking, and venture funding.

Because business plans express a mollified living story of an entrepreneurial idea, they serve to create anti-systemicities. Enactment is the idea that there is no actual observable environment in which an entrepreneur functions, but instead the act of investigating the environment creates perceptions of the environment (Daft & Weick, 1984). The business plan becomes anti-systemicity, silencing living story so that it can attempt to enact a singular environment. The problem is that entrepreneurial creativity requires seeing opportunities for resources and or their utilization in a way that is not already in place (Alvarez & Barney, 2007). By creating a business plan the initial spark of before-narrative creativity; they create anti-systemicities. The investment was in Bob and not the idea. A similarly stifling narrative is that of risk taking.

Positive attitudes toward risk-taking are rhetorical cloaks that hide the anti-systemicities involved in demanding entrepreneurs undertake only "legitimate" behaviors. Identity groups intensely limit the potential for divergent thinking among members of under their influence (Sassenberg, 2002). A shared positive value can be ascribed to risk-taking because various identity groups (i.e. professors, venture capitalists, bankers, managers, etc.) gloss over the idiosyncrasy of definition between the groups. The social meaning of risk-taking is equivocal, dependent upon the norms of a particular identity group. Uncertainty increases the psychological influence of normative behaviors (Hertel & Kerr, 2001). Therefore, the power of normative legitimations are potentiated, not mitigated, by the shared narrative of a positive attitude toward risk-taking. Because the ability of an identity group to limit thinking is strong, and the definition for risk-taking within each group is nebulous, an entrepreneur seeking funding must avoid many kinds of illegitimate risks.

The goal of venture funding amplifies and directs anti-systemicity and thus is counterproductive for entrepreneurs and a waste of free monies societally. Venture funding often has a negligible impact on the profits of the firm (Puri & Zarutskie, 2012). Further, venture funding is almost entirely bound to very particular geographic locations (Chen, Gompers, Kovner & Lerner, 2010). The living story of an entrepreneur is what both creates a profitable business and what is whittled away by venture funding. Further, venture funding wastes free monies. For example, Venture capital does not help the economy when we remove information technology investment in the Silicon Valley from the data (see footnotes 5 and 7 in Samila & Sorenson, 2011). Therefore, venture capitalist funding is 1) unlikely; 2) not helpful; 3) limiting of the entrepreneur's ability to escape pernicious narratives; and 4) harmful in terms of opportunity cost.

Before-antenarratives reveal that even among simple entrepreneurial narratives, the narrative reduction of living story is problematic. Systemicity thinking maintains the importance and coherence of living stories, thus opening entrepreneurs to unexpected opportunities. Unfortunately, typical entrepreneurial narratives create anti-systemicities.

Antenarrative Bets

Antenarrative bets reveal the many futures that influence how entrepreneurs make sense of living stories. These bet narratives allow the entrepreneurial firm to resolve impedances by dynamically resituating goals and creating novel resources. Limiting antenarrative bets impedes the entrepreneur's ability to muddle through and undertake care-full processes. For example "We just moved to a bigger office, it's on the business card" Was based on telling a new story. We misunderstood the meaning of the meeting. We thought the intent was to give us money to setup an organization; he thought the intent was to expand an ongoing concern. We didn't lie, so much as we immediately restoried the meaning of our living room, by placing numerous other bets on the future. Unfortunately entrepreneurial narratives like business plans, risk taking, and venture capital all stifle the generative potential presented by antenarrative bets.

Business plans are simplistic narratives bind a firm to a singular past and future. The competitive environment is one of a living system, where the firm creates part of the environment it interacts with just as the environment shapes the firm. Firms that are not adapted to the environment are said to die (Aldrich, 1990). Firms are not born adapted to the environment instead they are adapted by the environment. Further, nascent firms adapt their environments to themselves. The early firm adaptation is an enactment of care and predicated on numerous bets towards which a stable sense of the firm narrative holds (Boje, Cast & Saylors, 2014). If the meaning of a firm changes drastically enough, then it becomes a

new firm: it does not adapt it is reborn as something new. Drawing up a business plan and solidifying a firm before it has had the time it may take to interact with and be adapted by the environment locks the firm into a singular past. Thus, a business plan counteracts the most valuable aspect of a nascent firm, the ability of it's the entrepreneur to allow it to adapt.

Risk taking implies a set of behaviors and attitudes on the part of an entrepreneur toward risk that may not fit the entrepreneur's personalized assessments. By narrativizing the entrepreneur as a "risk taker" the formidable the narrative of entrepreneurial risk-taking becomes a simulation to be lived up to (Baudrillard, 1994). Ironically this simulation creates a demand for the entrepreneur to not take any actual risks as that would mean failure to become simulacra of narrative of the perpetual growth society (Nicholson & Anderson, 2005). Entrapment in the expectations of society denigrates micro-failure of processes required for care-full muddling-through. The entrepreneur is a limited to a simulacrum of the material investment of individual suffering that goes into firm formation, which may be little more than a ceremonial task. Or worse, the narrative feed into a sense of failure if never-present venture funding fails.

Venture funding encapsulates, commodifies, and distributes the entrepreneur as though the human labor was little more than a game show. Game shows have two potential ends, winning and losing; while the amount won can vary, obtaining some prize is the goal. Clearly the hyper reality of the show shark-tank, where innovators share their ideas and ask for money, serves as a character of the expectations that the narrative of venture funding creates. There are multiple antenarrative bets that one might place on all sorts of funding sources. For example, the method of utilizing one's money to invest into a startup (c.f. Bhide, 1991; Menzies, Brenner & Filion, 2003) is highly functional. Researchers and practitioners alike, unfortunately, often eschew it in favor of the narrative of venture funding. A singular logic of winning or losing this special form of legitimacy becomes a controlling narrative. It is as though the living potential in an entrepreneurial firm was meaningless without a blessing from the great sages of the church of money.

An antenarrative bet analysis of entrepreneurial narratives shows us the limitation and danger of acting as though the future is knowable, and the past is ineffable. Business plans limit creativity; risk-taking creates a dangerous social myth; venture funding threatens to warp entrepreneurial behaviors. There are many potential futures that can enhance entrepreneurial sensemaking; unfortunately entrepreneurial narratives work counter to those futures.

Antenarrative Between

Antenarrative between unveils the processes that allow social narratives to dominate an individual's emplotment within living stories. We lose the processes of social institutionalization that direct an individual's emploted narrative toward conformity without attention to between narratives. For example, "Me: Actually bob I was thinking, you know how we have that off-site backup for the med-documents that we just finished writing? Bob: yea, are you thinking what I'm thinking? Me: That it's done, ready to go, and we should make our business about selling that? Bob: Yea man." We were working between numerous narratives. We had our own living stories that resonated with new opportunity. We had the narrative of a venture funder we were indebted to. We were between narratives, constructing, reconstructing, and feeding back on each other. Antenarrative between reveals how existing historical power structures inculcate themselves into entrepreneur's narratives through the entrepreneurial narratives of a business plan, risk taking, and venture capital.

The business plan is an artifact of the antenarrative between that links the entrepreneur to violence and dominance. Non-human material artifacts can entangle individual's ways that, in our reading, doing violence to living story (Dale and Latham, 2014). The business plan is a non-human materiality that entangles the entrepreneur in order to stand in alterity to those who are unwilling to marginalize their living story. A business plan does violence to living story. The concept of a strategic plan of action, created and directed by a singular leader, comes from the social trope of the benevolent military dictator. Jie & Talib (2014) point out that the academic exercises of a dictatorial entrepreneur separate the entrepreneur from the experience of entrepreneurship. A business plan is such an academic exercise, separating the entrepreneur from the embodied interaction that is creation of a firm. A business plan creates an artificial dictatorial mindset. Risk taking is a continuation of social themes of violence and dominance.

Between antenarrative shows that entrepreneurial narrative of risk taking does violence to and dominates living story. Affiliation with a high status identity groups obviates blame for violence undertaken in the name of maintaining high status (Adamic, 1958). By being said to "take a risk," the entrepreneur moves between a living story of embodied potential loss into the economic narrative that justifies the perpetuation of the ruling elite. Risk taking does violence to living stories. From justifying the trampling of individual rights (Fox & Murray, 2004), to justifying the narratives of war (Lakoff, 1991), and so on, economic systems are used as a narrative devices to justify dominance. Risk taking is part of the economic narrative device that justifies the dominance of living stories that occurs between the ascription of 'risk

taker' and the ends-justify-the-means behaviors cloaked by that moniker. Risk taking dominates living stories. Encapsulating the antenarrative betweens of both the business plan and risk taking is venture capital.

Venture capital is the most direct means by which existing power influences and de-legitimizes the living story of an entrepreneur's opportunity creation. Venture capital can turn a firm into a captive (Van Osnabrugge & Robinson, 2001). Captivation influences the entrepreneur's emploted narrative to move away from going between living story and new emplotments. Venture capital moves the firm toward control rather than success. Further, venture capital delegitimizes the individual in favor of the investor's norms (Steier & Greenwood, 1995). This de-legitimization is of the living story in favor of a singular narrative. Venture capital moves the firm toward stagnation rather than learning. Venture capital is also an antenarrative between that works on the linking of living story to other entrepreneurial narratives. The influence of the narrative of venture funding is harmful living story even when it is not present.

Antenarrative between analyses reveals that the entrepreneur's narratives are detached from the entrepreneur's living story by entrepreneurial narratives. Business plans make living stories singular, risk taking harms living story, and venture funding even influences the unfunded. But even though entrepreneurial narratives repress living stories, the antenarrative beneath is always present.

Antenarrative Beneath

The entrepreneurial narrative text deconstructs itself. Beneath antenarratives leave interested parties to reveal microstoria and intertextualities to. "Me: Carbonate, they figured it out. Our blades are now practically free now Bob: Can't we just keep the guys we have and…" The idea of blades and razors style marketing is a narrative I learned in my biasness school. It limited my thinking, and gave me a sense of failure when the narrative failed. The intertextuality became my reality and I enacted it. The microstoria, the employees without jobs, my partner, and my own sense of failure; I still feel a pain when some service worker somewhere calls me "boss". In their repression of living story, the entrepreneurial narratives of the business plan, risk taking, and venture capital all exist with antenarratives beneath the surface.

Business plans require numerous other living stories for their narratives to make sense. A business plan is a dominant narrative and for every dominant narrative there are numerous potential other tellings (Boje, 2001 p. 55). Therefore, microstoria are left behind in the narration of a business plan (c.f. Conner & Fischbach, 2013). These living stories can be brought forth to offer entirely new perspectives on the firm narrative. Business plans are also intertextual (Boje, 2001 pg 74). Thus business plans are reliant upon numerous living stories that are outside of the reach of a single firm's entrepreneurial narratives. Via beneath antenarratives there is always access to living stories repressed by narratives. Risk taking is another narrative where beneath antenarratives can reveal microstoria and living story.

The entrepreneurial narrative of risk-taking involves two moments where antenarrative beneath might crop up. The first antenarrative beneath risk taking bubbles up when we ask the question: who is not taking a risk? The second antenarrative beneath risk taking surfaces when we ask: what is being risked? The question of who is not a risk taker is one of factuality. A risk is only such if there is a perceived potential for reward, wasting money is not taking a risk (Drucker, 1987). But what is a risk in the eyes of an entrepreneur may be a waste in the eyes of those with legitimating power. Therefore, the living story of meaning that exists before the risk (c.f. Shotter, 2014) can be found in the microstoria of others involved in the entrepreneurial firm. Many who take a risk are not said to take a risk. The antenarrative beneath projections about risk taking behavior create their own unraveling because it also includes a singular sense of successful risk taking (Garud, Schildt & Lant, 2014). Antenarratives beneath the risk narrative allow us to interrogate assumptions regarding what risk is worthy of being called 'at risk'. Therefore, what is at risk, and thus its legitimate reward, becomes less malleable in the entrepreneurial narrative of risk taking. The narrative of venture capital reinforces both the business plan and risk taking narratives.

The dominant theme of the positive influence of venture capital can be deconstructed by the antenarrative beneaths of microstoria and intertextuality. Entrepreneurs often build narratives so that they can integrate their firm with venture capital narratives Miglietta, Romenti & Sartore, A. (2014). Whenever this narrative enticement to "being funded" is successful, a beneath antenarrative is formed. In the previous pages we have outlined all of these pernicious influences of venture capital investment. However, major research outlets focus primarily on the benefits of submission to the dominant narratives of venture capital. In opposition to this the antenarrative beneath of such studies can be found in the methods section by applying ethnostatistics (Gephart, 1988). By looking at the rhetorical next-steps, the glossing over of

questionable statistical procedures, and most importantly the counter-intuitive definitions of variables and their operationalizations, venture-funding studies hold within themselves the seeds of their own deconstruction.

The problem with entrepreneurial narratives is that they are intuitive. Business plans make sense because of colloquial tropes like "failure to plan is a plan to fail"; "you have to spend some money to make some money"; and "the VC invests in the entrepreneur not the idea". Each of these deceptive concepts lead the entrepreneur to petrify living story, abandon antenarrative potential, and become one of the many who fail to learn by trying to un-fragment their work-stories (Humle & Pedersen, 2014). This is why critical self-inquiry is essential to the autopsies found in entrepreneurial storytelling moments of friendship.

Discussion

It is within the context of ongoing storytelling moments that we find friendship to be a thirdness relative to the repressive entrepreneurial narrative binaries. Here we use process versions of entrepreneurial narratives to explicate entrepreneurial storytelling processes in moments of friendship. Friendship is a thirdness to the retrospective enmity of knowledge and death occurs in the processes of business planning, risk taking, and venture funding. Perhaps more importantly, we offer a number of ways by which entrepreneurial storytelling can overcome narrative repression of living story.

Moments of friendship open up liminal spaces. Liminal spaces are those discursive realms which are be-shadowed by narratives (Tyler, 2013). Moments of friendship have their potency in this realm because they exist in ongoing processes of acceptance before retrospective sensemaking enmities. In business planning moments of friendship allow for systemicities that respect the whole-life of an entrepreneur, dynamic histories to be drawn on, disengagement from dominance and violence, and a drawing in of friendly other living stories. The cause of these narrative problems is an inimical stance that demands singular truth. Instead moments of friendship offer acceptance of living stories from liminal spaces, which lack singular truth.

Moments of friendship allow for the restorying of entrepreneurial identities. Restorying entrepreneurial identity is a key part of integrating into (Smith & Boje, 2010) important social power relations. Moments of friendship have their power in this realm because they are needed for socially publicizing, the critical final step in restorying (Boje, Helmuth & Saylors, 2013). Moments of friendship in risk taking remove the penalty from illegitimate forms of risk, personalized assessments of risk, living story based risk taking, and reassessment of who shares in risk and what is being risked. The shared cause of the narrative problems is that they make history immutable. Instead moments of friendship allow for personal history to be restoried, and that new story to be accepted.

Moments of friendship lead into entrepreneurial praxis. The communicative social interaction at the dialogical core of entrepreneurial praxis requires the freedom of reflecting on one's own thinking (Engstrom, 2012) and the swift trust (Adler, 2005) both of which abide in from moments of friendship. Moments of friendship in venture funding preserves systemicities, reconciles entrepreneurs with their suffering at work, legitimizes living stories of opportunity creation, and allows for funding that is not harmful. Instead, entrepreneurial storytelling moments of friendship can allow living story interactions by creating new fraternity (c.f. Critchley, 1998).

These are far from the extent of potentials opened up by bringing storytelling moments of friendship to bear against entrepreneurial narratives. There are numerous other narratives that could have been chosen. There are numerous other benefits of moments of friendship. These are simply examples that help us understand entrepreneurial storytelling processes in moments of friendship. Examples we hope which will help entrepreneurial storytelling overcome narrative degradation of living story.

Conclusion

Entrepreneurship needs stories, not narratives. Narrative is static and storytelling is dynamic. Whenever we see entrepreneurs trying to live like this or that narrative is their reality, we see powerful dynamic living story repressed. Moments of friendship are one means of autopoiesis. Autopoiesis is a process of self-creation. Autopoiesis reveals how people can, by letting go of past selves and developing toward new selves, recreate themselves. At its core autopoiesis is a living systems theory (Varela, Maturana, & Uribe, 1974).

Living systems theories acknowledge the reflection of the internal in the external and external in the internal. Said a different way, systems interact with their environment in a co-constitutive way. Autopoiesis a theory of autonomy within living systems. (Maturana, 1980 pg. xvii). Autopoiesis occurs in social systems as the care-full performance identity (Cooper, 2006). This theoretical perspective offers a way out of deterministic systems thinking by creating a complex

pattern of creator-creation which itself is subject to self-reflection. Simply put, humans have agency in their moments of reflection upon their thinking.

In reflecting upon the fundamental contribution of this article, it is a call for a fundamental reorientation of how we engage entrepreneurial narratives. The static meanings entrepreneurs draw from entrepreneurial narratives discount the interconnection of ethics and nature essential to entrepreneurial storytelling. Therefore entrepreneurial storytelling: ethics must be post-colonial, sustainability must be post-humanist, and political action must be rhizomatic.

The ethics of post-colonialism is not an opposition to western powers, but a thirdness. It is an opposition but an entirely different ontology, an ethical re-politicization of identity (Braidotti, 2006) in particular friendship. Power desire and interest give us shared suppositions that we most often refuse to reflect on (Spivak, 1988). It is easy to conclude, as did Spivak (1988), that our production of "academic knowledge" is complicit in perpetuating existing hegemonic power structures. Academia itself perpetuates the entrepreneurial narrative's power to demand amoral work and destruction of nature.

In our reading of Bennett (2009) the disjunction of labor, nature's perversion, and ethics of dominance are inherently intertwined. By removing the embodiment from laboring the environment is removed from our theory. Storytelling is at once more open than narrative to change, but also always part of a place, a time, and a space. Entrepreneurial storytelling must integrate embodiment within nature in a post-humanist way in order to escape the entrapments of narrative. This in is similar to the rhizomatic-theory of Deleuze (1987).

For Patton & Protevi (2003) there is a leveling between the political concepts of Derrida and and Deluzeian rhizomatics (1987). Many scholars (c.f. Bryant, et. al., 2003) have already noted some commonalities between the two. The very link that started this article, between friendship, knowledge, and death, is a rhizomatic one. Our praxis only makes sense in terms of interconnections of mutual causality. Fundamental theory is not causal but mutually constitutive (Trafimow, 2012); the logic of practice is not epistemic but phenomenological (Sandberg & Tsoukas, 2011).

In this, article we have explored the nature of antenarratives in relation to entrepreneurial narratives and the living story webs that they repress. Moments of friendship within a mood of care offer a way of emancipating the entrepreneur from narratives. To express the theory in practical terms we investigated three entrepreneurial narratives: business plans, risk, and venture funds. These are far from the only entrepreneurial narratives worthy of such investigating.

Narratives like business training, firm location, permits and licensing, self-employment, growth, performance, success, strategic advantage, comparative advantage, and so on, can all be living story repressing narratives (c.f. Boje, Rosile, Saylors & Saylors, 2015). Further, Heidegger (1962) suggests numerous moods other than care we read as worthy of investigating potential answers to entrepreneurial narratives. Moods like understanding, assertion, language discourse, idle talk, curiosity, fallen/thrown turbulence, ambiguity, anxiety, and fear.

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