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Entrepreneurial narrative and a science of

创业叙事和科学

the imagination

想象力

William B. Gartner

威廉·b·加特纳

Spiro Center for Entrepreneurial Leadership, 345 Sirrine Hall, Clemson University, Clemson,

斯皮罗企业家领导力中心，345西瑞恩大厅，克莱门森大学，克莱姆森，

SC 29634-1345, United States

Sc29634-1345，美国

Abstract

摘要

This article is an introduction to a special issue on entrepreneurial narrative that provides theoretical and empirical links between scholarship in narrative and entrepreneurship as well as demonstrates how theories and methods in narrative may be applied to the study of entrepreneurship as a phenomenon. A conjecture that narrative perspectives might lead to a “science of the imagination” is offered.

本文介绍了一个关于创业叙事的特别问题，它提供了叙事学方面的学术知识和创业精神之间的理论和经验联系，以及说明叙述中的理论和方法如何应用于作为一种现象的企业家精神研究。提出了一种猜想，认为叙事视角可能会导致一种"想象力的科学"。

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关键词:创业叙事;质性研究;案例法;想象力科学

1. Executive summary

第一名。执行摘要

This article is an introduction to a special issue on entrepreneurial narrative. A simple definition of narrative approaches is: an analysis of the stories that people tell. The special issue consists of seven articles. The first article is Terry Allen's story, told in 1984, or how he started a toy store, in Rutland, Vermont, in 1965. The Toy Store(y) serves as the basis for six articles that apply narrative approaches.

本文是关于创业叙事的一个特殊问题的介绍。叙事方法的一个简单定义是:分析人们讲述的故事。特刊由七篇文章组成。第一篇文章是特里·艾伦在1984年讲述的故事，或是他如何在1965年在拉特兰开了一家玩具店。玩具商店(y)是六篇应用叙事方法的文章的基础。

The goal of the special issue on entrepreneurial narrative is to provide theoretical and empirical links between scholarship in narrative and entrepreneurship as well as demonstrate how theories and methods in narrative may be applied to the study of entrepreneurship as a phenomenon. Narrative approaches and narrative methodologies are

关于创业叙事的特别问题的目标是在叙事学和创业学之间提供理论和经验上的联系，以及说明叙述中的理论和方法如何应用于将创业作为一种现象的研究。叙事方法和叙事方法是



Tel.: +1 864 656 0825; fax: +1 864 656 7237. E-mail address: [gartner@clemson.edu](mailto:gartner@clemson.edu).

电话:+18646560825;传真:+18646567237。电邮地址:。

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reflexive, that is, in the process of analyzing other people's stories, we, as researchers, are also looking into the mirror of our own stories of how and why our research is conducted. To describe how and why the articles in this special issue analyzed a particular story told by an entrepreneur, from a reflexive point of view, a discussion of the evolution of this special issue is offered, and reasons are provided for why the Toy Store(y) in particular, serves as the focus of these narrative analyses.

反射性，也就是说，在分析其他人的故事的过程中，我们作为研究者，也在研究我们自己的故事的镜子，我们的研究是如何和为什么进行的。为了描述这个特殊问题中的文章是如何以及为什么从一个企业家的角度来分析一个企业家所讲述的一个特定故事，提出了关于这个特殊问题的演变的讨论，并提供了原因，说明为什么特别是玩具店是这些叙事分析的焦点。

This introduction is not a summary of the articles in the special issue. Rather, the introduction points out three broad insights that seem to characterize all six narrative analyses: (1) Stories are never complete, in and of themselves. Stories are told in a particular context, to particular listeners, by a particular story teller, for particular purposes. When a story is subject to various narrative approaches, a variety of insights can be gained as to what is really being said and why, as well as what wasn't said which might be. (2) Stories are told in the larger context of other stories and ideas: “larger voices.” To listen/read a story offers an opportunity to engage in how a story interrelates to other “larger voices” that readers/listeners bring with them. To call upon these “larger voices” through narrative approaches has value analytically and creatively. (3) Narrative approaches come with their own epistemology, theories, and methods that must be met on their own terms. As this occurs, narrative approaches will play an increasing role in entrepreneurship scholarship.

本导言不是对特刊中的文章的总结。相反，导言指出了三个广泛的见解，似乎是所有六个叙事分析的特征:(1)故事本身从来不是完整的。故事是在特定的背景下讲述的，特定的听众，特定的故事讲述者，为了特定的目的。当一个故事受到各种叙事方式的影响时，可以获得各种各样的见解，包括真实的内容和原因，以及可能发生的事情。(2)故事是在其他故事和想法的更大背景下讲述的:"更大的声音"听/读一个故事提供了一个机会，让读者参与到一个故事如何与其他"更大的声音"相互关联的机会。通过叙事方法呼吁这些"较大的声音"具有分析和创造性的价值。(3)叙事方法有其自身的认识论、理论和方法，必须按照自己的方式来实现。在这种情况下，叙事方法将在创业奖学金中发挥越来越大的作用。

Readers of the six entrepreneurial narratives might be skeptical of articles where, at points in their development, there is an allowance for “fiction.” That is, when there are “unknowns” in the knowledge of specific “facts as given,” the authors of these narrative analyses are likely to provide “facts as made.” There might be a fear that narrative approaches might lead to taking normative paradigmatic scholarship down the rabbit hole of treating all knowledge as “fiction.” This is not actually the case, and rather than setting up a struggle of either/or between paradigmatic approaches and narrative approaches, their inherent similarities are recognized as ways in which knowledge is gained through the application of skill.

这六个创业故事的读者可能会对文章持怀疑态度，在这些文章的发展过程中，有一个"小说"的补贴也就是说，当"未知"知道具体的"事实"时，这些叙事分析的作者可能会提供"事实"人们可能会担心，叙事方法可能会导致把规范范式的学术学术带入把所有知识都当作"虚构"的兔子洞实际上情况并非如此，它们不是在范式方法和叙述方法之间进行任何斗争，而是将其固有的相似性确认为通过应用技能获得知识的方式。

The label, “science of the imagination” is suggested as another promise for what entrepreneurship (and specifically, entrepreneurial narrative) might offer as a contribution to scholarship. The narrative of entrepreneurship is the generation of hypotheses about how the world might be: how the future might look and act. The articles in this special issue not only probe how entrepreneurs generate and modify their visions of the future, the scholars in these articles generate and modify alternative visions of the future, as well. There is a skill here, in these six entrepreneurial narratives, that is subtle, but very critical for understanding how the imagination works.

"想象力科学"(scienceofTheimagination)这个标签被认为是企业家精神(特别是企业家叙述)可能为奖学金做出贡献的另一个承诺。关于企业家精神的叙述是关于世界如何变化的假设:未来的外观和行为。这一特刊中的文章不仅探讨企业家如何创造和改变他们对未来的看法，这些文章中的学者也产生和修改了对未来的另一种看法。这里有一个技巧，在这六个企业家的叙述中，这是微妙的，但对于理解想象如何运作非常重要。

This article concludes with a suggestion that narrative approaches offer ways for both scholars and practitioners to “tell back” entrepreneurial stories. The process of “telling back” surfaces the models we use to talk about entrepreneurship. Narrative approaches not only uncover the models we currently use to talk about entrepreneurship, they give us new ways to talk this phenomenon, as well.

本文最后建议，叙事方法为学者和从业人员提供了"反映"创业故事的途径。"反驳"的过程表现出我们用来谈论企业家精神的模式。叙事方法不仅揭示了我们目前用来谈论企业家精神的模式，它们也为我们提供了一种新的方式来谈论这种现象。

2. Introduction

第二名。引言

The aim of this special issue on entrepreneurial narrative is to provide theoretical and empirical links between scholarship in narrative and entrepreneurship as well as

这个关于企业家叙事的特别问题的目的是为了在叙事学和创业学方面提供理论和经验上的联系

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demonstrate how theories and methods in narrative may be applied to the study of entrepreneurship as a phenomenon. I believe that embedded in this aspiration is a sense that narrative approaches surface tensions in “how things are currently done” in entrepreneurship scholarship. I will also suggest that narrative perspectives in the study of entrepreneurship might also lead to the genesis of a science of the imagination. The aim, then, of this special issue is rather far reaching and hitting this target requires a certain amount of deftness, not only on the part of the authors writing for the special issue, but, of our readers, as well. Given that a variety of readers may encounter this special issue (i.e., experts in narrative with little knowledge of entrepreneurship, experts in entrepreneurship with little knowledge of narrative, experts in narrative and entrep-reneurship, and novices in both entrepreneurship and narrative scholarship), it was a challenge to select papers and engage authors in revisions that met these multiple goals.

论证了叙事中的理论和方法如何应用于企业家精神的研究。我认为，这一愿望中蕴含着一种感觉，即在创业奖学金中，叙述方式在"当前所做的事情"中处理表面的紧张。我还建议，创业研究中的叙述视角也可能导致创造一种想象力的科学。因此，这一特殊问题的目标是相当深远的，要达到这一目标需要一定程度的灵活性，不仅是为特刊撰稿的作者，而且也是我们的读者。鉴于各种读者可能会遇到这一特殊问题(即叙述方面的专家，对创业知识知之甚少的叙事专家、叙事知识不足的企业家、叙事专家和企业家和叙事学奖学金的新手)，挑选论文和让作者参与实现这些多重目标的修订工作是一项挑战。

I believe that much of the tension in reading the articles in this special issue will be due to the inherent conflict between “insiders” and others, that is, between expert specialists in specific intellectual domains and those less knowledgeable (Davis, 1971). Demonstrating knowledge and expertise to one group is often irrelevant or obvious to another. One of the major strength's of the Journal of Business Venturing has been its constant admonition to scholars to translate theories and results based on insider expertise for a larger domain of individuals (both practitioners and scholars) with less know–how. Yet, in practice, this has meant that both sides must stretch: the novice to undertake an effort to learn aspects of a scholar's insights and methods, and, the expert to let go of a certain precision, nuance and language that only insiders can see and appreciate. Otherwise, I sense, there is dissatisfaction from each end of the continuum, and not much learning. It behooves readers, then, to bring along fewer expectations and more alertness to the ideas, methods and insights offered in these articles.

我认为，在这个特别问题上阅读这些文章的紧张局势，很大程度上是由于"内部人士"与其他人之间的内在冲突，即特定知识领域的专家专家与知识不足者之间的内在冲突(戴维斯，1971年)。向一个群体展示知识和专门知识往往与另一个群体无关或显而易见。《商业冒险》杂志的主要优势之一就是不断地告诫学者们，要根据内部人士的专业知识将理论和结果转化为知识不足的较大领域的个人(包括从业人员和学者)翻译理论和结果。然而，在实践中，这意味着双方都必须伸展:新手要努力学习学者的洞察力和方法，专家要放弃一定的精确性、细微之处和只有内部人士才能看到和欣赏的语言。否则，我感觉到，这个连续体的每一端都有不满，没有多少学习。因此，读者应该对这些文章中提出的想法、方法和见解带来更少的期望和警觉性。

The remainder of this article will describe: the evolving logic for how this special issue came to be; highlight from my perspective, some of the insights and ideas posited in the articles in this special issue; and offer some speculations about how the study of entre-preneurial narrative might provide the basis for a science of the imagination.

本文的其余部分将描述:这一特殊问题如何产生的演变逻辑;从我的角度强调，在这一特别问题中的文章中提出的一些见解和想法;并提出一些关于如何研究中心前叙述的研究如何为想象力科学提供基础。

3. From a story to a narrative analysis

图3。从一个故事到一个叙事分析

It is very easy to complicate the scholarly area that is connoted by such terms as discourse, narrative, and story ([Grant et al., 1998; Rhodes and Brown, 2005](#page14)). I will offer this rather simplistic description of what narrative approaches do: they involve analyzing the stories that people tell. [Hosking and Hjorth (2004: 265)](#page14) offer a more elaborate description:

很容易使学术领域复杂化，这个领域被诸如话语、叙事和故事等术语所注意。我会简单地描述叙事方法的作用:它们涉及分析人们讲述的故事。提供更详细的描述:

* “Story construction is a process of creating reality

"故事构建是一个创造现实的过程

* in which self/story teller is clearly part of the story.

自我/故事讲述者显然是故事的一部分。

* Narratives are relational realities, socially constructed, not individual subjective realities.

叙事是关系的现实，是社会构建的，而不是个人的主观现实。

* Narratives are situated — they are con-textualized in relation to multiple local–cultural– historical acts/text.

叙事是与多种地方-文化-历史行为/文本相关联的文本。

* Inquiry may articulate multiple narrative and relations.

调查可以清晰地表达多种叙述和关系。

* Change-work works with multiple realities and power relations, for example, to

例如，具有多个现实和权力关系的变更工作

* facilitate ways of relating that are open to possibilities.”

促进与可能性相关的方式。"

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There is much discussion about what a story or narrative consists of, whether all stories are narratives or whether all narratives are stories, and any number of other conundrums that scholars in this field can quickly mire themselves in (Grant et al., 2004). Be-that-as-it-may, without getting quickly lost in what are, actually, important semantic issues involved with the labels narrative scholars use to describe aspects of these types of research, narrative approaches provide some very powerful tools for exploring what entrepreneurs (or others) say about what they do.

关于一个故事或叙述是由什么构成的，是所有的故事都是叙述，还是所有的故事都是故事，以及这个领域的学者可以很快陷入的其他难题(格兰特等人，2004)。叙事方法提供了一些非常强大的工具，用于探索企业家(或其他人)如何评价他们所做的事情提供了一些非常强大的工具。

If there seems to be one archetypal characteristic of narrative approaches and narrative methodologies (e.g., [Boje, 2001; Gabriel, 2004; O'Connor, 1997](#page14)) that permeates this perspective, it would be their reflexivity ([Fletcher, 2007](#page14)). That is, in the process of analyzing other people's stories, we, as researchers, are also looking into the mirror of our own stories of how and why our research is conducted on these other people's stories ([Czarniawska, 1997](#page14)). To describe how and why the articles in this special issue analyzed a particular story told by an entrepreneur, from a reflexive point of view, then, requires some discussion of the evolution of this special issue. While this discussion might seem egocentric, it speaks to the spirit of recognizing the importance of the context in which narrative analyses take place.

如果说叙事方法和叙事方法(例如,)似乎有一个原型特征，那就是他们的反身性()。也就是说，在分析别人故事的过程中，我们作为研究人员，也在研究我们自己的故事，我们的研究是如何和为什么对这些其他人的故事进行的。为了描述这个特殊问题中的文章是如何以及为什么要从一个企业家的角度来分析一个企业家所讲述的一个特定故事，就需要对这一特殊问题的演变进行一些讨论。虽然这种讨论可能看起来是以自我为中心的，但它说明了承认叙述性分析背景的重要性的精神。

First, it is worth noting the difficulty of describing the origin of this special issue “after the fact.” Writing now, about the evolution of an idea that was not, at the outset, labeled as “entrepreneurial narrative” to this outcome as a set of articles on entrepreneurial narrative in the Journal of Business Venturing, is much of the difference suggested by [Bourdrieu](#page14) [(1977)](#page14) between opus operatum — sense making about the process after it is over, as a finished task, and modus operandi — sense making about the process while one is still in it. This description is opus operatum, with much of the messiness, wrong turns, waiting, ambiguity, and my own stupidity, ignorance and confusion-missing. Since [Fletcher (2007)](#page14) also writes about how this special issue evolved, it may be well worth comparing these two accounts.

首先，值得注意的是，很难说明这一特别问题"事后"的起源在《商业创业期刊》(JournalofBusinessVenturing)上发表了一系列关于创业故事的文章，这个观点在开始时并没有被贴上"创业叙事"的标签，而是一系列关于企业家叙事的文章，这是opusoperatumーsense在结束之后对这个过程的感觉，作为一个完成的任务，和作案手法ー感觉在过程中，一个仍然在其中。这个描述是opusoperatum，有很多的混乱，错误的转向，等待，模糊，以及我自己的愚蠢、无知和困惑——都不见了。既然也写到了这个特殊的问题是如何演变的，所以比较这两个账户是值得的。

I believe that the origin of this special issue, did, actually, begin with this initial question: Is it the researcher, or the “data,” that makes for the generation of insights when undertaking qualitative research? If one, for example, looks at [Pitt's (1998)](#page15) analysis of interview material from two entrepreneurs, are the insights gained from his reading of these entrepreneurs due to: the source material the two entrepreneurs provided; Pitt's process of uncovering this source material; Pitt's analyses; or (“all of the above,” or “something else,” and/or…)? This question is, actually, a fantasy about viewing researchers separate from their research [i.e., “How can we know the dancer from the dance?” ([Yeats, 1956](#page15))]. Yet, in my own neurotic way (Adler, 1917), I would treat both quantitative and qualitative information “as if” ([Vaihinger, 1924/1952](#page15)) they were sought, collected, interpreted and analyzed irrespective of the researcher. What makes this question “neurotic” is treating the fiction of “research separate from the researcher” as fact (that is, fact as “given” rather than as “made”).1 Research (quantitative or qualitative) is not “fact as given,” yet, I continue to hold on to this neurotic fantasy that “data” is separate from the researcher and the research

我相信这个特殊问题的起源，实际上，是从这个最初的问题开始的:是研究者，还是"数据"，使得人们在承担质性研究时产生洞察力？例如，如果一个人看了两个企业家对面试材料的分析，那么从他对这两位企业家的阅读中获得的见解是:两位企业家提供的原始材料;皮特揭露这些素材的过程;皮特的分析;或者("以上所有的东西"或"其他东西"和/或......)？这个问题实际上是关于研究人员与他们的研究分开的幻想[也就是说，我们怎么能从舞蹈中了解舞蹈家呢?"()].然而，以我自己神经质的方式(阿德勒，1917)，我会把定量和定性的信息看作"如果"()，无论研究者如何，他们都被寻找、收集、解读和分析。让这个问题变得"神经质"的原因是把"研究与研究人员分开"看作是事实(即事实是"给定的"，而不是"已经做出")。1研究(定量或定性)并不是"事实已经给出"，然而，我仍然坚持这种神经质的幻想，即"数据"与研究者和研究是分开的



1. The author thanks Ellen O'Conner for her comments on this section and for offering Giambattista Vico's insight that the term “fact” in Latin is “factum” which means “made.” Yet, as she points out, we now, tend to think of “fact” as something that is “given.”

提交人感谢EllenO'Conner对这一部分的评论，并且提供了詹巴蒂斯塔·维柯的洞察力，即拉丁语中的"事实"一词是"factum"，意思是"制造"然而，正如她所指出的，我们现在倾向于把"事实"看作是"给予"的东西

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process. While I was generally aware of many scholars who had poked holes in this fantasy (e.g., Geertz, 1988; Hatch, 1996; Van Maanen, 1988 — I offer only a few citations rather than a comprehensive bibliography to signal my knowledge of mostly North American writers and their sensibilities), it simply is, for me, hard to let go of this fiction. I tend to believe that the quantitative data in the Panel Study of Entrepreneurial Dynamics ([Gartner](#page14) [et al., 2004](#page14)) is “fact as given” rather than a fairly complicated social construction of the beliefs of over 100 scholars submitting questions for a questionnaire, phone survey specialists probing for responses, respondents interpreting these survey questions (e.g., “What does completing a business plan ‘in my head' mean?”) and scholars selecting questions for analysis and interpreting their results. It was not hard for me to segue from my fantasy that quantitative data (i.e. the PSED—that can be studied by many scholars with the assumption that this research is separate from the researchers who created this data and analyze it) to considering this question: What would happen if a variety of scholars studied the same qualitative “data”? If the qualitative “data” was held constant, would we see variation in the insights generated? If so, would the differences in insights be due to theories, methods, or other issues idiosyncratic to the scholars, themselves?

过程。虽然我一般都知道许多学者在这个幻想中戳了几个洞(例如，盖尔茨，1988;哈奇，1996;VanMaanen，1988年ーー我只提供了一些引文，而不是一个综合的参考书目来表达我对大多数北美作家及其敏感性的认识)，但对我来说，很难放下这部小说。我倾向于认为，创业动力学小组研究中的定量数据是"事实的给定"，而不是100多名学者提交问卷问卷的相当复杂的社会结构，电话调查专家探索答案，被调查者解释这些调查问题(例如,"在我的脑子里完成一个商业计划意味着什么?")学者们选择问题进行分析和解释。对我来说，从自己的幻想中认为，许多学者可以研究定量数据(即psed)，假设这项研究与创造这些数据并进行分析的研究人员是分开的)来考虑这个问题:如果各种学者研究同样的定性"数据"会发生什么？如果定性的"数据"保持不变，我们是否会看到产生的洞察力的变化？如果是这样的话，那么这种见解上的差异是由于理论、方法还是其他学者们自己特有的问题？

While [Hillman (1983: 111)](#page14) suggests that: “To be sane we must recognize our beliefs as fictions, and see through our hypotheses as fantasies,” I couldn't let go of this goal of getting a number of scholars to look at the same qualitative data. My background is strongly influenced by what might be labeled as the “Harvard approach” ([Contardo and Wensley,](#page14) [2004](#page14)) to analyzing qualitative data as represented in the case method ([Barnes et al., 1994;](#page14) [Naumes and Naumes, 1999](#page14)), and with many years of both creating and using cases for teaching, and with experience with case competitions (as a writer, judge, and team sponsor), the idea of taking qualitative data and comparing how scholars analyzed this material, seemed an obvious and valuable exercise. And, while the Harvard Business Review in the “Case Study” section of their magazine offers a comparative evaluation of case material from the viewpoints of a variety of practitioners and scholars, I had not seen an academic journal attempt to publish a series of scholarly articles analyzing the same material. This concept, therefore, seemed worth pursuing.

虽然我们建议:"为了保持理智，我们必须认识到我们的信仰是虚构的，并把我们的假设看作是幻想,"我不能放弃这个目标，让一些学者看到同样的定性数据。我的背景受到可能被称为"哈佛方法"(Harvardapproach)的强烈影响()分析案例方法中所代表的定性数据()，在创作和使用案例进行教学的许多年里，以及案例竞赛的经验(作为作家、法官和团队赞助者)，对于获取定性数据和比较学者如何分析这些材料的想法，似乎是一个显而易见的有价值的练习。而且，尽管《哈佛商业评论》在其杂志的"案例研究"一节中提供了从各种从业者和学者的角度对案例材料的比较评价，但我没有看到学术杂志试图发表一系列分析同一材料的学术文章。因此，这个概念似乎是值得追求的。

While I was attending the first “Movements in Entrepreneurship” workshop in Sweden, in June 2001, I mentioned this idea (about having a number of scholars look at the same qualitative data) to Denise Fletcher, and suggested that I had a transcription of a story that an entrepreneur had told me that I thought could serve as the basis for the “data” to analyze. She indicated that the idea and story sounded intriguing, and to send her the transcript. I did.

2001年6月，当我在瑞典参加第一次"创业精神运动"讲习班时，我向丹尼斯·弗莱彻提到了这个想法(关于让一些学者看同样的定性数据)给丹尼斯·弗莱彻，并建议我有一个故事的转录，一位企业家告诉我，我认为可以作为分析"数据"的基础。她表示，这个想法和故事听起来很有趣，并把文字记录发给她。是的。

Now, what the previous paragraph just omits, is my recollection of another, larger dialogue occurring between us on: the “problem” of qualitative researchers publishing their work in North American based academic journals; the issues of validity and reli-ability in case research that quantitative-oriented journal reviewers seemed to have with manuscripts that didn't have numbers; and the general lack of knowledge and interest of most North American scholars in the history and philosophy of the science embedded in qualitative entrepreneurship scholarship. I was, then, completing a special issue for the Journal of Business Venturing on qualitative research with Sue Birley ([Gartner and](#page14) [Birley, 2002](#page14)), and the above issues seemed most salient based on this insight from that experience: The knowledge and skills of many European entrepreneurship researchers in

现在，前一段所说的是我对我们之间另一个更大的对话的回忆:定性研究人员在北美学术期刊上发表作品的"问题";定量期刊评论者似乎对于没有数字的手稿有效性和关联性的问题;以及大多数北美学者对于定性创业奖学金所蕴含的科学的历史和哲学普遍缺乏知识和兴趣。我当时正在为《商业冒险》杂志与苏•伯利(SueBirley)合作出版的《商业文化》(JournalofBusinessVenturing)特刊，上述问题似乎最为突出:许多欧洲企业家研究人员的知识和技能

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the area of qualitative scholarship were far and ahead of their North American coun-terparts. My sense was (is) that North American scholars who are not steeped in the rich European traditions and methods of qualitative scholarship simply lack clues to the kinds of significant contributions that qualitative scholarship can make.

定性学术领域远远领先于他们的北美国家。我的感觉是，北美学者没有沉浸在丰富的欧洲传统和定性学术方法之中的北美学者，根本就没有线索来证明定性学术可以做出的重大贡献。

As Fletcher (2007) describes in her article, there was email correspondence about: the history of the transcription of the entrepreneur's story of the founding of a toy store, which in these articles, is labeled as the “Toy Story,” the “Toy Store” or the “Toy Store(y);” and the reasons for why I thought this story might be of value for scholarly analysis. And, subsequently, she wrote a manuscript about this story and sent it to me. The arrival of this manuscript was the inflection point for knowing that there were other scholars who would take the risk of analyzing the story of the “Toy Store,” and, that the story seemed to be sufficient for a “Call for Papers.”

正如弗莱彻(2007)在她的文章中描述的那样，有一封电子邮件关于创办一家玩具店的企业家故事的转录历史，在这些文章中，这些文章被标记为"玩具总动员"、"玩具商店"或"玩具商店(y)"，以及我认为这个故事可能对学术分析有价值的原因。随后，她写了一份关于这个故事的手稿并寄给了我。这份手稿的到来是一个拐点，因为他们知道还有其他学者愿意冒险分析《玩具店》的故事，而且，这个故事似乎足以成为一个"呼吁报纸"

Starting with the knowledge that Denise Fletcher and I had of which scholars might have some interest and capability to explore the Toy Store(y), I began to contact individuals to ascertain their willingness to develop a manuscript that would be considered for presentation at the Lloyd Greif Symposium on Emerging Organizations, which was an event that I held at the University of Southern California. In addition, besides their manuscript submissions to the symposium, both Chris Steyaert and Daniel Hjorth provided numerous connections to qualitative researchers who might have important contributions to make. From this variety of contacts, manuscripts were submitted, some were selected (decisions were make by the special issue editor), and authors of those selected papers met in February 2004 to present and discuss their work. This special issue then took form as papers were reworked and revised.

从丹尼斯·弗莱彻和我所拥有的知识开始，学者们可能有兴趣和能力去探索玩具商店(y)，我开始与个人联系，以确定他们是否愿意编写一份手稿，在我在南加利福尼亚大学举办的劳埃德·格里夫关于新兴组织的研讨会上发表。此外，克里斯·斯蒂亚特和丹尼尔·霍尔斯除了向研讨会提交的手稿之外，还与可能有重要贡献的定性研究人员建立了许多联系。从这些各种接触中，提交了手稿，选定了一些稿件(决定由特刊编辑作出)，这些文件的作者于2004年2月举行会议，介绍和讨论了他们的工作。这一特殊问题随着文件的重新编制和修订而形成。

A number of reasons (in the retrospection of opus operatum) can be offered for why the “Toy Store(y)” was selected as the focus of the analyses in this special issue. First, the story is a transcription of an entrepreneur's presentation told in a classroom setting, similar to the format in many university entrepreneurship courses where entrepreneurs serve as “living cases.” Second, the story is, I believe, typical of the genre of stories that entrepreneurs tell in classroom settings, and, it would not be out of the ordinary for a successful entrepreneur to tell a story based on a distant experience that reflected how the entrepreneur underwent a “rite of passage” from a naïve to sophisticated entrepreneur ([Smith and Anderson, 2004](#page15)). Third, the story is typical of the structure of an entrepreneur's story that would end with explicit “lessons” of the kind “Do what I say, not what I do” yet, much of the insights that can be gleaned from the story capture implicit and tacit knowledge about what the entrepreneur actually does. Fourth, there are a number of situations described in the story that are rich in their implications about the values, ethics, character, thoughts, motivations and behaviors of the story's protagonists. Fifth, there is, as in many Harvard-type cases, a “trick” or insight in the story where the application of a bit financial acumen would likely lead a reader to a different conclusion as to the financial straights the entrepreneur tells us he is in [see [Baker (2007)](#page14) for an exploration of this insight]. And, finally, the story, from my perspective, was engaging, and, it seemed that part of the reason I sought to have the story explored was to better understand why it was engaging. So, all-in-all, there seemed to be enough material in the Toy Store(y) for other scholars to work with that could likely lead to some keen insights about the nature of entrepreneurship. If you have not already done so, I suggest that you read The Toy Store(y) ([Allen, 2007](#page13)) in this issue before reading anything

为什么选择"玩具商店"作为本期特刊分析的重点，可以提供一些原因(在对opusoperatum的回顾中)。首先，这个故事是一个企业家在课堂上的演讲的抄本，类似于许多大学创业课程的形式，在这些课程中，企业家被视为"活生生的案例"其次，我认为，故事是典型的企业家在课堂环境中讲述的故事，而且，一个成功的企业家讲述一个故事并不是不寻常的，这个故事基于一个遥远的经历，这个故事反映了企业家是如何经历从一个精明的企业家到成熟的企业家的"成人礼"()。第三，这个故事是典型的企业家故事结构的结构，最终将以类似"按我说的做，而不是我做什么"这种明确的"教训"，从故事中可以收集到的许多见解，包含了企业家实际行动的隐性和隐性知识。第四，故事中描述的一些情形，丰富了故事主人公的价值观、伦理、人格、思想、动机和行为的影响。第五，就像在许多哈佛(harvard)类型的案例中一样，在故事中存在一种"诡计"或洞察力，在这种情况下，一点点金融敏锐性的应用，可能会让读者对这位企业家的财务状况得出一个不同的结论。这位企业家告诉我们，他正在(为了探索这种洞察力)。最后，从我的角度来看，这个故事很吸引人，而且，我之所以想要探索这个故事的部分原因，就是为了更好地理解它为什么有吸引力。因此，似乎玩具店里有足够的材料供其他学者研究，这可能会对创业的本质产生一些敏锐的见解。如果你还没有这样做，我建议你在阅读任何东西之前先阅读本期《玩具商店》(y)

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further in this article or any of the other articles. The Toy Store(y) article serves as the “data” upon which all of the other articles are focused.

在这篇文章或者其他文章中。玩具商店(y)文章是所有其他文章所关注的"数据"。

4. The possibilities of narrative

4.叙事的可能性

It would be hubris on my part to make claims that I have substantial expertise in the scholarship of narrative and its application to entrepreneurship. I believe the articles in this special issue are exemplars of the richness, complexity, and depth of narrative scholarship as applied to the entrepreneurship field. I believe that my contribution to this special issue, and to entrepreneurship scholarship, as a whole, is in my role as an amateur (as in the Latin root “lover of”) of entrepreneurship (Gartner, 2004). I am interesting in the phenomenon of entrepreneurship, in whatever form and manifestation ([Gartner, 1985, 1993](#page14)). The implication of this, then, is that I am devoted to looking at the phenomenon of entrepreneurship, at hand, and open to gaining whatever knowledge and skills necessary to make sense of what is within my grasp, and the stories that entrepreneurs tell about their ventures is more often in my day-to-day experience, than not. To explore the story that an entrepreneur tells about the creation of a business, puts me into the scholarship of narrative, but not as one who seeks to use an already gained expertise in narrative ideas and methods.

我如果声称自己在叙事学方面拥有丰富的专业知识及其在企业家精神中的应用方面拥有丰富的专业知识。我相信这个特刊中的文章是应用于创业领域的叙述性学术的丰富性、复杂性和深度的典范。我认为，我对这一特殊问题的贡献以及对整个创业奖学金的贡献，是以业余人士的身份(如拉丁语"创业爱好者")的角色(Gartner，2004年)。我对企业家精神的现象很感兴趣，无论是什么形式和表现形式。因此，这意味着，我致力于研究手头上的创业现象，并愿意获得任何必要的知识和技能，以便弄清我所掌握的东西，企业家讲述他们的企业的故事更多地是在我的日常经历中，而不是在我的日常经历中。为了探索一个企业家讲述创业的故事，让我进入了叙事学的学术领域，而不是一个试图运用叙事思想和方法中已经获得的专业知识的人。

The review process, then, for the development of these articles, involved sending the manuscripts out to all of the participants in the symposium, as well as to other colleagues I thought might help provide me with insights, with the goal of encouraging these authors to provide better clarity and understanding of narrative approaches for “non-narrative” trained scholars. As mentioned earlier, the ability to write an article that both speaks to scholars in narrative, as well as to outsiders to this tradition, is a challenge that these authors have met.

为了发展这些文章，审查过程包括将手稿发送给专题讨论会的所有与会者以及我认为可能有助于我提供见解的其他同事发送手稿，目的是鼓励这些作者更好地阐明和理解"非叙述性"训练有素的学者的叙述方法。正如前面提到的，能够写出一篇既能向学者讲述故事，又能向外界传播这一传统的能力，是这些作者所遇到的一个挑战。

My intention in this section of the article is to offer my sense of some of the important issues and ideas that are addressed in the articles in this special issue, as I have come to appreciate them. I believe this perspective will be of value to the “typical” reader of the Journal of Business Venturing: a reader who has knowledge of entrepreneurship scholarship, is more likely to be using quantitative methods for exploring the phenomenon of entrepreneurship, and, a reader who is likely to wonder about the value of narrative ideas and methods for entrepreneurship scholarship, as a whole. It should also be recognized that the articles speak for themselves, and that the few thoughts I offer merely hint at a cornucopia of insights that can be gleaned from careful study.

本文这一部分的意图是提供我对这一特别问题条款中所涉及的一些重要问题和想法的感觉，因为我已经开始认识到这些问题和想法。我相信这种观点对《商业冒险》杂志的"典型"读者有价值:一个懂得创业奖学金知识的读者，更有可能使用量化方法来探索创业现象，而且，读者可能会怀疑创业奖学金的叙事思想和方法的价值。我们还应该认识到，这些文章本身就说明了问题，我所提供的少数想法仅仅暗示了一个从仔细研究中可以收集到的丰富的见解。

4.1. Not the “whole story”

4.1.不是"整个故事"

My analysis of the Toy Store(y) accepts this story, “as is” — this is, as a story told by Terry Allen: nothing more and nothing less. Yet, in every analysis in this issue, scholars challenge this “as is” assumption. Indeed, [Steyaert (2007)](#page15) begins his article with “I can safely assume that this is not the whole story…” The narrative approach recognizes that a story is never the whole story. Any story is embedded in a context which involves recognizing: when and where the story was written (e.g., how might this story be influenced by the time period of 1965, by the location of the story in Rutland, Vermont in 1965); who is telling the story (e.g., what do we know and don't know about Terry Allen, the “author” of this story, and, what about other characters in this story, such as John Simmons, the other

我对玩具店的分析(y)接受了这个故事,"一如既往"ーー正如特里•艾伦(TerryAllen)讲述的一个故事:没有别的，也没有更少的东西。然而，在这个问题上的每一个分析中，学者们都挑战这种"原样"的假设。事实上，他的文章以"我可以很有把握地假设这不是故事的全部..."叙事方法承认故事从来不是故事的全部。任何故事都是在一个背景中嵌入的，其中包括认识到这个故事的发生时间和地点(例如，这个故事如何受1965年时期的影响，1965年故事发生在拉特兰，1965年);谁在讲述这个故事(例如，我们知道什么，不知道特里·艾伦，这个故事的"作者"，还有，这个故事中的其他人物，比如约翰·西蒙斯，等等

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entrepreneur, or the wives, or the banker, or the toy supplier, or…), what is in this story (e.g., what information does the author of this story provide, what is omitted, what else could the story say, and why wasn't it said?); and why the story is being told (e.g., what are the author's intention's in telling this story, what were the intentions of the special issue editor in having this story told, rather than another?).

企业家，或者妻子，银行家，或玩具供应商，或者...)，这个故事中有什么内容(例如，这个故事的作者提供了什么信息，哪些被忽略了，故事还能说什么，为什么没有说出来?)为什么要讲这个故事(例如，作者打算怎样讲述这个故事，特刊编辑在讲述这个故事时的意图是什么，而不是另一个?).

Each of the articles in this special issue both explores and challenges the context of the whole story of the Toy Store(y). As O'Connor (2007) posits, “We want the real goods,” beyond the literal and superficial level of the story “as is.” Her article provides an overview of the problems of the using the Harvard Case Method approach which assumes a reliable representation of events and an assumption that events depicted in cases are the “facts” rather than interpretations or assumptions. The Toy Store(y) is of a genre, a type of writing, that has its own format and logic that is followed by both the author and the reader, and that the genre cannot, as a format, be able to contain the “whole story.” I find that O'Connor's analysis of Terry Allen's own lesson of the toy story “I don't know what we learned from this thing, except that if you don't know anything it pays to be absolutely lucky” very perceptive in how she demonstrates that Allen did learn during the events of the story about how to make money from the genesis of the toy store idea. To talk about luck is to place this story in the genre of other entrepreneurship stories where both Allen and the reader not only assume luck, but, also fail to devote the effort to pursue paths to elucidate how entrepreneurship does occur. Insights into how Terry Allen gains this knowledge does not come easily without narrative methodologies that can parse out the interlocking logics this escapade offers.

这个特刊中的每一篇文章都探讨并挑战了玩具店的整个故事背景(y)。正如《奥康纳》(2007)所言,"我们想要真正的商品"，超越了故事的字面和表面的层面她的文章概述了使用哈佛案例方法的问题，该方法假定可靠地反映事件，并假定案件中所描述的事件是"事实"，而不是解释或假设。玩具商店(y)是一种类型，一种写作形式，它有自己的格式和逻辑，作者和读者都遵循这种格式和逻辑，而且作为一种格式，这种类型不能包含"整个故事"我发现奥康纳对特里·艾伦自己的玩具故事的分析"我不知道我们从这件事中学到了什么，除了如果你不知道任何事情的话，那就是，如果你什么都不知道的话，那就是，如果你不知道任何事情，那就是，如果你不知道任何事情，那就是，如果你不知道什么的话，那就是，如果你不知道什么的话，那就是，如果你不知道什么的话，那就是，如果你不知道什么的话，那就是，如果你什么都不知道，那就是，如果你不知道任何事情，那就是，如果。谈论运气是把这个故事放在其他创业故事的流派中，在这些故事中，艾伦和读者不仅假设运气，而且没有致力于寻找途径来阐明创业是如何发生的。对于特里·艾伦是如何获得这些知识的洞察力，如果没有叙事方法可以分析出这个逃避现实提供的相互关联的逻辑。

[Fletcher (2007)](#page14), through the use of the narrative approach of reader response theory, explores the context of the Toy Store(y) itself, as products of: the author, Terry Allen; the special issue editor, Bill Gartner; and the article author, Denise Fletcher. As readers, we expect that there is a way in which stories will be told, and, we embrace a story about entrepreneurship that satisfies certain assumptions and beliefs. [Fletcher (2007)](#page14) offers the idea of the “stretchiness” of entrepreneurship, in that stories “stretch” beyond an author's own telling into a larger social construction that is based both on the author's story and on what others bring to their reading of this story, as well. The “whole story,” then, must recognize the social, political, philosophical, and inter- and intra-personal context of the story and how it subsumes this story into something else that is no longer just the author's story, alone.

通过使用读者反应理论的叙述方法，探索了玩具商店本身的背景，作为:作者，特里·艾伦，特刊编辑，比尔·加特纳，以及文章作者丹尼斯·弗莱彻。作为读者，我们期望有一种方式可以讲述故事，我们接受一个关于创业的故事，这个故事满足了某些假设和信念。提出了创业"无弹性"的概念，在这个故事中，除了作者自己对一个更大的社会结构的讲述之外，还有一个更大的社会结构，既基于作者的故事，也基于其他人对这个故事的阅读带来的影响。那么,"整个故事"必须承认这个故事的社会、政治、哲学以及人物间和个人内部的背景，以及它如何将这个故事归纳为一些不再仅仅是作者的故事的故事。

Both [Baker (2007)](#page14) and [Ahl (2007)](#page13) suggest other stories that could be told in conjunction with Allen's story of the Toy Store(y) as a well of capturing more of the “whole story.” While Ahl's narrative analysis is grounded in a post-structuralist feminist perspective, and could be viewed as, primarily, an exploration of gender issues in entrepreneurship research and education, I see the value of her analysis in exploring this question: “Who else should be speaking?” I find her observation that all of the men in Allen's story have names, and the women do not, as a critical example into Ahl's feminist perspective that men in Allen's story have, through their implicit identification, more value and importance than the women. Yet, the women have a critical story to tell, not only as co-investors in this venture, but also as partners and managers of the store's operations. Issues of gender, then, are also issues about how power and influence are exercised and described, which then implies that some individuals may be more privileged to both tell stories and to be listened to.

这两个故事和其他故事都可以和艾伦的《玩具店》的故事结合起来讲述，作为一个捕捉更多"整个故事"的好故事虽然Ahl的叙述分析基于后结构主义的女权主义观点，可以被看作是在创业研究和教育中探讨性别问题，但我认为她在探讨这个问题时的分析很有价值:"还有谁应该发言?"我发现在艾伦的故事中，所有的男人都有名字，而女人没有，作为艾伦故事中的男性通过他们的内隐的认同，比女人更有价值和重要性。然而，这些女性有一个关键的故事要讲，不仅仅是作为合伙投资者，而且作为商店运营的合作伙伴和经理。因此，性别问题也是关于如何行使和描述权力和影响的问题，这意味着有些人可能更有特权讲故事和被倾听。

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Baker, in his application of the idea of bricolage (Baker and Nelson, 2005) to the events of the Toy Store(y) suggests a series of other stories told by characters identified in Allen's story as a way to show that the intentions and processes of bricolage can occur outside the specific intentions of the entrepreneur. This idea of “network bricolage” (Baker, Miner, Eesley, 2003), and the stories Baker offers to portray this idea, provide another example of Allen's toy story as not being the “whole story.” While Terry Allen offers a story that makes him the primary agent that manipulates other characters towards his goals, Ted Baker offers stories that make these other characters the primary agents who manipulate Terry Allen towards their goals. As examples to demonstrate the similarities and differences among bricolage, “resource seeking,” and improvisation, Baker's use of the narrative approach provides a way to surface how the use of bricolage may often be unrecognized, and therefore, untold, by entrepreneurship scholars and practitioners.

贝克在他对"bricolage"(贝克和纳尔逊，2005年)对玩具店事件的应用(y)提出了一系列其他故事，由艾伦的故事中的人物讲述，作为一种方式来表明bricolage的意图和过程可能发生在企业家的具体意图之外。这个"网络bricolage"(贝克，2003年，Eesley)，以及贝克提供的描绘这个想法的故事，提供了另一个例子，说明艾伦的玩具故事并不是"整个故事"特里·艾伦提供了一个故事，使他成为操纵其他角色实现目标的主要代理人，而泰德·贝克提供的故事使得其他角色成为操纵特里·艾伦实现目标的主要特工。作为证明bricolage、"资源寻求"和即兴创作之间的相似性和差异性的例子，贝克对叙事方法的运用提供了一种方法，表明了创业学者和从业人员如何经常不承认并因此不为人所知。

4.2. “Larger voices calling”

4.2."更大的声音呼唤"

While all of the articles in this special issue recognize a broader context of social, political, relational, institutional, etc. characteristics that envelop Terry Allen's particular telling of a business startup story, both [Hjorth (2007)](#page14) and [Steyaert (2007)](#page15) point to, what I would term, “larger voices” the inform us of deeper sensibilities and strategies in the nature of entrepreneurship. [Hjorth (2007)](#page14) uses the character of Iago, from Shakespeare's Othello to speak outside of managerial and institutional perspectives embedded in our normative views of what entrepreneurship is and how it occurs. Initially, I found the Iago/Roderigo dialogue somewhat incongruous with Terry Allen's toy story, yet, further meditation on Iago's words and Hjorth's exegesis of the drama of entrepreneurship, made apparent to me, how the comprehensive demands of narrative approaches offer an understanding of human nature, not just the nature of entrepreneurship. Rather than narrative approaches serving our normative rationality of thinking of narrative as data for the grist of management scholarship (e.g., [Pentland, 1999](#page15)), narrative approaches can fundamentally alter our world view of what entrepreneurship is vis-à-vis the whole person. By pointing out what Iago speaks, Hjorth yearns for what Allen leaves unspoken to the audience that expects the “enterprise discourse.” I believe that [Hjorth (2007)](#page14) is right in his view that “For entrepreneurship the art, politics, ethics, aesthetics of organization creation is, I suggest, central.”

尽管本期特刊中的所有文章都承认一个更广泛的社会、政治、关系、制度等特征，包括特里·艾伦关于创业故事的特别讲述，并且指出，我所说的"更大的声音"告诉我们企业家性质中更深层次的敏感性和策略。利用伊阿古这个角色，从莎士比亚的《奥赛罗》到管理和制度观点之外的角色，在我们对于企业家是什么以及它是如何发生的规范性观点之外。一开始，我发现伊阿古/罗德里格的对话与特里·艾伦的玩具故事有些不协调，然而，进一步思考伊阿古的话以及赫尔斯对创业戏剧的诠释，让我明白了叙事方式的综合要求如何提供了对人性的理解，而不仅仅是创业的本质。叙事方式不是服务于我们的规范理性思维的叙事理性，作为管理学奖学金的数据(例如,)，叙事方法可以从根本上改变我们对于企业家对于整个人来说是什么的世界观。通过指出伊阿古所说的话，Hjorth渴望听到艾伦对观众说出的"企业话语"我相信他的观点是正确的:"我认为，对于企业家精神而言，艺术、政治、伦理、组织创造的美学是中心思想。"

[Steyaert (2007)](#page15) very subtly probes (through the use of the philosophy of Nietzche, literary studies, the humanities, sociology and anthropology) issues about how the individual is construed in entrepreneurship scholarship. He suggests that “‘who is the entrepreneur?' is not the wrong question, it is a right question wrongly formulated.” and crafts an approach to the individual using the narrative alternative. In order to use narrative approaches now (as in this special issue), Steyaert playfully recognizes what it would mean to have used narrative approaches then ([Gartner, 1988](#page14)), when one form of the discussion of the role of the entrepreneur in entrepreneurship was taking place. Entrepreneurial narratives are told in the larger context of a culture of personal narratives in which we all tell our stories in one form or another. “Larger voices” may inform us of the many ways of (who, what, where, why and when) of story telling, yet [Steyaert (2007)](#page15) asks us to consider narrative approaches as a way to “resign from analyzing and

非常微妙地探讨(通过运用尼采哲学，文学研究，人文学，社会学和人类学)的问题，关于个人在创业奖学金中的解释。他认为,"谁是企业家?"这不是一个错误的问题，而是一个错误的问题然后用叙事替代的方法来对付每个人。为了使用叙述方法(如在这个特殊问题中)，Steyaert开玩笑地认识到那时使用叙述方法意味着什么()，当时正在讨论企业家在创业中的作用。企业家叙事是在个人叙事文化的更大背景下讲述的，我们都以这样或那样的形式讲述我们的故事。"更大的声音"可能会告诉我们故事讲述的许多方式(谁、什么、在哪里、为什么和什么时候)，但要求我们把叙事方法看作是"从分析和分析中退出"的一种方式

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interpreting stories too much and perhaps invest in completing them, playing along, rearrange them, etc.” Narrative approaches, then, not only have value analytically, but also, creatively.

因此，叙事方法不仅具有分析价值，而且具有创造性。

4.3. “Attention must be paid”

4.3."必须给予关注"

As I suggested earlier, while one might consider the usefulness of narrative ap-proaches in regards to how they might be applied to normative quantitative scholarship in entrepreneurship, it might be more appropriate to consider how narrative approaches are valid and insightful, in and of themselves. By implication, once one considers narrative approaches on their own terms, the “terms” of this scholarship, are indeed costly for the quantitative scholar to acquire. I find that the authors in this special issue grapple with the difficulty of bringing readers into their realm of expertise and insight, and, that competence in their areas is often broader, deeper, and more complicated than the foundations of quantitative scholarship. I have not, for example, read recently in a quantitatively based article how authors felt the necessity of explaining multiple linear regression and its various nuances and applications to an analysis of their data, yet, approaches to narrative, at least for now do seem to require more explanation. Given the format and genre of journal articles, this lack of the easy shorthand of common citations, methods, and terminology in narrative approaches might appear to put the publication of articles using narrative analyses at a “competitive disadvantage” to more easily understandable articles from a normative quantitative perspective. I am less inclined to believe this. My view is based less on whether scholars find some relative advantage in using particular qualitative or quantitative methodologies to enhance their ability to publish, and more on the insight that “attention must be paid” to narrative in entrepreneurship.

正如我先前提出的那样，尽管人们可能会考虑叙述性的ap-proaches对于如何将其应用于创业方面的规范性定量奖学金的益处，但考虑叙述方法本身是否有效和有见地可能更为恰当。从含蓄的角度来看，一旦一个人以自己的方式考虑叙事方法，这项学术的"术语"对于定量学者来说确实是很昂贵的。我发现，在这个特殊问题中，作者们正在努力克服将读者带入他们的专业领域和洞察力的困难，而且，他们所在领域的能力往往比量化学术的基础更广泛、更深刻、更复杂。例如，我最近没有在一篇定量的文章中读到作者如何感觉有必要解释多重线性回归及其各种细微差别和应用，以分析他们的数据，然而，叙述的方法，至少目前看来确实需要更多的解释。鉴于期刊文章的形式和类型，这种常见引文、方法和术语在叙述方法中的这种简单的简单速记，似乎使用叙述分析的文章出版从规范性量化的角度来看，在"竞争性不利条件下"出版使用叙述性分析的文章，从规范性的数量角度来看更容易理解的条款。我不太相信这个。我的观点不是基于学者们是否发现在使用特定的定性或定量方法以提高其出版能力方面的某些相对优势，而是基于"必须注意"创业叙事的洞察力。

I find Bruner's (1986: 11) idea of two modes of thought (i.e., “a good story and a well-formed argument”) particularly helpful in suggesting that a focus on narrative is not about narrative's relative value to what Bruner labels as the paradigmatic or logico-scientific approach. The narrative approach is a comprehensive way of understanding the world. It is ontologically complete.

我发现布鲁纳(Bruner)(1986年11月)提出了两种思维模式(即"一个好的故事和一个形成良好的论点")特别有助于表明叙述性的叙述不是关于叙事的相对价值，而是布鲁纳所称的范式或逻辑科学方法。叙事方法是理解世界的一种综合方式。它在本体论上是完整的。

“The imaginative application of the narrative mode leads instead to good stories, gripping drama, believable (thought not necessarily “true”) historical accounts. It deals in human or human-like intention and action and the vicissitudes and con-sequences that mark their course. It strives to put its timeless miracles into the particulars of experience, and to locate the experience in time and place. Joyce thought of the particularities of the story as epiphanies of the ordinary. The para-digmatic mode, by contrast, seeks to transcend the particular by higher and higher reaching for abstraction, and in the end disclaims in principle any explanatory value at all where the particular is concerned.” ([Bruner, 1986](#page14): 13)

"叙事模式的富有想象力的应用，取而代之的是好故事、扣人心弦的戏剧、可信的(认为不一定是"真实的")历史叙述。它处理人类或类似人类的意图和行动，以及标志其行动方向的变迁和变化。它努力将其永恒的奇迹融入到经验的细节中，并在时间和地点上找到经验。乔伊斯把这个故事的特殊性看作是普通人的顿悟。相比之下，对于抽象而言，消化模式试图超越特定的特性，为抽象而超越特定的特性，并最终在原则上否定任何有关具体情况的解释性价值(:13)

Without belaboring the differences between these two modes of thought, the point I believe worth making here is that an understanding of the phenomenon of entrepreneurship begs for the narrative mode. Therefore, significant growth in the application and publication of narrative scholarship is inevitable.

我认为值得在这里提出的观点是，对创业现象的理解需要叙事模式的理解，而不会打破这两种思维模式之间的差异。因此，叙事奖学金的应用和出版的显著增长是不可避免的。

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5. A science of the imagination

第五名。想象力的科学

One might be skeptical of a series of papers where, at points in their development, there is an allowance for fiction. That is, when there are “unknowns” in the knowledge of specific “facts as given,” the authors of these narrative analyses are likely to provide “facts as made.” It would seem, then, that a drift towards the recognition and use of narrative approaches places the entrepreneurship scholar in the solipsistic bind of reading “science fiction” (creating facts to serve a fiction) or reading “fiction science” (seeing the process of creating facts as a fiction). There might be a fear that narrative approaches might lead to taking logio-scientific scholarship down the rabbit hole of treating all knowledge as “fiction.” This, I believe, is not actually the case, and rather than setting up a struggle of either/or between logio-scientific approaches and narrative approaches, it seems more appropriate to consider their inherent similarities. Ormizton and Sassower (1989) point out that the word science comes from the Latin word scientia, which means “knowledge” or scire meaning “to know.”

人们可能会对一系列的论文持怀疑态度，在这些论文的发展过程中，有一些小说的补贴。也就是说，当"未知"知道具体的"事实"时，这些叙事分析的作者可能会提供"事实"这样看来，对叙事方法的认识和运用的偏离使得创业学者陷入了阅读"科幻小说"(为小说创造事实)或阅读"虚构科学"(把创造事实作为一种虚构的过程)。人们可能会担心，叙事方法可能会导致把逻辑科学奖学金带入把所有知识都当作"虚构"的兔子洞我认为，实际情况并非如此，与其在逻辑科学方法和叙述方法之间设立一种非此即彼的斗争，似乎更应该考虑它们之间的内在相似性。Ormizton和Sassower(1989)指出，科学这个词来源于拉丁词scientia，意思是"知识"或者"知道"

“Scire has its roots in skei, which means “to cut” or “to split.” Knowledge, then, is understood as the ability, the skill “to separate one thing from another, “to discern.” In the Greek, such separation is related to skhizein meaning “to split” into many parts, which is the root for schizo- and schism. Thus, the ability to discern differences, or what Plato calls in The Republic a certain kind of “mindfulness” is related to another Latin root skel, which also means “to cut” but which is more directly related to a concept developed later in the Old Norse where reason, knowledge and incisiveness are comprehended by skil, a precursor to our contem-porary term skill.” (p. 5).

"斯凯尔的根源在于skei，意思是"削减"或"分裂"因此，知识被理解为一种能力，一种能力"将一件事物与另一件事分开","辨别"在希腊语中，这种分离与skhizein有关，意思是"分裂"为许多部分，这是精神分裂和分裂的根源。因此，辨别差异的能力，或者柏拉图在《理想国》中所称的某种"正念"与另一种拉丁词根的倾斜有关，这也意味着"削减"，但更直接相关的概念发展后在旧挪威，在那里理性，知识和创造性被skil理解，skil是我们临时技能的前身(p.5).

The focus on the etymology of science, here, is to suggest to the logio-scientifically oriented scholar that all knowledge requires the acquisition of a skill to discern it. The skills of logio-scientific and narrative approaches are both, hard won, and both, not easily dismissed. To acquire knowledge about the nature of entrepreneurship is to be mindful of the phenomenon's many parts.

在这里，对科学词源的关注，是为了向逻辑科学导向的学者建议，所有的知识都需要获得一种技能来辨别它。逻辑科学和叙事方法的技巧是来之不易的，而且两者都不容易被忽略。要获得关于创业性质的知识，就必须注意到这一现象的许多部分。

I do believe that a focus on entrepreneurial narratives might actually provide a unique contribution to narrative scholarship, normative logio-scientific entrepreneurship scholarship, and to scholarship in science, as well. I posit that normative science tends to hold up as the culmination of the scientific method the standard of falsifiability ([Popper, 1959](#page15)): for an idea to be a scientific idea, it must be testable. I will risk this speculation that the scientific process obsesses on the selection of non-falsifiable ideas. In most cases, less concern is offered for how ideas are generated for falsifiable testing [[Campbell (1987)](#page14) being a significant exception]. Yet, in the Popperian world of falsifiability, the process of science requires the generation of ideas:

我确实相信，专注于企业家叙事实际上可能为叙述性学术、规范性科学创业奖学金以及科学奖学金作出独特的贡献。我认为，在科学方法的顶峰时期，规范科学往往是可伪造性的标准():一个想法要成为一个科学思想，它必须是可测试的。我将冒着这种猜测的风险，认为科学进程模糊了选择不可证伪的观点。在大多数情况下，人们不太关心如何产生想法来进行可证伪的测试[这是一个重要的例外]。然而，在Popperian虚假的世界里，科学的过程需要产生一些想法:

“Bold ideas, unjustified anticipations, and speculative thought, are our only means for interpreting nature: our only organon, our only instrument, for grasping her. And we must hazard them to win our prize.” ([Popper, 1959](#page15): 280).

"大胆的想法，不合理的预期和思考，是我们解释自然的唯一手段:我们唯一的有机体，我们唯一的工具，因为我们抓住了她。我们必须冒险让他们赢得我们的奖金。"(:280).

The process of how ideas come into existence, is, an inherent aspect of entrepreneurial narrative. To study Terry Allen's story, for example, is to struggle not only with how an idea originates and becomes, but also with how narrative scholars struggle, themselves, with how ideas originate and become (in their study of how their own ideas originate and

创意如何产生的过程，是创业叙事的一个固有方面。例如，为了研究泰瑞·艾伦的故事，不仅要研究一个观点是如何产生和成长的，而且还要与叙事学者们如何与思想如何产生和成为(在他们的研究如何他们自己的想法产生和成为

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become when reading Terry Allen's story). The reflexiveness of narrative scholarship speaks to a “double doubling” of idea creation as both subject and process, twice (both as the object of study, and in the study of the study of the object).

当读到特里•艾伦(TerryAllen)的故事时，就会变成这样。叙事性学术的反身性说明创意创造的"双倍"是主体和过程，两次(既是研究对象，也是研究对象)。

The label, “science of the imagination” is suggested, then, as another promise (Shane and [Venkataraman, 2000](#page15)) for what entrepreneurship (and specifically, entrepreneurial narrative) might offer as a contribution to scholarship. What I find intriguing about the Terry Allen story, is not only how the entrepreneurs constellate the toy store idea “as if” ([Gartner, Bird](#page14) [and Starr, 1992; Vaihinger, 1952](#page14)) it were an on going business, but also how these entrepreneurs suggest various permutations of the idea's manifestation: “What if?” There is, in Allen's toy story, an imagination of the future in most of the actions these entrepreneurs undertake: “What if” we start a toy store? “What if” we get toys on consignment? “What if” we rent a space… get a loan, buy more toys, corner the market on Marvel Mustangs…? The narrative of entrepreneurship is the generation of hypotheses about how the world might be: how the future might look and act. The articles in this special issue not only probe how entrepreneurs generate and modify their visions of the future, the scholars in these articles generate and modify alternative visions of the future, as well. “What if” the reader's knowledge and experience were taken into account in the reading of the toy story? “What if” the women or the banker told their stories of the toy story? “What if” we were to consider all of the paths not taken, and write these unlived lives, as lived? There is a skill here, in these six entrepreneurial narratives, that is subtle but very critical for understanding how the imagination works.

那么,"想象力科学"(scienceofTheimagination)这个标签被认为是另一个承诺(肖恩和)，因为企业家精神(特别是企业家叙述)可能为奖学金提供什么贡献。我觉得特里·艾伦的故事很有意思，不仅是企业家如何坚持玩具店的想法"好像"()这是一个持续的生意，而且也是这些企业家如何建议这个创意表现形式的各种变化:"如果?"在艾伦的玩具故事中，这些企业家所采取的大多数行动中都存在着对未来的想象:"如果"我们开一家玩具店会怎么样？"如果"我们寄售玩具会怎么样？"如果"我们租了一个地方...借了一笔钱，买了更多的玩具，在漫威野马的市场上占据一隅？关于企业家精神的叙述是关于世界如何变化的假设:未来的外观和行为。这一特刊中的文章不仅探讨企业家如何创造和改变他们对未来的看法，这些文章中的学者也产生和修改了对未来的另一种看法。"如果"读者的知识和经验在阅读玩具故事时被考虑在内会怎么样？"如果"那些女人或银行家讲述了他们关于玩具的故事，那该怎么办？"如果"我们要考虑所有没有走过的道路，把这些不存在的生命写下来，就像生活一样呢？这里有一个技巧，在这六个企业家的叙述中，这是一种微妙的技巧，但对于理解想象如何运作至关重要。

6. Conclusion

第六名。结论

I had originally thought to end this introduction with the idea that entrepreneurship scholars face a “story deficit.” That is, while we (academic entrepreneurship scholars) currently live in a world that offers a variety of stories by and about entrepreneurs, the arena of academic entrepreneurship scholarship seems to lack much recognition and discussion of entrepre-neurship stories. Ask yourself, what stories do you call upon to talk about entrepreneurship? While I can name dozens of entrepreneurs, I doubt whether I could actually tell much about their stories. I have logico-scientific descriptions, explanations, categories, concepts, and hypotheses about entrepreneurs, but, frankly, I don't have many stories to tell. Maybe you do.

我原本以为这个介绍的结尾是创业学者面临"故事缺陷"的观点也就是说，当我们(学术创业学者)生活在一个提供各种各样关于企业家的故事的世界里，而学术创业奖学金的舞台似乎缺乏对主要神经传统故事的认可和讨论。问问你自己，谈论企业家精神时，你会召集什么样的故事？虽然我能说出几十个企业家的名字，但我怀疑自己是否真的能够讲述他们的故事。我对企业家有着科学的描述、解释、分类、概念和假设，但是，坦白地说，我没有太多的故事可以讲。也许你知道。

While it might be appropriate to surmise that narrative approaches might challenge us to collect more stories, I now believe that the issue is not a “story deficit” but a deficit in how entrepreneurship stories are told. The articles that comprise this special issue show us that there are a variety of narrative approaches that offer a multitude of insights into just one story told by an entrepreneur. I would conjecture there might be ten times the six articles in this special issue that could talk about Terry Allen's story. I hope that this special issue might encourage more scholars to engage in narrative approaches and work to surmount the difficulties of the journal publication process.

我现在认为，这个问题不是"故事缺陷"，而是创业故事讲述方式的缺陷。构成这个特殊问题的文章向我们表明，有各种各样的叙事方法，它们为一个企业家讲述的一个故事提供了大量的见解。我猜想在这个特别的问题上，六篇文章可能会有十倍于特里·艾伦的故事。我希望这一特殊问题能够鼓励更多的学者参与叙事方法，并努力克服刊物出版过程的困难。

These special issue articles represent, in a more sophisticated form, [Bruner's (1986](#page14): 6–7)

这些特刊文章以更复杂的形式表示:6-7

idea of “telling back” a story:

讲述一个故事的想法

“One gets a sense of the psychology of genre by listening to readers “tell back” a story they have just read or spontaneously “tell” a story about a “happening” in their

"一个人通过倾听读者"讲述"他们刚刚读过的故事，或者自发地"讲述"一个关于他们的"正在发生"的故事

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own lives. “Telling back” a Conrad story, one reader will turn it into a yarn of adventure, another into a moral tale about duplicity, and a third into a case study of a Doppelganger. The text from which they started was the same…

自己的生活。在康拉德的故事中，一个读者会把它变成一个冒险故事，另一个会变成一个关于口是心非的道德故事，还有一个读者会把它变成一个二重身的案例。他们开始的文本是一样的。

But stories, in Paul Ricouer's phrase, are “models for the redescription of the world.” But the story is not by itself the model. It is, so to speak, an instantiation of models we carry in our own minds. An undergraduate seminar in which I once participated interpreted Hamlet as an account of the bungling of a Danish prince who had become ‘sword happy” at his German university and who was so inept at killing the man he hated that he did in his wisest friend, Polonius, in the process. Yet, this student admitted, the play was a “tragedy,” but it was also a bungle (he was in engineering — with a passion.)”

但保罗•里库尔(PaulRicouer)所说的故事，却是"重新描述世界的典范"但是这个故事本身并不是一个模型。可以说，这是一个我们脑海中模型的实例化。我曾参加过的一次本科生研讨会将哈姆雷特解读为一位丹麦王子在德国大学的拙劣表现。然而，这个学生承认，这出戏是一个"悲剧"，但它也是一个乐曲(他在工程领域ーー充满激情。)"

And so, in these six entrepreneurial narratives, Terry Allen is “told back:” through a culture of personal narratives, confronted with the Harvard case method; within the interrelationships of a set of readers and writers; as a misogynist; as a bricolager; and mute vis-à-vis Shakespeare's Iago. Every telling is an aspect, another facet, of a more multi-dimensional perspective on the nature of entrepreneurship.

因此，在这六个企业家叙事中，特里·艾伦被"告知":通过个人叙述的文化，面对哈佛案例方法;在一群读者和作家的相互关系中;作为一个厌恶女性者;作为一个砖瓦匠;以及与莎士比亚的《伊阿古》相比的沉默主义者。每个讲述都是一个方面，另一个方面，是一个关于创业本质的多维视角。

And, the process of “telling back” is not only of value as a scholarly exercise. Denise Fletcher (2007) offers images of students' readings of the toy story, as a way to stretch our imaginations of what narrative approaches might offer.

而且,"反驳"的过程不仅仅是作为一种学术活动的价值。丹尼斯•弗莱彻(DeniseFletcher)(2007)提供了学生阅读玩具故事的图片，作为一种拓展我们想象力的方式，叙述方法可能提供。

“At best, education can only be undertaken as an experiment — an attempt to engage others by recollecting – responding or reacting – to the constellation of textual phrasings or connections. The perpetuation of a specific tradition, or foster-ing disciplines, is not the issue.” ([Ormizton and Sassower, 1989](#page15): 133).

"最好的情况是，教育只能作为一种试验，试图通过回忆——回应或反应——使他人参与到文字措辞或联系的星座。一个特定传统的延续，或者培养学科，并不是问题所在。"(:133).

I hope that this special issue engages you in new ways of knowing and talking about entrepreneurship.

我希望这个特殊的问题能让你以新的方式了解和谈论企业家精神。

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