

WORKING PAPER

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**STRATEGIZING IN THE CHOLA DYNASTY OF SOUTH INDIA: PERSPECTIVES
BEYOND NAVIGATION AND BRICOLAGE/WAYFINDING**

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Introduction

Strategy research has been maturing through the strategy content and strategy process phases. Following the limitations of both these approaches on explanations for variance, there arose the motivation for a new level of analysis. The strategy-as-practice studies enliven strategy as a dynamic endeavour of *strategizing*. Brown and Duguid (2000) have observed that practice is what is inside the process. Thus the birth of the *micro strategy* perspective (Johnson et al., 2003), of strategy as practice or s-as-p for short, which treats strategy as a dynamic endeavour of *strategizing* rather than as a static one, and redefines strategy through a sociological eye (Whittington, 2007) as '*a situated, socially accomplished activity*' (Jarzabkowski and Spee, 2009).

The micro-process of strategizing has traditionally been studied under various lenses such as agency, activity theory, cognition, complexity, critical theoretic perspectives, discourse analysis, management practices, narrative analysis, routines, sense-making, social practices and structuration. Discursive studies and sense making appear particularly popular lenses. Cultural and historical practices, management practices, rituals and scripts are other possibilities but have not received as much attention (Whittington, 2007). We summarize these studies in Table 1.

We examine the strategizing process in the context of the medieval history of the Chola dynasty, which was steeped in rich, indigenous art and cultural traditions. The splendour of music, dance, painting, sculpture, architecture and literature of the Chola era were unparalleled in the history of Southern India; and carried within their tapestry a unified underlying philosophy. The Chola organization was known for its efficient administration, military strategies and many successful conquests that led to its significant growth. In doing so, and seek to contribute to the gap on historical and cultural perspectives of strategizing in an organization.

Through this study we extend the role of agency in strategizing from conventional navigation (based on a 'building' philosophy of strategy), or way-finding/coping (based on a 'dwelling' philosophy') as described by Chia and Holt (2009), to one that interprets strategizing as a positive, joyful and highly creative activity. We examine the unique and rich process of artistic creation in the South Indian classical traditions, that is bound by strong rules, well defined systems and constraints, but still provides ample room for the skilled expert towards creative endeavours of the highest order. Systematized knowledge is considered a basic requirement, within the broad framework of which ample space for creativity is provided. Specifically, we connect the strategizing in the Chola era with their central political and cultural symbol of Nataraja, depicting the dynamism of blissful-dance while conveying cosmic philosophy. Drawing parallels, we argue that strategy entails a higher-order artistic enterprise for consistently successful organizations.

The Chola dynasty

The Cholas formed one of three ruling dynasties in Tamil-speaking South India. From 300 BC to 1267 AD, the Cholas had two tenures: the first from 300 BC to 740 AD; and the second from 850 AD to 1267 AD as the “Imperial Cholas of Tanjore” (Sastri, 1955; Gautam, 2013). The most intense activity happened in the second tenure during the medieval period of 850-1275 AD. The Cholas ruled much of South India and made conquests into Sri Lanka, Maldives and erstwhile Indonesia. Diplomatic missions reached Burma (Myanmar), Malaysia, and China. The Cholas were legendary for the organization of their army and naval fleets, but they were also savvy in making smart alliances, exchanging gifts with local rulers, establishing agreements and asserting authority over new territories indirectly, thus optimizing administrative costs (website of the [Smithsonian Institute](#)¹). Besides being great conquerors, their successes went beyond military strategy, to extensive building of temples, and prolific support to the development of art and culture with renowned aesthetic excellence (Rathnasabapathy, 2009), that make it worthwhile to study the success of the dynasty as equivalent to that of successful performance of a present-day organization.

Sastri (1935: 12) in his classic historical treatise on the Cholas explains: “In the age of the Cholas [Cholas], the most creative period of South Indian History, the whole of South India was for the first time brought under the sway of a single government, and a serious attempt made to face and solve the problems of public administration arising from the new conditions. In local government, in art, religion and letters, the Tamil country reached heights of excellence never reached again in succeeding ages; in all these spheres as in that of foreign trade and maritime activity, the Chola period marked the culmination of movements that began in an earlier age, under the Pallavas”.

Military strategy of the Cholas

Figure 2 indicates the scope of expansion of the Chola empire.

Gautam (2013: 52) explains “ In his historical analysis, S.N. Prasad shows that the Imperial Cholas (ad 885–ad 1251) showed strategic perception and planning when faced with the Pandayas and Sri Lankan

¹ <http://www.asia.si.edu/explore/indianart/chola.asp> accessed on 26-Mar-2016

resurgence in the south, and the Chalukya threat from the north. The Cholas tackled the lesser danger by invading Sri Lanka via an unexpected route through Kerala, and by establishing a number of cantonments along the main highway from south. The bigger Chalukya threat from the north was contained by an admirable defensive–offensive strategy—defensive aim, offensive method. The Chalukya powers were kept embroiled in palace intrigues and politics of the neighbouring Vengi Kingdom. Then, the enemy’s underbelly was attacked by the unexpected western route, instead of the old approach along the eastern seaboard.”

Gautam (2013: 57): “During the ancient and medieval period, barring the Mauryan Empire in the north, there was no one empire. The Cholas had the maximum territory, but it can never be said that they integrated, at least, the entire south. And yet, they remained a power to reckon with, including their expeditions to South East Asia.”

Gautam (2013: 59): “With an attack on Bengal, the Cholas exceeded the geographical limits of the movements which even otherwise were impressive—from Cape Comorin to Gulbarga on one hand, and the Vengi–Kalinga territory on the other, and this in addition to their Sri Lankan, Maldivian and South East Asian conquests.⁴⁰ There is a lot of weight in the argument that the Cholas undertook maritime expeditions to South East Asia not for short-term plunder motive, but with a long-range view of minimizing the role of Srivijaya as the intermediary between the Cholas and the Sung Dynasty in China.⁴¹ I will call this good strategic thinking by the Cholas as we know it today. The Cholas continued to be a power to be reckoned with, including in their maritime exploits.”

Gautam (2013: 53) “S.N. Prasad’s account mentions that due to the Kushan invasion of north India (ad 48), the persecution of Brahmins (who were also instructors in academic and military matters) was so thorough that military thinking, theorizing and academics practically disappeared from north India. However, in the south, academies to provide holistic education continued well into the Chola period in institutions called *ghatikas* in the Pallava region and *salais* in Kerala. But after the Chola period, these institutions went missing.”

Gautam (2013: 54) “Another major characteristic pointed out by historians is about the Cholas not having an institution of a permanent standing army.²⁷ Ranabir Chakravarti argues that the Chola army was not unified or well organized. It was more of a militia.²⁸ What remains puzzling is that if we assume the Chola army to be on the paramilitary or militia model, then what accounts for enduring military success of the Cholas? This is one aspect which now needs more study by scholars.”

The Cholas were the only Indian state to build a regular navy and effectively integrate it as a strategic aspect of their military policy'. Gautam (2013: 55)

Literature

Regarding literature of the Cholas, Sastri (1935: 17) describes that the Chola empire under the king Vijayalaya and his successors witnessed a great period of literary revival. Some of the canonical works of South Indian Saivism and Vaishnavism were formed in this period between the 10-11th century A.D. Buddhist and Jainist works also proliferated although they focussed on Tamil grammar and branches of grammar. Refer Exhibit 1 for more details.

Classical dance in the Chola kingdom - Bharatanatyam

Music and poetry: Tevaram

Bronze sculptures of the Chola era – Lost wax process

Architecture in the Chola era – temple architecture

Religious philosophy – Saivism

Government

On government, Sastri (1935: 79) explains: the concept of moderated autocracy of the king – moderated by a council of wisemen, respect for ancient custom all of which generally resulted in contentment of the people who were proud and loyal towards their kings. The king was also seen as a leader who upheld the values of the state. See Exhibit 2 for more details. Sastri (1935: 82) continues on the governance aspects and the checks and balances on the king's power:

The Chola kings and their relation to poetry, dance, art

The king and his relation to the arts – Sastri (1935: 88-90): explains the role of poetry, dance and arts: Refer Exhibit 3 for details.

Integrative philosophy and values of the Cholas

Artists were bound by the codes and regulations, such as the 'Agamas' for sculpture or 'Natyashastra' for dance, or ritual treatises. They also performed "dhyana", a mode of worship employing meditative "shlokas" or poetic hymns based on mythical legends that helped the artists subtly visualize and manifest the form of their artistic creation (Rathnasabapathy, 2009).

The blissful-dance of Nataraja: Synthesizing science, religion and art

"Nataraja represents Indian tradition, cosmic principles, Tamil identity, and classical dance. Over the years, Shiva Nataraja has become a general symbol for dance, as well as the inspirational deity for *Bharata natyam*, a form of south Indian dance. In *Bharata natyam*, an image of Shiva Nataraja is placed on the stage and the deity is honoured in the beginning of the performance". (website of the [Smithsonian Institute](#))

Coomaraswamy (2013: 55) explains the dance of Shiva as representing "His five activities (Pancakritya), viz.: Shrishti (overlooking, creation, evolution), Sthiti (preservation, support), Samhara (destruction, evolution), Tirobhava (veiling, embodiment, illusion, and also, giving rest), Anugraha (release, salvation, grace). These, separately considered, are the activities of the deities Brahma, Vishnu, Rudra, Maheshvara and Sadashiva. This cosmic activity is the central motif of the dance. Further quotations will illustrate and explain the more detailed symbolism. Unmai Vilakkam, verse 36, tells us: 'Creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives release. It will be observed that the fourth hand points to this lifted foot, the refuge of the soul'."

Coomaraswamy (2013: 61-62) calls attention to "the grandeur of this conception itself as a synthesis of science, religion and art. How amazing the range of thought and sympathy of those rishi-artists who first conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature, not merely satisfactory to a single clique or race, nor acceptable to the thinkers of one century only, but universal in its appeal to the philosopher, the lover, and the artist of all ages and all countries. How supremely great in power and grace this dancing image must appear to all those who have striven in plastic forms to give expression to their intuition of Life! In these days of specialization, we are not accustomed to such a synthesis of thought; but for those who 'saw' such images as this, there could have been no division of life and thought into water-tight compartments. Nor do we always realize, when we criticize the merits of individual works, the full extent of the creative power which, to borrow a musical analogy, could discover a mode so expressive of fundamental rhythms and so profoundly significant and inevitable."

Bricolage

Chia and Holt (2009: 171) cite De Certeau who explains 'bricolage' through the behavior of "bricoleurs": "people for whom life is not something that can be forced into their own system demands, or those of any other system, but that instead is an experience of coping across the demands made by multiple, interpenetrating systems and subsystems. Bricoleurs accept their condition without trying to impose an alternative condition from outside"

Karl Weick, using the analogy of jazz, identifies the following requirements for successful bricolage in organizations:

"1. Willingness to forego planning and rehearsing in favor of acting in real time; 2. Well developed understanding of internal resources and the materials that are at hand; 3. Proficient without blueprints and diagnosis; 4. Able to identify or agree on minimal structures for embellishing; 5. Open to reassembly of and departures from routines; 6. Rich and meaningful set of themes, fragments, or phrases on which to draw for ongoing lines of action; 7. Predisposed to recognize partial relevance of previous experience to present novelty; 8. High confidence in skill to deal with nonroutine events; 9. Presence of associates similarly committed to and competent at impromptu making to; 10. Skillful at paying attention to performance of others and building on it in order to keep the interaction going and to set up interesting possibilities for one another. 11. Able to maintain the pace and tempo at which others are extemporizing. 12. Focused on coordination here and now and not distracted by memories or anticipation; 13. Preference for and comfort with process rather than structure, which makes it easier to work with ongoing development, restructuring, and realization of outcomes, and easier to postpone the question, what will it have amounted to?" (Weick, 1998: 552)

Way-finding / Coping

The traditional view of strategy as that of navigating a well understood or mapped out landscape is challenged by the metaphor of 'wayfinding', involving immersion in the territory and its potentialities. In a key phrase, the authors point out that, "wayfinding precedes navigation" (Chia & Holt, 2009: 166). The practical implication is that wayfinding demands different capabilities to map making and map using. The strategist needs to act as a 'bricoleur' (Chia & Holt, 2009: 173)

"Ordering affords control and hence the ability to exploit what we find. Following Bergson, our habitual use of this intellectual ordering to understand life has become so ingrained that when we apprehend any chaotic or problematic situation the instinctive tendency is quickly to reduce the messiness apprehended to recognizable pre-established categories, so that judgements can be made and positive actions taken. Such a tendency to view 'imperfection' in negative terms may lead us to overlook its hidden benefits. This general attitude of

impatience or intolerance for the messiness of imperfection is openly confronted in the world of art, literature and philosophy, where vagueness and ambiguity are constantly celebrated as positive and fecund conditions for communicating the richness of reality.” (Chia & Holt, 2009: 144)

METHODS

Data sources

We choose to do a discourse analysis of the historical Tamil novel titled “Ponniyin Selvan” that chronicles the life of the Chola kings. Even though this is not completely based on historical fact, we choose this because this work continues to be alive and interpreted in present day discourse as a highly popular literary work, with translations, plays and several filming attempts being made of the book series (need some numbers here). We expect to find insights into the integrative or holistic philosophy and values underlying strategizing and statecraft by the Chola kings.

Data Analysis

Please refer attached document.

Below are excerpts from the Ponniyin Selvan text (first volume) that seem to indicate promise with respect to alluding to the arts and its influence on strategizing. The narrative analysis is yet to be completed towards identifying emergent themes, it is work in progress (see comments). The full set of 5 volumes of the text also needs to be obtained.

Part 1A:

Chapter 1:

“Aha! How huge is this lake? How wide and how long? Can we not say that the tanks built by the great Pallava monarchs in the Thondai Kingdom are mere ponds and pools compared with this immense reservoir? Did not Prince Raja-aditya son of King Paranthaka who conquered Madurai, think of building this great tank to conserve the waters of the North Cauvery which were going wastefully into the sea? And did he not execute his thinking into action? How great a genius he must have been! Who can we compare to his brave nobility! During the battle at Takkolam, did he not, riding an elephant go to the forefront and single handed, enter combat? And in the

course of that confrontation did he not receive enemy spears on his chest and give up his very life? And because of it did he not get the title Deva who reposed atop the elephant as he departed for the heavens meant for the brave? These kings of the Chozla Dynasty are remarkable! They were just as just as they were brave! And as in justice they excelled in the veneration of their Gods.”

Commented [RV1]: Grandeur in thought; Valour;

Chapter 12:

“In the ancient Tamil land, for almost six hundred years, (up till about the tenth century AD) the religions of Buddhism and Jainism held prestigious sway. Because of these religions, the Tamil land gained several advantages. Sculpture, painting, poetry, literature and other such arts were nurtured and developed. Emphasis was on Sanskrit. Later the Azlvar's (Vaishnava saints) and Nayanmar's (Saiva saints) appeared. They sang melodious poems -- devotional songs in nectar-sweet, divine Tamil. They fostered and developed the Vaishnava (of Vishnu) and Saiva (of Shiva) sects of Hinduism. Their preaching was quite powerful. They utilized the power of art, sculpture and music for their missionary work. Several others set their songs to divine music and sang them. Those who listened to these musical poems were enticed, enamored and subject to fanatic devotion. The Shiva and Vishnu temple-towns mentioned in such devotional songs acquired new merit and fresh holiness. Temples, which till then were built with wood and brick, were renovated and rebuilt with stone and sculpture. Such holy renovation-works were undertaken even since Vijayala Chozla's times by the Chozla monarchs and members of their family as well as other nobility.”

Commented [RV2]: Using the power of art, sculpture and music for their missionary work. The Chola monarchs financed the same.

Chapter 16

“In this situation, a fierce competition rose among the other generals in the Chozla nation for the privilege of leading the Lankan campaign. Jealousy and accusations resulted from such rivalry. It was very rare to find someone who did not wish to enter the battlefield in that ancient Tamil land! The competition was about who should go to the war-front. Enmity and envy would often result from such competition.

There was fierce rivalry amongst the Chozla generals about who should lead the Lankan campaign and establish the Chozla fame by destroying the pride of the Singhala Kings. Prince Arulmozli Varma, the younger son of Emperor Sundara Chozla, came forward to put an end to this rivalry. "Father! I have spent enough time in the luxury of the Pazlayarai Palace, as the darling child of my aunts, grandmothers and mothers. Please appoint me as the Commander of the Southern Armies. I shall go to Lanka

and lead the Lankan campaign," said the young Prince."

Chapter 21

"Teachers keep time, while beguiling damsels dance;
Poets speak enchanting verse, making every sculpted stone come alive;

Such accomplished people stroll in the streets of Thiru-vai-aru."

"I must stay in this town
at least for tonight and enjoy this music and dance and I
must worship at the shrines of the Lord of the five-rivers
and the Lady who nurtured justice. Look at all those
devotees at prayers on the banks of the Cauvery. How
elegant they look with their foreheads adorned with broad
ashen marks! Their chants of "Namasivaya" drown the
sounds of the music and dance. Look, someone is singing
the Thevaram songs so exquisitely. This town seems to be
created by the Gods just for music and song! I must stay

here tonight. What is the use of hurrying to Tanjore?"

Chapter 25

"Tanjore was quite the opposite thing. Everything looked
new. New palaces, new buildings, new temples. The
white-washed mansions interspersed with buildings of
brick baked of red earth shone like some jewel, set with a
cluster of rubies enhanced by pearls and diamonds. Trees
in the gardens and by the roadside had grown luxuriously
tall, nourished by that fertile red-dust. Coconut and areca
nut palms; ashoka cypress, laurels, spreading banyan, fig
and sacred ficus; jack, mango and neem -- they painted a
picture of varying hues of emerald. That greenery was
pleasing to the eye and joyous to the heart. A new city
built by an architect of illusion. I feel new excitement
when I enter this new city; my heart fills with

unexplainable pride!"

Chapter 26

"Devi, look at this activity of your son! My grandfather,
that famous Emperor Paranthaka, collected all the gold in
the palace vaults to cover the roof of the temple at
Chidambaram making it a Golden Temple! No person born
in our clan built a golden palace for their personal
dwelling! They considered the building of temples to be
more important than the building of palaces. But look at
what this Karikala has done? Ah! How can I atone this

Commented [RV3]: Organizational culture of glorifying
entering the battlefield

outrage against the Gods?" said the Emperor".

Commented [RV4]: Beyond personal gains

Chapter 27

"Watch out! Watch out! Here come the great poets! The best of the bards! Those who have swum the great oceans of Tamil literature! Those who have followed in the tradition of Agastya! They who have drunk the essence of Tolkappiyam and other such ancient works of the Sangam Period! They who have read great epics such as Silappadikaram, from back to front! They who know the ins and outs of Thirukural, the cannon of Tamil culture! They who know the grammar of all literature. They who know how to compose verse with originality! Think of this: The rolls and rolls of palm leaves used up by each one of them would feed millions and millions of hungry

termites for years and years to come!"

Chapter 30

"The art gallery attached to the palace of the Younger Lord Pazluvoor was famous. Vandiya Devan entered that art gallery now. He looked again and again at the several large pictures painted on the walls of that chamber and was enthralled. He forgot himself in that happiness; he forgot the task for which he had come.

The portrait gallery on one side, depicting the pictures of ancient rulers of the Chozla clan and important events in their history attracted his attention. A large part of that gallery was given to depict the history over the last hundred years of the Chozla nation. Those were the pictures that aroused the greatest interest in Vandiya

Devan."

Part 2B

Chapter 2B

"The pictures in the chamber spoke to me."

"I did not hear them."

"I am not surprised. Pictures speak in an unique but eloquent language. Only those who know that language can understand."

"What else did the pictures say?"

"They spoke of some family secrets of my clan. They warned me to go away from this Lanka island immediately."

"Long live the eloquence of those pictures! Mr. Nambi, my

suit has won." Vandiya Devan was jubilant.

Findings

Strategizing as blissful-dance

DISCUSSION

In fact strategy was considered a basic skill to be picked up - it was the art of winning - and since, pragmatism involves negotiation over differences - strategy was fundamental to an empowered, fruitful living - it was called *dandaniti*. Strategic world did not rule out rasa and rasa driven world did not require giving up of differences and contests over it.

For instance, 'Rasa' has been defined as a communion, a taste of relish experienced in engaging with a 'Shahridaya' (Other, distinct from Foucault's other) – that provides an occasion for experience of a bliss - which is an all-encompassing experience (across time and space). Contemporary theory would cast it in spiritualism, but Indian tracks did not do so. This bliss it was argued is obtainable in the pragmatic world and is what actually sustains the pragmatic world. People are engaged in different pragmatic pursuits, ascribable to different dispositions and desires (*vasanas*), and a fulfilment of such desire provides the pleasure of the same nature as that of spiritual pleasure. However this pleasure-experience, is limited by time and space, which introduces a cognition of difference, and therefore the 'spell' so to say, is broken.

The problem is that - texts would provide access to so little - and one does not have a 'master' network from whom one can learn (through a dialogue) - as from a living tradition. It is in music and dance that the roots of the theories still live today - it is live and is practiced. It provides an interesting peek into the rasa theory. Similarly, musical classifications would be very interesting to explore - particularly with relation to notions of play in contemporary organizational thoughts and to see how it is related with strategy - with its notion of differences and conflicts - like the Foucauldian 'other'.

Representation challenges

Almost all research, as we know it, relies on, and is also limited by, language, prominently text, as a medium for the conduct and representation of research. Text provides a referential basis for thought. and is the most

important form of contemporary self-referential system of representation. Our attempts at engaging with western knowledge systems has to grapple with this issue - we can at most share a text - we will not be able to fully share the phenomenon. To the extent we think that the phenomenal embedding is important - if you have to have a link/relation between theory as search for truth and the phenomenal world where we engage ourselves; this delinking creates problems.

Indian arts make us think about the essential Indian way of thinking. Take for instance, South Indian classical music. At a traditional concert, a connoisseur personally feels so much being conveyed in the music, much less through the lyrics (textual content) and exceedingly through the form and delivery of the music. The artist demonstrates that it is possible to explore a number of emotions, feelings and perhaps thought patterns very effectively through the mode of music. Indian classical music certainly has elements of a search and exploration for the truth, although it may be some different sense of truth. And as I understand, research is also no different from a search for the truth. Similar is the case with Indian classical dances. Therefore,

Could Indian classical performing arts be a medium or tool for conducting research?

One also increasingly feels the limitations of text in the representation of knowledge and research output. For instance, certain 'ragas' in Indian classical music have the intelligence built in them to evoke primeval emotions of maternal affection (Refer works of Vilayanur Ramachandran on how art evokes sensations in the brain).

Again, dance forms in India have been well researched to expound various 'rasas' and 'bhavas' that represent emotional states, refer Bharata's Natyashastra, a systematized text on Indian classical dance. OB and HRM literature have explored every emotion and might have tons of textual material written about their definitions and theories about them. But they are more effectively represented in classifications of musical forms. Therefore,

Could Indian classical performing arts serve as a mode of representing research?

CONCLUSION

TABLE 1

Theoretical lens	Reference	Strategy phenomenon under study	Methodology (if applicable)	Theoretical contribution	Further research possibilities
Agency Heidegger (1969) Bourdieu (1998: 8; 1990: 52) <i>habitus</i>	Chia and Holt, 2006	Strategy as Practical Coping	NA	Re-conceptualization of agency, action and practice and how they interrelate; Dwelling mode as against a building mode of strategy.	Non-deliberate strategizing
Activity Theory	Jarzabowski, 2003, 2005	Micro practices of strategy; Strategic continuity and change	Longitudinal in-depth case studies in three UK universities; Data of an ethnographic nature	An activity based approach as a methodology for strategy as practice studies	Potential framework for use as an integrative methodological framework for examining strategizing. Refer Figure 1.
Cognition Cognitive Psychology and Social Cognition	Hodgkinson and Clarke, 2007	Cognitive characteristics of strategists	NA	Movement from static analysis of cognitive maps to cognition in action; Two-dimensional framework with analytic and intuitive dimensions of cognitive strategy and style.	How do strategy practitioners differ?
Complexity	Campbell and Hunt, 2007	Origins and evolution of strategy in organizations	Suggested methodologies: Retrospective reconstructions; real time longitudinal studies	Uses complexity theory (complex adaptive systems) on the emergent orders that may arise from social practice, and on the evolution of social order over time.	Application and operationalizations of complexity theory to social practice.
Critical Studies Habermas (1979, 1984)	Samra-Fredericks, 2005	Power effects of corporate strategy discourse	Ethnomethodological;	Seminal exemplar that addresses empirical and analytical challenges in critical studies using strategy-as-practice.	Critical perspectives of strategizing discourse.
Discourse, discursive studies Barry and Elmes (1997)	Beech and Johnson, 2005	Identity dynamics in the lived experience of a strategic change	Longitudinal engagement with the focal organisation. Narrative analysis	Disruptive impact of identity dynamics on the practice of strategic change.	How research can be sensitive to the micro level dynamics that have macro level impacts Alternative approaches to dealing with resistance to change
Brunsson (1982, 1985, 1990)	Hendry, 2000	Strategic decision Making as element of strategic discourse	Draws on the work of to show how this conceptualization can be empirically grounded.	Conceptualization of strategy as a technological and appropriate social practice	Questions the role of strategic decision making in the overall strategy process
Heracleous (2002)	Jarzabkowski and Sillince, 2007	Building Commitment to Multiple Strategic Goals	Triangulated qualitative data set, including interviews, non-participant observation, and documentary searches	Rhetoric in-context approach to studying micro practices through which employee	Contextually grounded approach to rhetoric that is of methodological value.

				commitment is influenced.	
Foucault (1980)	Knights and Morgan (1991)	Corporate strategy as managerial discourse	Suggested: Discourse Analysis	Developed a new approach to the study of corporate strategy through discourse analysis.	Treating strategy as a topic of investigation rather than a resource, a genealogical and discourse analysis can stimulate a more critical study of organizations
	Laine and Vaara (2007)	Strategy discourse and subjectivity: Strategizing failure	Longitudinal case study design includes participant observation, company documents, and interviews.	Extends the work of Knights and Morgan (1991);	Critical discourse analysis applied to strategizing.
Wittgenstein (2001), Lyotard (1986, 1988, 1993) and Luhmann (1995, 2005b)	Seidl, 2007	Strategy research and language	Advances the use of a systemic-discursive perspective	The entire field of strategy is re-described as an ecology of strategy discourses	Implications for strategy concept and empirical work
Fairclough (1997)	Vaara, Kleymann and Seristö (2004)	Microprocesses and practices that make up strategies	Critical Discourse Analysis of mid-sized international European airlines,	Alliance as a dominant institution in the airline industry, deciphered through discourse analysis	Exemplar for critical discourse analysis of micro-strategizing
Routines Nelson and Winter (1972)	Feldman and Pentland, 2003	Stability, flexibility, and change in organizations	NA	A theory of organizational routines that includes agency, and, therefore, subjectivity and power.	Revised ontology of organizational routines provides a better explanation of empirical findings than existing theories of routines.
Sense making Weick (1995)	Balogun and Johnson (2004)	Organizational restructuring and middle manager sense making	Longitudinal, qualitative interpretive single case study	Middle manager's socially negotiated nature of schema change. Change recipients' reactions to change and the way they shape change in the absence of senior management.	Social context leading to schema changes; patterns of schema change accompanying structural shifts
Berger & Luckmann (1967), Weick (1995)	Stensaker and Falkenberg, 2007	Corporate Change	Longitudinal, multiple case study at business units of large Norwegian oil company	Organizational-level responses and how these develop over time can be explained by examining individuals' interpretative responses.	Extends the work of Jarzabkowski (2004). Exemplar empirical work on outcomes and linking the micro and the macro.
	Rouleau (2005)	Strategic Change	Single-case design of the study built upon the use of an exploratory research approach of the ethnographic type	Untangling the complexities of strategic sensemaking and sensegiving processes by providing 4 microprocesses	Suggests the necessity of looking at middle managers' role as interpreters and sellers of strategic change at the micro level for a better understanding of their contribution in sustaining competitive advantage through their everyday activities.

Structuration	Jarzabkowski, 2008	Strategizing	Multiple case study method	Interactive strategizing; Procedural strategizing; Integrative strategizing	Exemplar empirical work for use of structuration theory in strategy as practice.
Social practices	Campbell and Hunt, 2007	Origins and evolution of strategy in organizations	Suggested methodologies: Retrospective reconstructions; real time longitudinal studies	Uses complexity theory (complex adaptive systems) on the emergent orders that may arise from social practice, and on the evolution of social order over time.	Application and operationalizations of complexity theory to social practice.
Culture and historical practices, rituals	Bourque and Johnson (2005); Not available				
Scripts	None				
Integrative frameworks	Whittington, 2006	Practice turn of strategic management research	NA	Provides a framework to connect intra-organizational and extra-organizational levels based on practice, praxis and practitioner	Potential framework for the field (Refer Figure 2)
	Valérie-Inés de LA VILLE and Eléonore MOUNOUD (Working paper, 2009)	Understanding practice	NA	Integrative framework connecting the micro and macro levels of strategy Refer Figure 3	Potential framework for the field (Refer Figure 3)
	Jarzabowski, 2003, 2005	Micro practices of strategy; Strategic continuity and change	Longitudinal in-depth case studies in three UK universities; Data of an ethnographic nature	An activity based approach as a methodology for strategy as practice studies	Potential framework for use as an integrative methodological framework for examining strategizing. Refer Figure 1.



FIGURE 1
Major dynasties of peninsular India sourced from Gautam (2013)



FIGURE 2

Figure 2 is sourced from Gautam (2013: 58) in turn based on ‘Map 2 J: “Chronology of Important Events”’, in S.N. Prasad (ed.), *Historical Perspectives of Warfare in India: Some Morale and Material Determinants*, in P. Chattopadhyaya (general editor), *History of Science, Philosophy and Culture in Indian Civilization*, Vol. X, Part 3, New Delhi: Centre for Studies in Civilizations, 2002, p. 240.

EXHIBIT 1

The Cōla empire under Vijayālaya and his successors witnessed one of the greatest periods of literary and religious revival in South India. Sometime in the tenth or eleventh century A.D., the canonical works of South Indian Śaivism were arranged more or less in their modern form by Nambi Āṇḍār Nambi, who was also its first hagiographer and whose work formed the basis of the far more elaborate *Tiruttoṇḍar Purāṇam*, known generally as *Periya Purāṇam*, of Śēkkiḷār, a contemporary of Kulōttunga II in the twelfth century.

Saiva canon was fixed by Nambi Āṇḍār Nambi. The *Divya-sūri-carita* and the *Gurū-paramparai* form the Vaiṣṇava counterpart of the *Periya Purāṇam* from which they differ in providing an elaborate, though impossible, chronology for the lives of the Vaiṣṇava saints, the Āḷvārs. In addition to being a record of tradi-

Among works of secular literature which can be dated with accuracy, the most interesting from our point of view are the *Virasōḷiyam* of Buddhamitra, the *Kalingattupparani* of Jayangoṇḍār and the three *ulās* and the *Kulōttungan Pillait-tamiḷ* of Ottakkūttan. The first is a work on Tamil grammar composed by a Buddhist writer in the reign of Vīrarājēndra. The *Yāpparungalam* and the *Yāpparungalak-kārikai* are other works on one branch of grammar, prosody, by a Jaina writer, Amītasāgara, of somewhat earlier date. These three works possess glosses slightly later than the original texts; and the examples cited by the authors of these commentaries to illustrate particular rules of grammar are often of uncommon interest; they provide fresh information, and confirm, and sometimes elucidate, data drawn from the inscriptions. The *Kalingattupparani* of Jayangoṇḍār is a war-poem of the

EXHIBIT 2

Nature of
Monarchy.

The king was in all essential respects an autocrat, whose autocracy was tempered by the maxims of the wise and the occasional intercession of the minister. The sphere of the state's activity was, however, very limited, and in a society where respect for ancestral custom was very deep-rooted, even the most perverse of autocrats could not have done much harm; and it must be owned that the general impression left on the mind by the literature of the age is one of contentment on the part of the people who were proud of their kings and loyal to them. The great author of the *Kural*, much

Sastri (1935: 81)

internal and external, but he was the custodian of the Universal Order. On his right rule rested the penance of the sage, the purity of the wife, * nay the very course of the seasons. The *Kural* affirms: †

The learning and virtue of the sages spring from the
[sceptre of the King ;
again,

Where King, who righteous laws regards, the sceptre
[wields,

There fall the showers, there rich abundance crowns the
[fields.

Not lance gives kings the victory,
But sceptre swayed with equity.

The result of misrule then is not rebellion, but famine.

not one of which is warranted by his sources. "The council of representatives safeguarded the rights and privileges of the people; the priests directed all religious ceremonies; the physicians attended to all matters affecting the health of the king and his subjects; the astrologers fixed auspicious times for public ceremonies and predicted important events; the ministers attended to the collection and expenditure of the revenue and the administration of justice. Separate places were assigned in the capital town, for each of these assemblies, for their meetings and transaction of business. ...The power of government was entirely vested in the king and in the 'Five Great Assemblies.' It is most remarkable that this system of government was followed in the three kingdoms of the Pāṇḍya, Cōḷa and Cēra, although they were independent of each other. There

Sastri (1935: 83)

What is here called 'the council of representatives' is described by the vague term '*māśanam*' which at best may mean 'elders'. *

EXHIBIT 3

Besides being the head of the government and leader in war, the king also held the first rank in social life. He patronised poetry and the arts, and kept an open house. War

Bards.

Sastri (1935: 90)

Easily the most cultured among the amusements open to the upper classes in those days were poetry, song and dance. The poets were men and women drawn from all classes; they composed verses to suit the immediate occasion and were often rewarded very well for their literary exertions. How much we owe to these occasional songs, gathered subsequently and arranged in 'the eight anthologies', must be clear from the numerous examples quoted already. The profits of poetry in this age were believed, at any rate by people of later times, to be absurdly high; and the author of the *Kalingattupparaṇi* tells us that Kaḍiyālūr Rudraṅgaṇṇānār got for his *Paṭṭinappālai* over a million and a half gold pieces from Karikāla. † If legend says true, only a small part of early Tamil poetry has come down to us; but what we possess of this literature bears evidence of its great qualities. The poems, specially the shorter ones, are full of colour and true to life. They abound in fine

Literature.

On the level of evolution of the arts, Sastri (1935: 92-93) explains:

Music and
dancing.

That the arts of music and dancing were highly developed becomes clear from the celebrated third canto, the *Arangērru-kāḍai* of the *Śilappadikāram* which gives a full account of the technique of the theatre and the dance, and of the music and musical instruments accompanying the dance. If we may trust the earliest glossator to whom we have access on this highly abstruse section of the *Śilappadikāram*, the dancing and music, of which hetaerae like Mādhavi were the exponents in high society, comprised at least two strains which had come together to form a complex scheme. These were the *dēśi* and *mārga*, the former doubtless as its name implies the strain indigenous to the country, and the latter an exotic Aryan mode. We may also infer the existence of an extensive literature on these arts most of which has been lost to us. Eleven scenes* from Aryan mythology seem to have been selected for standardised presentation and formed the classics of the arts. The *Maṇimēkalai* †, like Vātsyāyana's *Kāmasūtra*, indicates that the *nāḍaka maḡaḷir*, the hetaerae, underwent a regular course of instruction extending over a number of years and comprising royal dances, popular dances, singing, lute-playing, flute-playing, cookery, perfumery, painting, flowerwork and so on. Several varieties of the *vīṇai* and the *yāl* are mentioned; it is not easy to understand their exact forms now, though it is clear that a high stage of development had then been reached in these arts, apparently after a long evolution.

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