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Failures in Sensemaking: An Exploration of Sadean Heterotopias

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Abstract: The university occupies a unique position in contemporary society. It is designed to inspire and instruct students in a safe space away from the pressures of society and in an environment in which freedom prevails. When universities turn a “blind eye” to sexual harassment and abuse, they become a breeding ground for sadistic behaviors across the continuum of the university setting, ultimately setting the stage for future deviant behavior in society. This article examines these failures through the lens of heterotopias inspired by Marquis de Sade. Poetry is used to introduce the poetical layered account methodology, culminating in opening the “black box” of the university heterotopia and exploring the negative impacts of Sadistic behavior that may occur when an institution is shielded from society. The use of poetry in an empirical setting vulgates that universities can be spaces where prospective and retrospective sensemaking collapse, awakening the inner evil described by de Sade in his isolated institutions. This article is germane to scholars in education, Sadism, sensemaking, and heterotopias.

Key words: sadism, heterotopias, sensemaking, education, poetry

“To sum up, there is one simple rule for the university’s activity: it need not concern itself with providing its students with experiences that are available in a democratic society. They will have them in any event. It must provide them with experiences they cannot have there” (Bloom, 1987, p. 256).

This quote embodies a fundamental tenet of universities – to be a space for unbridled imagination (Petriglieri, & Petriglieri, 2010) that guides students after their university experience. The university’s separation from society and subsequent unrestrained chimera can result in the inability to retrospectively and prospectively sensemake. Retrospective sensemaking is the process of interpreting the past to understand the present and future (Hatch, & Schultz, 2017); whereas, prospective sensemaking examines the present and places bets upon a series of possible futures (Boje et al., 2016), consimilar to a decision tree. Both forms of sensemaking can be important defense mechanisms for coping with adversity. Unfortunately, negativity in separate spaces is rarely explored, depleting the reader of the opportunity to empathize with the victim.

This is an exigent topic because both academicians and administrators can be trapped within an ivory tower without fully grasping the difficulties encountered by students. A bridge between the ivory tower and a “boots on the ground” understanding of abuse can be achieved through literary methods, including poetry. To exemplify, this work uses de Sade-inspired poetry to explore the “how” behind abuses that occur within universities. It contends that, when the university fails to provide sufficient groundwork for sensemaking, then students may become victims of maltreatment.

The juxtaposition between the university as a space for academic freedom and abuse challenges our conceptions of reality and leads us to question the true nature of man, particularly with respect to the social contract. Rousseau (1762/2018) believed that man was fundamentally good, but society could render him evil; however, the social contract counters man’s natural tendency to gravitate towards corruption. One writer made it his life’s mission to satirize the philosophies of Rousseau: Donatien Alphonse Francois, the Marquis de Sade. De Sade believed that nature itself was evil and that evil was the first sentiment injected into mankind (Greteman, 2016). He wrote that society blocked the natural tendency to commit crimes (Trouille, 2004). Moreover, he used literature to explore the “real” side of human nature, and through his literary explorations, was one of evil’s most significant critics (de Sade, 1799/1966).

We illustrate why the university, with its power dynamics, can become a dystopic space with its own rules that can ultimately harm students. De Sade’s belief that literature provides an avenue to explore man’s authentic nature is used to support this contention (de Sade, 1799/1966). This paper has been constructed by interweaving prose with poetry to support theoretical elaborations. This technique is used to compose a “dangerous” text that infects the imagination of the reader (Trouille, 2004). The goal is to create a scenario in which our audience experiences the traumatic occurrences contained within this hypothetical university setting.

The format of this work may be defined as a poetic layered account. Poetry is interwoven into the content followed by theoretical explanations. The theoretical vignettes highlight the university’s status as a heterotopia and as an identity workspace (Petriglieri, & Petriglieri, 2010). The ambiguity

in identity will pave the way for our model, and portrays the university as different from other heterotopias. We maintain that the university as a heterotopia originates from the tension between retrospective and prospective sensemaking which can lead to the exploitation of students.

The basics of sadism

Donatien Alphonse François, the Marquis de Sade, was a rapist, murderer, and inmate who was incarcerated for most of his life (Gray, 2013). What differentiates de Sade from other criminals was his authorship during imprisonment. Some have characterized him as a pornographer (Ferguson, 1991). However, he created a coherent ethical system (Butler, 2003) known as Sadism, which is anti-humanist, anti-Judeo Christian, anti-liberal, and anti-women (Corey, 1966). Sadism's foundation rests upon the inequality between sexes and social classes (Martin, 1987). An important aspect of Sadism is that it views pleasure as a zero-sum game – the more a victim is harmed, the greater the enjoyment for the perpetrator (Butler, 2003).

De Sade was also a scholar of education. In his novel, *Justine* (de Sade, 1791/2021), he explains that the point of education is not to become a better person, but rather to teach pupils how to enjoy life to the fullest – or to ultimately become victims if they cannot become libertines. Many of the libertines in his novels pontificate to their victims as a way to mold them for future fantasies. His interest in education makes him uniquely qualified to be the theoretical expert in this education-targeted manuscript – especially with his emphasis on the role of separate spaces.

The role of separate spaces in sadism

A unique integrant of Sadism is dystopic spaces (Parker, 2005). Throughout his writings, he utilizes hidden spaces such as brothels, castles, dungeons, and other areas separate from everyday life to aid in the exploration of failures in

sensemaking. His fictional characters are projections of his psyche, and they required separate spaces in order to bring their fantasies to fruition. Although it is unlikely that de Sade was familiar with the heterotopia as a concept, he was aware that these other regions could facilitate reprehensible behavior by disorienting victims. In other words, separate spaces can facilitate individual interpretations of meaning (i.e., for pleasure or pain) that benefit the libertine at a cost to the victim.

In his most famous novel, *120 Days of Sodom*, de Sade described how the mystical space of Chateau de Silling could facilitate psychocatharsis for libertines. Qualities of the Chateau encouraged both libertines and victims alike to relax their guard – the Chateau was a combination of beauty and the sublime, colored with vestiges of riches (Romanska, 2020). The contrasts suspend normal social contracts typifying pre-revolutionary France and are eerily similar to Tsoukas and Chia's (2002) depiction of heterotopias spawning from the divergence between “what is said” versus “what is done.” Likewise, universities exhibit some of these contradictory qualities. Administrators can create the academic environment as a fantasyland that attracts tuition and grant dollars, while simultaneously exploiting students, destroying the environment, and abusing faculty and staff (Pelly, & Boje, 2019a, 2019b). What has remained underexplored is the mechanics behind these abuses, which we undertake to investigate using de Sade's literary critique.

Methodology: A layered poetical account

The methodology contained herein has been tailored to reflect the alchemy between Sadism and universities. Since we are examining aberrant behavior and power dynamics in isolated spaces, specifically within the context of higher education, a methodology inspired by the Marquis de Sade, who spent the majority of his career studying and writing about abuse in education and its sources was chosen. As an acknowledgement to his literary contributions in the study of deviance, we are patenting this methodology the **“Sadean Layered Poetical Account.”**

This Sadean account is not only drawn from de Sade's various literary works, but also from his quasi step-by-step guide to writing, an essay entitled *Reflections on the Novel* (de Sade, 1799/1966). It is in this work that he describes how to recount the perfect story. The first premise that we use is his pursuit of resonance – a story must be relatable. Resonance is possible through emotion, which trumps rationality (Dey, & Steyaert, 2010). Moreover, emotion in writing generates shock value in a text, allowing the reader to better link the story to their lives (Pelly, & Fayolle, 2020). The second integrant is alternating storytelling with theorizing in a tableau vivant format; in other words, to use small vignettes to interrupt the action and shift the reader's attention between the author's viewpoints and those of the characters (Pelly, 2020). This technique is commonly used in autoethnographic literature (i.e. Rambo, 2005, 2016) and in entrepreneurship research (i.e. Pelly, 2016, 2017) where it is termed a "layered account." The final element of the Sadean layered account is the creation of composite characters. De Sade famously used archetypes in his storytelling by providing Sadists with names like "Duke" or "Bishop" to represent their respective professions or social classes. The characters are not designed to represent specific people, but are composites designed for sensemaking. This technique is often used in fables. Similarly, de Sade's places – brothels, dungeons, churches, etc. are not meant to represent exact geographic locations, but rather open regions (Heidegger, 1988), where sensemaking can be enhanced and thought experiments can concreate into reality. In the case of character and space creation, truth lies in resonance with the reader and not in details about any specific individual.

Although we acknowledge de Sade's theoretical contributions to this manuscript, we are aware of his shortfalls as a writer. One of the greatest criticisms against de Sade was that his writing relied almost exclusively on shock value (Trouille, 2004). His exaggerations have been used to cover for a lack of style in his prose and rambling and incoherent messaging (Moore, 2010). We revised de Sade's style in this narrative. The second author uses poetry to serve as the empirical material. Her writing forms a bond with the reader and provides an avenue to share the anguish that she and her family members (hypothetically) encountered in the university setting. The first author builds upon de Sade's idea that theoretical justifications should be

provided to describe behaviors. However, we targeted conversations in higher education literature and in heterotopias in lieu of de Sade's approach of saying everything in order to say nothing in particular.

This style of writing eliminates the divide between literary studies and social sciences and between theory building and poetry. To be clear, the stories recounted in this manuscript are an amalgamation of truths, and do not represent exact places or people. This writing technique is common in autoethnographic studies and is dubbed a "strange account" (Rambo, 2016; Frandsen, & Pelly, 2020). It protects the identities of individuals described through minor modification of details and enhances sensemaking for the reader. To reiterate, any semblance of personas, persons, places, or businesses is purely coincidental. A component of the strange account is its support of open-ended interpretation. We have suggested personal and theoretical guides to these poems; however, by submitting these poems directly to the reader it is our hope that the audience feels empowered to add their own interpretations to these events.

The proceeding section begins the layered account format as priorly addressed. Vignette titles in *italics* are storytelling vignettes that explain the occurrences in the composite university and are the voice of the second author of this manuscript. Vignette titles in **bold** are theoretical abstractions and are the voice of the first author. This duography buttresses academic and practitioner's voices into a single narrative (Frandsen, & Pelly, 2020; Hermann, 2020).

Welcome to the Fish Bowl

· Every day is
· pretty much the same.
· Take a deep long stretch
· and go out into the big bad world.

· Some may start out with a cup of joe,
· but me?
· I get my morning high on sunshine
· and positive vibes.

It's an easy life
I'd say.
You don't really have to do much
To be average, just good enough.

Around and around we go,
it seems.
The same walls that surround you
day in and day out

Tend to mold together
into something you can no longer
discern from your
outside world.

So you sit there and watch
Bug-eyed and big
As I take another lap
Around this fish bowl again.

Introduction to Heterotopias

The heterotopia was initially coined by Foucault (1967), in which he defined it as organic tissue that is out of place. The heterotopia is depicted as inhabiting the nether region between slow moving strategy and fast moving tactics (Tsoukas, & Chia, 2002). As such, it is absent from space and place while simultaneously inhabiting both (Hjorth, 2005). It has vestiges of the organization, yet it enjoys alternate timelines and goals (Pelly, 2016). This region of difference may be beneficial to both organizations and to society in that goals can be achieved more expeditiously (Pelly, 2016), and novel more effective solutions can be explored (Pelly, 2017). Alternatively, heterotopias may have negative

components, such as corruption (Pelly, 2017); incest (Frandsen, & Pelly, 2020); infighting (Pelly, 2020); and murder (de Sade, 1785/2013). Good, bad, or ugly, the heterotopia is separate from surrounding regions.

In this particular verse, the poet questions the uncertainty of a separate space within this university. It is not a locale of excellence, but one bordering on aggression. She sees the world not in its entirety, but as a confinement or a trap. It is a piège that dictates where she will go, how she will feel, and her overall worldview. The total absence of choice and sensemaking in favor of a dedicated system is a critical component of a Sadean heterotopia.

MSU, '92

· My grandmother didn't go to college
· Until she was well into her fifties.

· Her husband had her start off with a few classes
· At a community college with my mother.
· He told her,
· *You go with her so she's not alone.*
· And, for the next five years, proceeded to ignore
· Her journey.

· She went on to a university after a year
· Eager to make something of herself.
· She'd say,
· *This wasn't something my parents ever wanted*
· *For me.*

· Her first obstacle
· Was dealing with the fact
· That she lived over sixty miles
· Away from school.

*I'd wake up at five to get there by seven.
I'd study until classes started,
Go to class,
Then come back home to work.
The long hours
On the road,
In the library,
And at work didn't bother her much.*

*It's a sacrifice.
I had to do it to give my family
Something better.
Something to be proud of.*

*But it's hard to be proud,
According to her,
When everyone around you
Makes it a point to remind you
That this isn't where you belong.*

*Mothers young and old
Faced the challenge
Every day
Of choosing themselves over their children.*

*So imagine,
She'd tell me,
How bad it made me feel
For some man with a degree higher than mine
To tell me I wasn't cut out for the work.*

⋮ This is not a poem of rallying behind
⋮ A rebellious leader,
⋮ Promising justice and
⋮ Fair treatment for students
⋮ Of all backgrounds and experiences.

⋮ Instead, it is a cautionary tale
⋮ A reminder, of sorts.
⋮ That 1992 was really
⋮ Not that long ago.

The university as separated from society

This poetic prose foreshadows some of the difficulties elaborated upon in the following vignettes. The Grandmother's university is somehow separate from the rest of society. Her struggles and education were not valued. Other priorities, such as family or financial commitments, can supersede intellectual needs (Rambo, 2005). Perhaps the greatest tragedy is that as a separate space, a university may have little impact on the ability of an individual to be successful (Hindle, 2007); and, it may provide a moral foundation that will not necessarily lead to a successful career. The moral hazards that follow may provide insight into why the university fails some of its students.

The All-Around Guy

⋮ I have a lot of older brothers, some by blood, most by choice.
⋮ Fine young men they've all turned out to be.
⋮ That is a fact that is nonnegotiable and firm.

My oldest brother has always been a hero in my eyes, though.
He took care of us when our mother and grandmother were working
Late nights to support the household. My oldest brother, barely seventeen,
Took on a role for us much too mature for his age.

He'd make sure I was fed and bathed and tucked in at exactly 8:30 pm.
Sure, he'd sneak over the occasional girlfriend, or throw small parties with
His friends, but, hey, he was a kid.
Kids taking care of kids taking care of kids.

I'd never seen him as someone who could fall from his pedestal.
He was an honors student, a successful athlete in numerous sports, a real
"All-Around" kind of guy.
So, when he went off to college, I cried.
And I cried. And I cried.

It was even harder when he came back three years later
With no degree, no prospects, not a whole lot of hope.
We didn't talk about it then.
I wasn't old enough to understand quite yet
That even he was capable of imperfection.

I judged him for a lot of years after that.
In my eyes, *taking a break* from college was simply
Unacceptable. He had failed. Point-blank, period.
I didn't understand why everyone around him was so
Goddamn nice about it.

I think that's really where it started for me.
I had to be better than the "All-Around" guy.
Had to work ten times harder, be one-hundred times smarter
Just to receive the same amount of praise he had before.

It's funny how life really can cave in around you in
Such a short amount of time.
High-functioning anxiety was what the counselors called it.
And sure enough I was wandering the halls of an outdated middle school
Strung out on a prescription drug whose name I couldn't pronounce.

It kept getting worse, and I kept taking
Different pills
 Down the hatch
 Are those mine or mom's?
 Does it matter?

My oldest brother is the only one I've ever felt
Comfortable talking to about it all.
When you can only see yourself shrouded in
Failure and imperfections,
It's not realistic to want to be perfect.

When I got out of the hospital, I felt like nothing
Could bring me back to where I was before it all
Went up in flames.
I didn't recognize myself anymore.

That very next day, he was in town
Come on, let's go get you some decent food.
And for a brief period of time, I felt normal again.
I felt like a baby sister absolutely stoked
To be with her big brother again.

Years passed and the same fears and worries
Crept in like an unwanted cold.
They've got their coarse fingers around my throat again
And are pulling me back into that Dark and Twisty place.
You're not fixed. You're not better.

I know that. I *know* that, dammit.
But I text him.
Can you call me today? It's bad.

And he calls me back not even twenty minutes later.
What's going on?

And I tell him how I feel.
Failure...
Not good enough...
I don't know who I am...
I just want to be something...

And he tells me how he knows how deep those feelings go.
I was there, I know. You remember when I came back home.
It gets better. The little things don't matter. It's just school.
It's just your twenties. You are so important.
And I cry. And I cry. And I cry.

Who was there for him when his world crashed down
Around him? Did his lungs feel like they were trapped
In a dark, smoky room with no savior to pull them from the flames?
Was he alone in his mind, telling himself that he was a failure,
That he wasn't good enough, that he didn't know who he was anymore?

Time changes you in a lot of ways.
You don't see your childhood heroes the same way you used to.
But to me, my oldest brother is, and always will be,
an "All-Around" guy.

The university as an identity workspace

Universities are a microcosm into behavior because of their role as identity spaces, i.e., what students learn, which will greatly influence behaviors in both their personal and professional lives (Petriglieri, & Petriglieri, 2010). Educational institutions have a separate physical place and metaphorical space (Shapiro, 1993) that are shielded from the outside world to (ideally) promote learning and introspection (Owens, 1998). This re-forging of identity is the formation of secret spaces in de Sade's writings (Gray, 2013), since his heterotopia arose out of a discrepancy between aspirations and ability or dreams and reality (Shapiro, 1993).

Sometimes, the divergence between what is expected at a university and what transpires creates a failure in retrospective sensemaking, as depicted in this poem. The older brother is unable to reconnect with the comforts of home when he is in school. A once strong "boy of the house," who raised his younger sister was unable to manage the demands of university life. Raising a younger sibling while balancing school and athletics might seem more challenging than attending college, but it was the separation of the university from the familiar home life that rendered it particularly challenging – an obstacle that the younger sister also faced. The inability to connect past values with the present and future can lead to a sense of confusion (Hatch, & Schultz, 2017). The deprivation of retrospective sensemaking has been shown to create vulnerability and self-destructive behaviors (Mendez, & Pelly, 2021). In university settings, this deprivation can create tension between education and hedonism; ultimately, the student suffers (Pelly, & Boje, 2019a, 2019b). For the older brother, an inability to be sucked into the university cesspool resulted in his eventual exit – as one of the many faceless dropouts within higher education. Stories like his are not

recounted in popular media; nonetheless, they hit home for the underprivileged who attempt to penetrate this heterotopia.

All For One

Take a peek into what the next
Four years of your life will look like.
Bustling dorms and crowded lecture halls.
Beaming faces and wishful thinking.

Don't go down the door of your expectations.
Don't expect to be safe.
Don't expect to be heard.
Don't expect to be respected.

For example,
If you have a fellow student who's taken
A certain interest in you,
Don't reject them!

Instead, let them call you
Through all hours of the night.
Let them beg you
To tell them where you are
(And then, tell them!)

Do what's easiest,
Not what's right.
Because overall,
They don't care what you have to say.

·
· You may get that
· Scary meeting with a dean
· Who will ask,
· *Have you just tried talking to him?*

·
· And you will say,
· *I never want to speak to him again.*

·
· You'd think that would be the end of it.
· You'll both sign a form that says
· *Each party will maintain a distance no less*
· *Than one-hundred feet from one another.*
· You'll feel like you can breathe again.

·
· Until, that is,
· You walk into class
· And he's in the seat next to yours.
· And your chest tightens back up, the invisible hand wraps
· Itself around your throat once again.

·
· *We need you two to just*
· *Work this out*
· *For the group.*
· *Can't you just be mature about it?*

·
· So, in the end, none of it mattered.
· And when it happens to your friends,
· It doesn't matter then, either
· Because *you are just a number.*

You'll joke about it,
Cry about it,
Threaten to tell the whole world about it.
But in the end,
Nobody wants to do anything about it.

How can they?
It's all for one.
One for none.

Destruction of prospective sensemaking

Matriculating into a university is a rite of passage (Petriglieri, & Petriglieri, 2010) because individuals are reifying their current identities and pursuing new ones during their education to imitate the professional ethics of their peers (Giacalone, & Thompson, 2006). The university with its collegial attitudes should fortify social defenses and birth a sentient community. Critical and inter-subjective reflection (Reynolds, & Vince, 2004) is the underlying premise of higher education (Owens, 1998) in which a community of practice (Vince, 2002), peer coaching (Parker et al., 2020), and self-correction (Paul, & Elder, 2000) are encouraged.

Our victim was subjected to the unwanted attention of a classmate. Official university policy appeared to advocate protection of students. As a result, she had a clear sense of its obligations as well as her own. However, when she sought assistance, she was encouraged to ignore her feelings, that her safety was not a consideration, and that she should be more "mature," thereby stripping her of the ability of prospective sensemaking. As a result, her sense of self-worth was relegated to nothingness. After all, the university was a heterotopia much worse than the "real" world. This poem demonstrated that the university administration's prospective sensemaking trumped that of the student.

Sadean identity workspaces erode traditional social contracts in favor of transactional relationships that transcend organizations and can impair students in their lives outside the university. This trend is disturbing because identity workspaces aid neophytes in self-discovery (Petriglieri, & Petriglieri, 2010) and introspection (Owens, 1998). From a theoretical perspective, the university can deprive its victims of hope for a better future and of hope for a better tomorrow.

Voiceless

· They tell you to *speak up*
·
· If something happens.
·
· They tell you to *report it*
·
· If you feel like its necessary.

· What they don't tell you
· (Or won't, depending on
· Who you talk to)
·
· Is that it never really, truly matters.

· It doesn't phase us
· Like it used to.
· Bright-eyed optimism
·
· Slowly fades to mind-numbing disappointment.

· *He said I looked better than ever before.*
· She tells her friends.
·
· *Isn't he a professor?*
· They ask.
·
· *Tenured.*
· She replies.

He talked about my hair to the whole class.

It was so embarrassing.

They tell her to report it!

She responds,

And who exactly do you think they care more about?

We can tell Title IX

Or report it to HR,

But at the end of our days,

It's simply swept aside.

Speaking up only works

If it benefits someone else

Reporting it just gets your voice

Filed away

With all the rest of them before you.

Failures of leadership

In the aforementioned vignette, we view the source of the student's destruction of prospective and retrospective sensemaking. It is a university leader, a mentor to students, a faculty member. These poems challenge the image of the ideal type of university and of the neutral heterotopia.

A heterotopia is typically depicted with a heterarchical structure (Rosile et al., 2018). Individuals include their individual stories, listen to other stories, and create a composite narrative. This type of thinking is found in the Relational Process Ontology (RPO) (Pelly, & Boje, 2019a). In this RPO model there is shared governance – faculty listen to students, students co-create, and administrators strive to facilitate these egalitarian interactions. There is a robust process of “integration” where faculty members assist students in prospective and retrospective sensemaking, a unique process that exists almost exclusively in the university heterotopia (Pelly, & Boje, 2019b).

These poems illustrate the dangers within a heterotopia isolated from society and not held accountable. In this scenario, a heterotopia strips a student's ability to sensemake. When individuals can no longer exercise agency over their own sensemaking, they begin to allow others to tell their story. They cease to be students, transforming into victims for the libertine to enjoy at his or her discretion. De Sade described this type of system in many of his works, particularly in *Justine* (de Sade, 1791/2021). In his heterotopia, the libertine dictated the rules, imparting to the victims not only who and what they were, but where they were going. By divesting them of past identities and future aspirations, the Sadean libertine exercised total control over the victim – power over their ethical system, their thoughts, and their bodies. They became the nameless victims in a story written by a libertine.

Discussion

The four poems ascribed within this manuscript highlight the need for a fundamentally different understanding of heterotopias. Most literature portrays heterotopias as a form of sensemaking that thrives in contrasts. A heterotopia is normally value neutral, but it can also be positive because it draws from multiple perspectives. For example, Hjorth (2005) explained that the heterotopia is a positive force for innovation because it brings a strategic perspective to practice and realism to strategy. Stone (2013) discourses that the heterotopia's separation can serve as a warning against excessively degrading the environment and uses Chernobyl as a shocking example of prospective sensemaking. Winkler (2014) imparted that heterotopias provide snapshots into the past, such as in museum displays showing the daily life of East Germany, an example of retrospective sensemaking. These three citations support the premise that heterotopias facilitate a better understanding of retrospective sensemaking and aids us in understanding prospective sensemaking.

The poems aptly describe what transpires when universities manifest themselves as the antithesis of Rousseau's idyllic educational playground in

which individuals learn how to incorporate moral conduct in order to become better versions of themselves. We see that de Sade's assessment can be accurate when education is focused on hedonism. If students are deprived of both prospective and retrospective sensemaking, other actors can intervene and tell their stories for them – a theme repeated throughout the poems incorporated herein. An arbitrary order was created within the heterotopia that ultimately resulted in a system that benefitted only libertines (Romanska, 2020). Figure 1 illustrates how heterotopias described within this story differ from those proposed in other studies of heterotopias.

Figure 1. Sadean Heterotopias and their Relationships to Sensemaking



Typical heterotopia includes elements of both retrospective and prospective sensemaking



Sadean heterotopia separated from retrospective and prospective sensemaking

Source: own elaboration.

Conclusion

This manuscript has examined an unfortunate series of occurrences within a university setting – a higher education institution with a heterotopia that decimated a student's self identity, and encouraged libertines to victimize her, since no repercussions were incurred. De Sade's ideations formulated

this victimization, and denied the student the ability to prospectively and retrospectively sensemake. Although the exact sources of this denial are beyond the scope of this paper, poetry was used to explore its impacts, which included the student's inability to complete a course of study, and ultimately lead to a loss of confidence in the university's willingness to protect students.

The use of poetry as empirical material has its limitations. It is difficult to generalize about reality through poetry since it anonymizes the victims in lieu of providing concrete statistical or qualitative analysis. This lack of generalizability is germane because many universities provide positive learning experiences. However, if the reader finds verisimilitude in these poems, then it can be construed as a good indicator of co-constructed truth with the reader – much like margin notes are oftentimes more important than the text itself (Derrida, & Moore, 1974). The purpose of this document is to study outliers and not standard practices.

We are not intimating that all universities are Sadean-style heterotopias, but we are evidencing the existence of aberrant behavior in academic institutions, mayhap more often than commonly thought. It is our hope that these outliers will start a broader conversation about aberrant mien in universities. It is suggested that research focus on in-depth explorations into Sadean behavior within universities, through autoethnographic or ethnographic studies. It is only by exploring unsavory behavior that we can eliminate the walls of the university heterotopia and expose its flaws.

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