Campus Bitch & White Trash: Pardoning the Injury of Language Acts in Participatory Contexts[1]

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ABSTRACT

Campus Bitch and White Trash are the kind of appellations that can draw one into the dark heart of a world where words wound, images enrage, and speech is haunted by hate. One need look only as far as the latest outbreak of violence in the workplace or on the schoolyard to find examples of how name-calling and bullying can erupt in rage.

The issue of injurious speech and our vulnerability to words is a critical management issue. In her book Excitable Speech, a politics of the performative, Judith Butler raises the questions: What establishes the performative character of injurious labels? And what makes the force of an utterance injurious?

Our vulnerability to words is a consequence of our being constituted by them. As linguistic beings we have to use words to form reason. We cannot create meaning without structuring our thoughts and feelings with words. According to Althusser, ideology hails or interpolates or concretizes individuals as subjects according to the functioning of the category of the subject (1971, 162). Thus we are called upon by our names. Being called a name is one of the examples Althusser uses to explain "interpolation." When an ideology hails us, it alters who we are, and, so the argument goes, we recognize who or what we have become.

INTRODUCTION

Appellations like 'campus bitch,' and 'white trash' are interpreted personally and according to each individual's unique history. In an increasingly diverse workplace, this can only add to the complexity of making sense of injurious utterances in an organizational context.

We can label ourselves or be labeled by others. If, in fact, we are formed by language, then the formative power of interpolations will precede and precondition whom we become. Any linguistic interaction can be injurious to an individual depending on the nature of the term, its prior power and meaning, the way the term is interpreted and received and the intention of the user. Injurious appellations then, limit our possibilities.

Word sequences like 'campus bitch' and 'white trash' are ideologically-based representations of meaning that exist as a reified structure of relationships that a speaker intends when using a particular sign sequence. The interpolation then, becomes what the signs represent. For Althusser, the subject is the individual made concrete *after* interpolation. That

is to say, the person, as the object of interpolation, becomes the subject of interpolation or in these examples, the narrators become White Trash and Campus Bitch. The individual, so called, experiences a sort of ideological alteration or reincarnation. The individuals so named are "interrupted in their (cognitive) tasks and called into account by the other's ideology" (Althusser).

Does the power of language as an act or deed, come from its interpolative power? Or does it come from its ability to subjectify us and transform us against our wills? Do we accept and adopt the ideological assumptions and beliefs that spawned the interpolation? Are we 'persuaded' that that which is presented to us actually represents our inner identity or self? Or do we protest? Whom or what controls our identity?

These are the issues we explore in this paper. Our data consists of narrative accounts of two "novel communication episodes" in which the individual narrators recount what it felt like to discover that one had been labeled, what it felt like to be called a name and how the hurt caused by these injurious acts was dealt with.

From the interpretive analysis of the data we have developed a theoretical framework to explain the mechanism of injurious speech and we propose a model for moving beyond the injury. The model can be used as a management tool or strategy that can help individuals and managers overcome the pain caused by hateful and injurious speech. Throughout the paper we insert excerpts from the data in italics to connect the personal accounts of the victims of interpolation to the theories we are developing.

So, why did the white trash phenomenon hurt so much? It hurt because I believed I was white trash. I felt myself uncultured, intellectually depraved, and ultimately unfit to be in a Ph.D. program.

METHOD

This paper uses first person narrative accounts of the experience of being the victim of injurious speech. The method ascribes an agency to language that positions the individual in a "novel communication episode" as both the object and the subject of the language act's trajectory. In the descriptions of the novel communication episodes, we seek evidence of ability of language to act—upon us, by us, against us or for us—as exemplified by the excerpt below.

It also hurt because there was nothing I could do about it. I didn't choose to grow up in an area of economic decline. It angered me because I hate pity. Often I would sense that others' reactions were because they felt bad for me. I would rather hide my origins than be seen as a charity case. Lastly, it hurt because I had spent most of my life fighting to be different from the factions that "experience life" by watching Jerry Springer by day and wrestling by night. Unfortunately, those efforts were for naught. Ideologically, I had become white trash in one fell swoop.

Our method presumes that we take an external perspective relative to the stories being told. From this vantage-point we report only what we observe or what we can infer through observation. Our position as authors of the paper relative to the narrative acts is that we are outsiders who comment upon the stories objectively for the sake of our audience and readers—even though some of us play the dual roles of narrator and researcher.

THE DATA

Our data consists of the personal experiences of appellation imposed on two narrators as told in their own words as they describe the impact of novel communication episodes (Appendix A. & B.). Their novel communication episodes are wholly subjective. They were identified by the individuals who bore the brunt of interpolative trajectories. As a result of the interpolations, the narrators came to 'live' a given set of ideological assumptions and beliefs, and to identify with these strange ideologies them-

selves "by means of a process whereby they were persuaded that that which was presented by them actually represented their own inner truth."

Today I came face to face with the reality that to many of my colleagues I have become the Campus Bitch.

We are using the narrative accounts of the novel communication episodes as data to facilitate the exploration of the manner in which people deal with utterances or interpolations that cause injury and pain. We have created the concept of narrator as a device (Genette, 1980) for telling the story of a novel communication episode. In prefaces to scholarly books one often encounters authors struggling to present personas capable of addressing their readers in a direct and conversational fashion (Kantor, 2001). This is the method we are using, i.e., we're deliberately creating the narrator as a device for telling the story.

When we do this the reader interprets the novel communication episode and creates her own image of the narrator's truth. This truth is not derived from direct descriptions of the narrator's actions or even from transcripts of the narrator's own words but rather it is an interpretation of implication, meaning and symbolic effects that comprise the stories. Indeed, the contents of the narrators' felt-experiences are inaccessible to the classifications of the dominant ideology (Dugal & Eriksen, 2002). Though they belong uniquely to the narrators themselves, the stories have universal as well as singular meaning because they are particular to, but not limited by, the contents and context of the situation in which they came to exist. They live on as various interpretations.

MEANING AND SIGNIFICANCE

Meaning and significance are associated with each other in a way that positions them as matched and complementary. "Meaning is that which is represented by a text (in this instance, the novel communication episode); it is what the interpolator meant or intended by his use

of a particular sign sequence; it is what the sign represents. Significance, on the other hand, names a relationship between that meaning and a person, or a conception, or a situation, or indeed anything imaginable" (Hirsch, 1967, 8). Thus the significance of Campus Bitch and White Trash depends on the person to whom the label is affixed.

IMAGES AND FEELINGS

Upon being signified Campus Bitch and White Trash, the narrators discovered that the relationship between their feelings and the image that the feelings evoked was also worth considering. Imaging or giving form to the feelings was essential for facing the interpolation and engaging in a process of talking with others about it. We call this process the participatory context. It is the first stage in forgiveness and recovery.

When the feelings of injury are real, then the challenge is to create a relationship between the feelings and the image—of campus bitch or white trash – and the injuries they cause. That relationship has to be reduced to words so that it can be communicated.

The narrators reported that the feeling states of the injuries were experienced as intense states because they interrupted their normal cognitive processes. Furthermore, overcoming the feeling of injury necessitated mustering feelings of pardon, in order to let go and move on. They were able to pardon the injury only after communicating their feelings about the image within a participatory context.

By describing the feelings in a participatory context, we give substance to both negative and positive emotions. The narrators report their negative feelings in terms of anxiety and hostility. They describe their positive feelings as those of liberation and closure.

Now that I've faced the fact that indeed I had become the Campus Bitch, I already feel a growing sense of calm because I have taken control of the reputation formation process. I

found some inner peace in the knowledge that I can, through owning up to the fact that the reputation exists, forgive the people who carry this false impression of who I am. My reputation is not totally their responsibility. I am ready to move forward now to recreate my identity but I cannot do it alone.

The feelings of anxiety, hostility, closure and liberation in the excerpt from the novel communication of the campus bitch signify not only intense emotional states but also new ways of thinking and relating to the external environment. That is to say, the narrator's feelings actually describe or represent her thinking process. Feelings are both the causes and consequences of certain actions and ways of thinking. Feeling uses language to become real.

CONSTRUCTING A PARTICIPATORY CONTEXT: THE EXCEPTIONAL REALM

When constructing a participatory context, we're informed by Raymond William's fieldwork that found support for the contention that relationships of power, property and production are no more fundamental to a society than relationships in describing, learning, modifying, exchanging, and preserving experiences. In our paper, these latter relationships are far from being secondary communications about some other primary reality. They are central and necessary elements in speaking one's truth.

I write simply. It helps me to feel real. It's who I am. It's what I want to become..

There are several important threads needed to create a participatory context. The first is a sense of meaning and significance that is clearly essential to one's experience of participation. The second is reason and action, which are of equal importance in the search for meaning and significance. The third is engagement, which is crucial and basic to achieving a sense of shared meaning and significance.

In constructing a participatory context we make Badiou's (2001, ix) distinction between ordinary and exceptional realms of action. By

realm we mean 'a system of representations that express the lived relation between human beings and their conditions of existence' (Althusser, 1971). This imaginary or lived relation or realm implicitly takes a narrative shape (Genette, 1980).

Badiou defines the ordinary realm as the established interests, differences, and approved 'knowledges' that serve to name, recognize and place individuals (like, campus bitch and white trash). The ordinary realm is essentially static and structured according to the interests of those who dominate and govern the situation.

The exceptional realm is one of "singular innovations or truths that exist only through the declaration, a demarcation, by those individuals who constitute themselves as the subjects of a truth" (Badiou, 2001). For the individual to transition from the ordinary realm, it is essential to "outline a discourse (*within a participatory context*) which breaks with the prevalent ideology in order to dare to be the beginning of a scientific discourse on that ideology itself" (Althusser, 1971, 162).

By constructing a participatory context we began with a break from the ordinary realm, within which the injury took place, to create an exceptional realm as a site for breaking from the ordinary or dominant realm in search of emancipation and forgiveness. For the narrators this break was constituted by the event of writing this paper. The paper, then, signifies the narrators' transition from one state to another (Bal, Mieke, 1985, 5; Bidiou, 2001): a transition from the ordinary to the exceptional realms and from feelings of injury to feelings of pardon and forgiveness.

THE PROCESS AND FUNCTION OF FORGIVENESS

In the Ordinary realm there is general agreement about the negative connotations of 'campus bitch' and 'white trash.' And in that context, to be so-named predictably evokes feelings of hurt and anger. We believe that whenever interpolation results in hurt, forgiveness

is a necessary element in emancipation and identity repair. But what is the exact role of forgiveness? Is it solely the responsibility of the person so interpolated to find forgiveness? If not, how does it happen?

In an effort to generate feelings of forgiveness we must look to the agency of speaking our true feelings as a strategy and means to engage the interpolation (and thus by association, the interpolator) in dialogue. The process of forgiveness requires a 'participatory context' to move forward.

In the beginning the novel communication episodes 'center' around vivid word-images (campus bitch/white trash) and their particular ideologies. In both cases, the narrators reported that their reactions to these interpolations were disruptive and injurious. By writing and revealing these feelings via their ethnographic texts, they exposed their injuries to different interpretations. These felt-experiences helped to create a distance between the narrator's image of her feelings and the ideology they created.

The narrators' experiences with interpolations tell us that forgiveness is one kind of viable pathway to image transformation and inner peace. Thus an additional research question must be: what, exactly is the role of pardon in a linguistic injury?

Similar experiences with masks in a management setting suggests that there is at least one viable strategy for dealing with hurtful addresses and that is to claim them, wear them, even flaunt them as a defense against the images and stereotypes being created of and about us. Simply acknowledging the appellation and working with the image created can result in the creation a new, more "wearable" mask (proceedings British Academy of Management BAM, 2002).

We're suggesting that when we expand the range of different interpretations of a novel communication episode through the use of the participatory context, we expand both the individual and the collective range of feelings, and thereby our range of responsible caring. Furthermore, whenever we expand these perspectives by including other participants, we experience a two-fold effect: knowing the 'other' better through contrast, and transforming our relationship to the language act. The participative context buffers the impact of the language act.

Emancipation from the injurious act cannot take place within the 'ordinary realm' but rather must be staged in the 'exceptional realm.' Affirmation of what is real and relevant will emerge from the different perspectives revealed through participatory action. Through the narration of the novel communication episode, the narrator presents his inner feelings and desires. Engaging in a participatory process enables that individual to become more aware of the self that was redefined by the interpolation. The events of the injurious language act, the participatory context, the feelings of injury and subsequent pardon are all aspects of a single process of affirmation followed by transformation that make it possible to forgive.

One's feelings are not a matter of exact science or polemic outcomes but rather they are totally subjective. Presenting one's process of becoming subjectified is the way to process the injury. Feelings of pardon can be gradually constructed as part of the dialectical movement between the interpolative image and the feelings it invokes. Therefore, it would be true to say, that the feeling of pardon can only be meaningful when they are constituted as language. We're using words as expressions of ideas or thoughts rather than as concrete objects in promoting the idea of unity between the injury and pardon. In a participatory context, we infuse the image with our collective images and feelings, not the other way around. The image looses its power to infuse us. We diffuse it.

Buddhist monks practice meditation as

a way of emptying the mind of all thought (strings of words). They do this to make room for the emergence of insight and new ideas. They call this process and state of mind nirvana. By stripping away all of the meaning infused on us via interpolative phrases or stereotypes we can also strip away all of the judgement that certain utterances invoke. We're suggesting that the articulation and exchange of felt-experiences (Dugal & Eriksen, 2002) and the sharing of our different perceptions serves the same purpose as emptying the mind. The work of clearing the mind of felt-injury creates mental freedom and room for different images. The process provides the injured with the opportunity to forgive.

In the end, to pardon is really a three-step process: The first step is to accept that the interpolation is real. The second step is to engage in a process of self-reflection by writing a novel communication episode that strips the self down to bare nakedness and reveals the operative ideology or symbols. The third step is to be open to transformation by soliciting different interpretations in a participatory context. The process of acceptance, self-reflection and confluence of different interpretations can trigger transformation that will enable feelings of forgiveness to overtake the hurt and anger. In this context new images of the self and of others emerge.

REFLECTION

This paper is, on the one-hand, a critical analysis of the self and on the other, an analysis of the very conditions that require critical analyses and writing. During the process, both levels of investigation nourished each of the authors. As a result, our quasi-sociological observations and reflections have become fully integrated into the process of writing of this paper. Our literary 'happenings' have also served to critique our intellectual worlds. That is to say, while we are writing we are in the process of developing an 'eye' for seeing the particular forms of domination that are exerted on us and thus on our writing and to which,

paradoxically, we're not very sensitive most of the time.

In other words, through reflection we're learning to recognize our various masks, to see behind them and to wear or remove them as we see fit. We have also developed the ability to recognize and deal with the dominance they can impose (proceedings British Academy of Management BAM, 2002). The production of this paper represents a kind of symbolic power that can be put to the service of domination and/or emancipation in the practical domain. Thus the paper and the process we define have theoretical and ideological implications with repercussions in every day activities.

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APPENDIX A.
WHITE TRASH

(A DOCTORAL CANDIDATE WHO SUCCESSFULLY COMPLETED HIS PH.D. IN 1995)

CAVEAT: THE AUDIENCE

I begin by noting that these words will not be intellectually challenging. In fact, a linguistics expert might deem them written for the 7th grade level. This is done with purpose. While I may possess the means to write flowery prose, it is not my true language. Yes, I've learned academic lingo, but I am not passionate about it. To write with feeling, I am forced to put down the veil that most academics wear (writing so the common man does not understand) and write with my family and childhood friends in mind. These are people who know where I am and where I've been (Jim Croche). Where I've come from is essential to understanding my journey of forgiveness. It's a journey that has taken me to a place of understanding that I want to write in simple terms. Simplicity is my heritage, my strength, my challenge to become.

CONTEXT: THE DIFFERENCE IS UNPLEASANT

In truth, I don't believe I have ever been called a name like "sex deviant" or "campus bitch." It wasn't until I sat to write this piece that I was able to devise a short descriptor for the way I felt. While, never overtly labeled a "bitch," I was sometimes treated like a "low life." Maybe a better term for the ideological underpinnings is "white trash."

Many see me as white trash because of my city of origin. Once the textile capital of the world, Fall River has experienced a hundred-year economic decline and all the problems that go along with that. The physical setting of the city is aesthetically unpleasing to the eye. Huge granite buildings dominate the landscape. One or two might be pretty, but they seem to be the only thing one sees as you drive through the city (there are over 100 of them, most vacant and boarded up today). Even in its' hey day, the city was largely populated with Irish, French Canadian, and Portuguese immigrants. A population that is looked down upon by its waspy New England neighbors. The legacy of this immigrant population is a unique accent that to many sounds Bronx-like. Most would not characterize this accent as aesthetically pleasant to the ear. To combat economic decline, the city accepted state and federal funds to construct low-income housing. This created jobs in the short run, but brought more poverty in the long run. More recently, gangs, drugs, crime, and prostitution have taken a larger place. In short, the city is viewed as a cesspool by neighboring towns within a 100-mile radius. Residents are viewed as blue-collar at best and white trash at worst. I am a life-long resident.

PLAYING IT OUT

The University is 50 miles from Fall River and most faculty and administrators "know" the city. At least, they have a mental image of the city and its inhabitants. It's a natural part of Western dialogue to inquire about place of origin. Consequently, I answered the question 'where are you from?" frequently within the first year of my Ph.D. program. It is the reactions of faculty and administrators upon hearing my response (most fellow students were not from the area and thus had no preconceived notions) that is of interest. Most blushed slightly and got embarrassingly silent. This is a reaction not so different from my own and quite possibly caused by my timidity in replying. One faculty member offered his sincerest apologies (supposed jokingly). This same individual later asked me to guest lecture to his undergraduate class. During his introduction of me (with the two of us standing in front of the room), he informed the students that I was from Fall River, so they'd "better hold on to their wallets." An administrator asked if I'd ever been mugged. Most were socially conscious enough to at least try to hide their reaction, but an underlying un-

comfortableness always loomed beneath the surface.

MY FEELINGS: HURT SO GOOD

I hated when that question came up. Often people were curious of my origins because of my accent. These encounters always made me feel embarrassment and shame. I can still feel the emptiness in my stomach, dryness in my mouth, and heat rising to my cheeks. I wanted to escape, to run away, to be invisible. Often, the best I could do was to change the subject. I carried the shame of generations of Fall Riverites who had let our city go into decline. I felt ashamed of my parents for not having the means to move their family out of this urban plight. More over, I felt that I had been "found out." Ideologically, was no longer a bright, aspiring intellectual, but rather an uncultured, untrustworthy, and potentially dangerous low life.

On another occasion, a faculty member outwardly called me and my major professor fags. This did not hurt me at all. In fact, we had a good laugh about it. The label didn't hurt because I knew it was untrue. It just wasn't me. Alternatively, it is when our difference is recognized as deviant, undesirable, or beneath others, that we get hurt. I did not see gays as deviant so this did not hurt. So, why did the white trash phenomenon hurt so much? It hurt because I believed I was white trash. I felt myself uncultured, intellectually depraved, and ultimately unfit to be in a Ph.D. program. I wanted to learn but didn't want to be "found out" as being from a blue-collar working class background. It was a double bind since you first have to explain what you don't know in order to learn. I would sometimes become conscious of my accent and choose to be silent rather than be "found out."

It also hurt because there was nothing I could do about it. I didn't choose to grow up in an area of economic decline. It angered me because I hate pity. Often I would sense that others' reactions were because they felt bad for me. I would rather hide my origins than be seen as a charity case. Lastly, it hurt because I had spent most of my life fighting to be different from the factions that "experience life" by watching Jerry Springer by day and wrestling by night. Unfortunately, those efforts were for naught. Ideologically, I had become white trash in one fell swoop.

THE PROCESS OF FORGIVENESS

It wasn't until I was asked to contribute to this paper that I became conscious of the process of forgiveness. I had long since forgiven and moved on, but I wasn't conscious of the actual process. Writing has caused me to reflect at a deeper level and led to a new understanding regarding the process of forgiveness.

The first step was to forgive myself. It was not my place to feel shame or guilt for the deeds of generations of Fall Riverites. Why did I feel this? Because I had this vision of the world as a place that should be clean and wholesome and a vision of Fall River that was in diametric opposition. So, I come from a city where there are a lot of problems. That doesn't make me any less human or my experiences any less valuable. It is the examined life that is important not the one that looks clean on the surface. In time, I learned of the sordid dealings of the faculty and administrators dwelling in the ivory tower. While initially shocked, they helped me to realize that my life was no more screwed up than most of theirs. I was worthy of forgiveness, just as they are. Further, these "screw ups" are really the most interesting parts of life to examine. These are our opportunities for reflection, our chances to become. I no longer wanted to be Richie Cunningham or Beaver Cleaver. I want(ed) to be.

While others' affairs were good entertainment value, they did not have the power of making me feel good about myself. It took a significant amount of time, emotional energy, and study to empower me to become me. That effort was jointly done by myself and my major

professor. He "took me on" and gave me back the gift of me[2]. How? He taught me not to be ashamed of my parents, siblings and friends, but to be proud of them. How? The key was gaining the ability to recognize and value my underlying values. The values instilled in me by my working class family. It took courage to flip my ideological reality, to trust another's interpretation, to live free. My biggest strength was the blue-collar values of hard work, persistence, loyalty, and honesty. These I had learned from my family and friends. The latter two, I had forgotten in my quest to become something better. These I re-discovered and therefore became better. Learning to be proud of my heritage and values and claiming them was the first step in feeling worthy of forgiveness.

Once I re-created myself as worthy of forgiveness, the rest of the process was/is the easy part. The rest happened in a millisecond. I used to think that the process of forgiveness was really about the other, but now I've learned that we only need to forgive (having felt hurt) when it involves something that we believe ourselves. And, if we can forgive ourselves (see our differences as our strengths and see ourselves as so much more than bitch, sex deviant, or white trash), the rest is easy. I almost instantaneously understood that it was because the other person feared difference that they treated me like white trash. They feared Fall River and felt the need to protect themselves from it and all its inhabitants. There is further understanding that these fears often come from insecurities or low self-esteem (what I suffered from regarding my origins). In an effort to feel better about themselves and not face their insecurities, these folks label others "below them." I know this because I've been guilty of it. I used to ask people what part of Fall River they were from and react negatively to some parts.

Finally, I pity those who feel the need to create some imaginary social hierarchy based on their labels. It's kind of like tasting wine and thinking it's excellent because some-

one told you it was expensive. I see their interpretations as a lack of self-knowledge and/or an inability to empathize. Ultimately, it's a lack of understanding of the human condition – an understanding that we are all sex deviants, bitches, white trash, guilty of this process of labeling, etc. and not those things at the same time. I have gained the consciousness to embrace my difference, to feel embarrassment, joy, hurt, anger, fear and freedom simultaneously, to love myself. Those who label without consciousness or remorse, have little understanding of the human condition. So, we must forgive their misdeeds.

I write simply. It helps me to feel real. It's who I am. It's what I want to become.

APPENDIX B.
LETTER FROM A CAMPUS BITCH

(A SENIOR ADMINISTRATIVE OFFICER, WRITING TO HER SUPERVISOR)

I had a pretty rough morning today. For the first time in my 20+ years as a professional I lost it with someone and shouted at him in the workplace. The reason I did it was because the individual was treating me with an intolerable level of disrespect and I chose at that moment to say "enough." I always thought that I would be mortified if I ever stooped to shouting at someone—and believe me I have had plenty of times when I could have reacted that way—but instead it actually felt good. It was the right thing for me to do.

Tonight I have been lying awake trying to figure out how to explain to you the significance of this event. I don't think there is any way to convey the sentiments better than they way I have tried to do over the past 14 months in the many letters I have written to you and the conversations we've had about similar issues. But you'd have to see the world the way I do in order to fully understand my message. And since that is really impossible, since I am me and you are you, I'll go straight to the bottom line. Today I came face to face with the

reality that to many of my colleagues I have become the Campus Bitch. And today, after being disrespected because of that image, I've decided to say "no more." This is not who I am and this is not who I want to be. I have to let go of the image and the anger it spawns inside me.

I no longer have the fortitude to be the Campus Bitch and I am asking you for some help in defusing this identity. I am powerless to accomplish them on my own. I need some help. I need you to send the message through words and symbolic actions that I am not the Campus Bitch but rather a talented and passionate player on your executive management team. I need people to know that you think I'm doing a good job, I need someone to suggest that I am something other than the Campus Bitch and all that the image entails.

I've exposed my weakness and vulnerability to you because I feel safe in doing so. I trust that you will give me honest feedback and the moral support I need. I hope that you will help others see that am doing what I am supposed to do, and doing it well. Your words and actions will begin a process of image adjustment for me and for the entire team that I lead. By association they have all become vulnerable to the erosion of reputation. As their leader I feel the need to protect them. We all need your participation in the repair process.

Now that I've faced the fact that indeed I had become the Campus Bitch, I already feel a growing sense of calm because I have taken control of the reputation formation process. I found some inner peace in the knowledge that I can, through owning up to the fact that the reputation exists, forgive the people who carry this false impression of who I am. My reputation is not totally their responsibility. I am ready to move forward now to recreate my identity but I cannot do it alone. Once others hear you and see your actions the fact that I am a valued leader of organizational change and not the campus bitch will be communicated and in some cases accepted. A new version of my

reputation, more favorable than Campus Bitch, can emerge. Those who disrespect me don't understand me. Since reality is ours for the creating, let's bury the campus bitch and the hurt it has caused and move on.

FOOTNOTES

[1] Author's names appear alphabetically and all contributed equally to this paper.
[2] Writing this paper is further proof of his guidance. He's helped me develop my understanding of and capacity to forgive.