



ANIMA AND ANIMUS

Archetypes in Organizations

Self

Shadow

Anima and Animus

Persona

Sage

King

Adventurer

Trickster

Eternal Child

Friend

Artist

Gaia

Cosmogony

Soteriology

Anima and Animus

- Two gendered aspects
- The Anima is the female aspect of the soul as well as female social roles
- The Animus – male aspect and roles
- Each person has both an Anima and an Animus, often as part of the Shadow



Adam and Eve, by Albrecht Durer

Examples

- Virginia Woolf's *Orlando*
- William Shakespear's *As you like it* (Rosalind)
- Neil Gaiman's *The Sandman* (Desire)
- Carl Jonas Love Almqvist's *Drottningens juvelsmycke* (Tintomara)



Dark Side: Lust and stereotype

- Men afraid of their feminine side
- Women afraid of their masculine side
- Impulse and sexoholism
- Stereotyping and repression
- Gender discrimination



Lucas Cranach the Elder, Salome with the head of Saint John the Baptist

Organizations: The Absent Anima

Simone de Beauvoir
(1949), women are „the
second sex”: history that
defines the woman’s role
is written from a male
perspective



Tilda Swinton and David Bowie

Organizations: The Absent Anima

Rosabeth Moss
Kanter (1977): in
corporate practice
women are rarely
given the same
chances as men

David Bowie and Tilda Swinton



The Quest for the Eternal Mother

Heather Höpfl (2002):

- Organizations eliminate the Anima and contemporary organizations make a special effort to eradicate motherhood.
- Incessant improvement and fixation of excellence, but without compassion – due to the lack of the Anima aspects
- Motherless organizations



Demeter and Persefone, by Katarzyna Korzeniecka

Organizations as Male Business

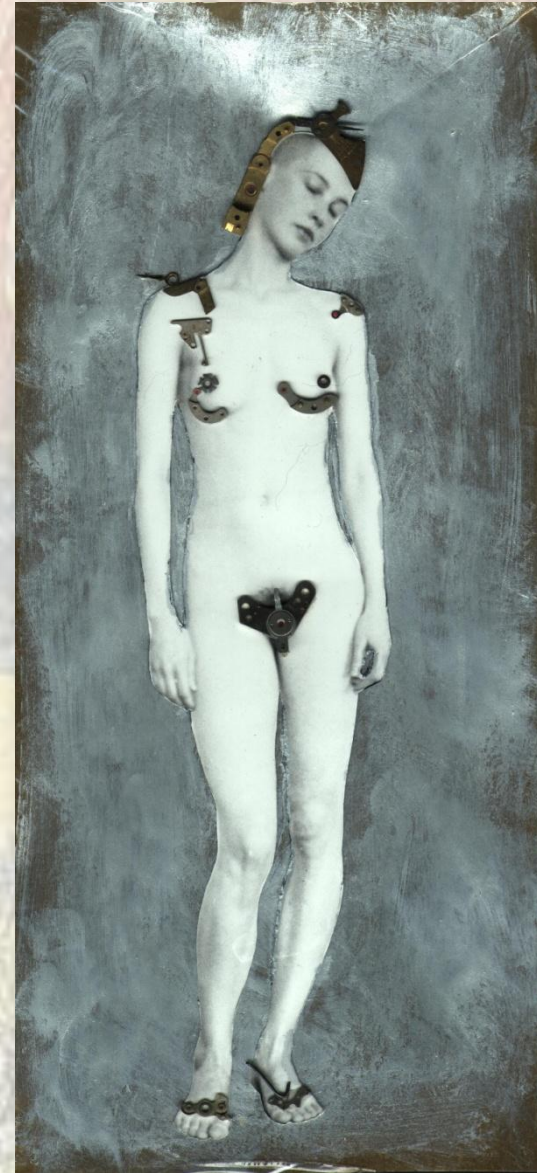
- Animus, the archetype of maleness, is not a monolith. It can manifest itself in many different ways
- David Collinson and Jeff Hearn (2001): in contemporary management the traditional model of masculinity still dominates.



Zeus – Δίας (Altes Museum, Berlin)

Masculine Management

- Judy Wajcman (1998): men and women in high managerial positions hardly differ. Both genders in managerial roles tend to be defined by Animus
- A hostile takeover of languages and causes by patriarchal structures – the silencing of relationality and comunalinity (Mar Peretz & Emmanouela Mandalaki, 2023)



Athena, by
Katarzyna
Korzeniecka

Visions of Struggle and Competition

Robin Matthews (2002):

- competitiveness in business and concludes that it is one of the most important archetypes of modern management,
- not only a feature of free market economy, as it also existed in the state socialist system.



Marlon Brando as Antony in Shakespeare's Julius Caesar

Visions of Struggle and Competition



Guernica, by Pablo Picasso

Burkard Sievers (2000): war
as the darker side of
competition

Male Business

David Collinson and Jeff Hearn (2001): five main types of masculinity

- Authoritarianism
- Paternalism
- Entrepreneurialism
- Informalism
- Careerism



Feminist epistemology

Epistemological feminists, from Margaret Mead (2001) to Richelle Schrock (2013), unite in epistemological concerns about the problem of representation which, in patriarchal scientific writing, is concerned about *definition and identity*. Feminists propose instead focus on *understanding and alterity* (Cunliffe, 2017)

Jenny Helin (2020) believes that many genres of writing can benefit from *vertical flow*, including academic writing. Patriarchal structures are linear (horizontal)



Feminist organization

„Feminism, for us, is concerned with equality for all women and human beings, not about individual women reproducing male patterns of privilege and exercising power over everybody else”. (Fotaki and Harding, 2017)



Karolina Matyjaszkowicz, Mokosz

Feminism in management

Humans are not machines; our bodies are part of our social context – we are all embodied, and so are our organizations. (Heather Hopfl, 2003; Marianna Fotaki and Alison Pullen, 2019)

Sara Ahmed's feminist killjoy manifesto and of diversity work as banging one's head against a brick wall (Ahmed, 2017)

<https://www.dominikakieruzel.co.uk/works>

Syzygy

- Alchemical marriage, integration
- Socrates (as Aristofanes in *Symposium*): primal people were spherical and very powerful, three sexes – but Zeus plit them in two
- Androgyny



Syzygy as dynamic energy

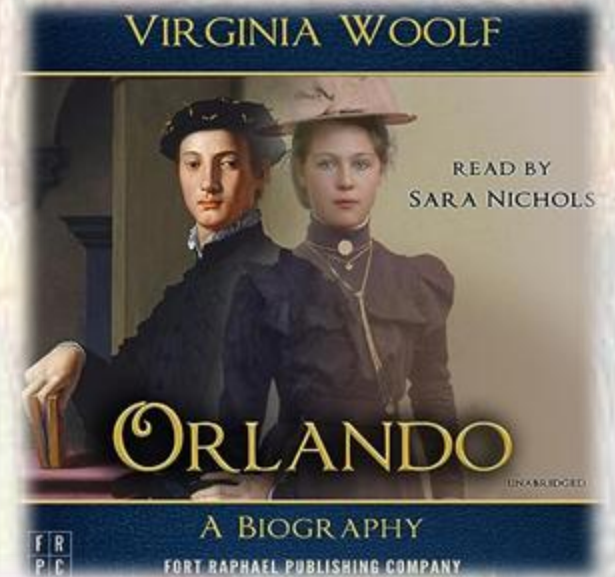
At its heart is a notion of embracing the complexity that is within us, while eschewing stereotypical roles and narratives, starting with the simplification of binary gender.



Eros

Androgyny

Androgyny is a word derived from the Greek: *andras* (άνδραΔ, man) and *gyne* (λμνή, woman) and means the co-existence of masculine or feminine traits. In culture, it is the archetypical synthesis of human gender, sexuality and identity.



Andrej Pejić



Andreja Pejić

Androgyny in organizations

- Androgyny is part of the human condition, revealing its complexity and mutability. It is not only the coexistence of the male and female elements but also the synergetic effect resulting from the combination (Singer, 1976).
- Androgynous management enables combining effectiveness with personal development and supports organizational learning. It also effaces the negative consequences of a traditionally male management style's domination, such as lowering the level of aggression (Sargent, 1981)
- Prof. Alexia Panayiotou, synthesis, synergy
<https://www.youtube.com/watch?v=YI6508AtWjM>



Rey and BB-8, by Aracnify

Syzygic management

- Empathetic and conceptual bisexuality in organizations help to energize and create a powerful drive for change and understanding (Fotaki and Harding, 2012)
- Androgyny and syzygy are a more vibrant alternative to the now dominant masculine or “undifferentiated” styles (Powell and Butterfield, 2013)



Joan of Arc, manuscript illustration (1505)

http://www.dailymotion.com/video/xjva72_dziewczyna-i-chlopak-3-6-szef-i-inni_shortfilms (14:48-25:12)

http://www.dailymotion.com/video/xjvahv_dziewczyna-i-chlopak-5-6-oliwa-do-ognia_shortfilms (2:30-3:00; 19:24-)

http://www.dailymotion.com/video/xjvajh_dziewczyna-i-chlopak-6-6-tomek-i-tosia_shortfilms (36:09 do końca)

Thought experiment

- Imagine that the characters in the film, Tosia and Tomek, have grown up - they are now your age - and have both gone to university.
- What is Tomek studying and why?
- What is Tosia studying and why?