

# A Psychomythological Syndrome: The Andromeda Complex in Occupational Life and Its Dimensions\*

Burcu AKKAYA\*\*

## To cite this article:

Akkaya, B. (2023). A psychomythological syndrome: the andromeda complex in occupational life and its dimensions. *Journal of Qualitative Research in Education*, 33, 276-299. doi: 10.14689/enad.33.1700

**Abstract:** In both their private and occupational lives, women sometimes feel powerless due to the problems they encounter and exhibit the behavior of waiting for help. One of the psychomythological syndromes that causes women to lag behind men in work life is defined as the Andromeda Complex. The aim of this study, which was designed in the "analytical research" model, one of the qualitative research methods, is to analyze the Andromeda Complex, which expresses this redemptive waiting syndrome women experience consciously or unconsciously, and to determine the dimensions of the Andromeda Complex experienced by women. The analysis is based on three narratives that form the foundations of this complex. For this purpose, these three narratives, namely the myth of "Andromeda," which gave the complex its name, "Cendrillon" by Charles Perrault, and "Cinderella" by the Brothers Grimm, were analyzed through the content analysis technique to determine the dimensions of the female depiction drawn in these tales. According to the research findings, emotionality, daydreaming, being dependent, not being combative, belief that a savior will come, and internalizing social gender roles constitute the individual dimension of the Andromeda Complex, while social gender, gender discrimination, and stereotypes form the social dimension. Awareness of the factors that cause the complex may contribute to the protection of women who play an active role in many areas of social life, especially in the education and health sectors, from this complex, especially in the workplace, to gain self-confidence, to their well-being, and their productivity.

**Keywords:** Andromeda Complex, psychological syndrome, psychomythological syndrome, Cinderella Complex, social gender


## Article Info

Received:  
15 Oct. 2022  
Revised:  
28 Nov. 2022  
Accepted:  
30 Dec. 2022

## Article Type

Research

\*This study was presented orally at the 1st International Congress in Excellence on Education (20-21 November, 2021) with the title "Andromeda Complex."

\*\*  Corresponding Author: Ministry of Education, Türkiye, [akkaya.eyt@gmail.com](mailto:akkaya.eyt@gmail.com)

## Introduction

Although women have been involved as invisible laborers in the processes of producing goods and services for thousands of years, and even though they have existed in the labor market for many years in the status of wage workers, their numbers, wages, and their progress in career ladders fall behind compared to those of male workers. The reasons why they lag in many respects have been wondered and became the subject of ample research. Studies show that there are many factors that cause female employees not to catch up with male employees. Education level and marital status (Kara, 2015), social gender roles (Bhasin, 2014), the roles undertaken by women due to domestic services (Yasin-Dokmen, 2009), social/cultural structure, stereotypes, and gender discrimination (Catalyst, 2007), the role of women as mothers (Palmer & Hyman, 1993), and psychological as well as psychomythological syndromes (Akkaya, 2020) are some of these factors.

The Andromeda Complex, one of the psychomythological syndromes that cause women to remain behind men in relative terms, is the subject of this research. In the literature review on the subject, it was seen that the concept of Cinderella Complex was used more widely, and the mythological Andromeda tale was neglected. In addition, despite the many variations, it has been determined that the subject is discussed through a single variation of the Cinderella tale, and the dimensions of the syndrome are determined in a narrow framework. In this research, to fill these gaps in the literature, the characteristics of the female character drawn in three narratives, namely the mythological tale of Andromeda and the most widely known variations of the Cinderella tale by Perrault and the Brothers Grimm, were examined in depth, and determining the dimensions of the Andromeda Complex was aimed. In this context, the concept of psychomythological syndrome is explained below, information about women's syndromes and Andromeda Complex is provided, and the complex dimensions obtained by including the research findings related to the content analysis are explained.

## Psychomythological Syndrome

'Syndrome' is a set of signs and symptoms that are not accepted as a disease (Gunduz, 2017). Syndrome, which briefly means "signs, symptoms, distress," can be defined more specifically as "abnormality caused by more than one symptom and situation." While the specific disease factors are taken as the basis in disease, the chain of physiological processes is taken as the basis in a syndrome. The intention of using the concept of chain here is to underline the fact that a syndrome can be caused by many different causes (Enoch & Ball, 2013).

The syndrome mentioned above is mostly used in the medical literature. For example, AID Syndrome, Down Syndrome, Asperger's Syndrome, Joubert Syndrome are some of the types of syndromes frequently used in medical science. It is also possible to encounter syndromes in psychology, one of the social sciences that use scientific methodologies. However, unlike medical science, psychology focuses on mental deterioration rather than physical ones. In other words, the syndromes used in psychology indicate mental deterioration. For this reason, the attitudes and behaviors of individuals are analyzed. Andromeda Complex (Andromeda Syndrome), Cinderella Complex (Cinderella Syndrome), Glass Ceiling Syndrome, Oedipus Complex (Oedipus Syndrome), Achilles Complex (Achilles Syndrome), and Queen Bee Syndrome can be shown as examples of syndromes frequently encountered in psychology. As can be seen, while analyzing the attitudes and behaviors of individuals, psychology sometimes quotes from recent narratives and sometimes from myths and tries to define the syndrome through metaphors.

According to Hillman, personality contains conscious and unconscious elements, and the basis of this content consists of myths. Therefore, psychology is, in a sense, mythology. For this reason, myths have taken wide coverage in psychology, and eventually psychomythology has been born (Gurel & Muter, 2007). In addition, Morford and Lenardon (2003) point out that in all societies, whether sophisticated or primitive, psychological dependencies are emphasized in tradition to a certain extent. One of these traditions is undoubtedly myths. Myths include legends, traditional stories, and other cultural narratives created to characterize the human, the world, and the universe. Therefore, they contain important information about the traditions and beliefs of a society (Burkert, 1982). Psychomythological syndrome in the context of psychomythology, which roughly means "integration of mythology into psychology," is "the use of mythical elements to describe the mental deterioration often involving depression experienced by the individual." As can be seen, the use of myths to describe mental state disorders of individuals has brought psychology closer to mythology, and this convergence has created the concept of psychomythological syndrome. Psychology has made use of the "known" in order to concretize the "unknown." In this context, psychology has borrowed mythological symbols, which can be seen as the common language of humanity, from mythology. In other words, the relationship between mythology and psychology is a debatable subject in the context of metaphorical expression. In addition, with research in psychology pioneered by Freud and Jung, a considerable amount of scientific knowledge has been established about the fact that dreams and myths are reflections of repressed emotions and unstoppable impulses. That is to say, the psychology-mythology relationship is based on solid scientific foundations.

## **Women's Syndromes**

Many psychological and psychomythological syndromes are used to make sense of women's workplace behaviors, to identify the factors that cause them to be disadvantaged in many subjects relative to their male colleagues, or to define the mental state they are in. As mentioned above, the unknown/abstract/non-conceptual mental state of the employees is concretized through psychological syndromes or psychomythological syndromes. What is meant by concretization is the metaphorical narrative that can be defined as expressing the "unknown" with a "known" that is mostly accepted in society. This metaphorical narrative is similarly realized for female employees, sometimes through similes/transmissions from fairy tales, sometimes from legends, and sometimes from myths.

In the workplace of women, it is possible to mention many syndromes that negatively affect their behavior, emotional states, status, rewards, career progression, and even their ability to start and continue to work. The Glass Ceiling Syndrome, Invisible Woman Syndrome, Supermom Syndrome, Queen Bee Syndrome, and Andromeda Complex are the most frequently mentioned female syndromes in the literature. These syndromes and the Andromeda Complex, which is the subject of this study, are explained below.

### **Glass Ceiling Syndrome**

The closest expression to the concept of a glass ceiling was first articulated in the magazine *Working Woman* in 1984 by the magazine's editor as women reach "... the top of middle management and they're stopping and getting stuck." The concept of the glass ceiling began to be used in the mid-1980s to describe the unseen artificial barriers that women faced in their promotion to senior managerial positions (Kara, 2015). Glass ceiling refers to the invisible barriers between management levels and women, and it is impossible to overcome, causing women not to reach senior managerial positions (U.S. Glass Ceiling Commission, 1995). According to Schwartz (2006), the "glass ceiling" does not consist of physical barriers, but rather of behavioral barriers caused by unconscious stereotypes, which exclude women from senior managerial positions (Hu & Yun, 2008). According to Lockwood (2004), the view that gender is at the core of the glass ceiling is widely accepted in the literature. However, the glass ceiling is certainly not caused by a single factor. Kara (2015) determined that the factors that cause the glass ceiling syndrome are divided into three dimensions as (i) individual factors, (ii) organizational factors, and (iii) social factors. In this context, "taking on multiple roles, perspective towards management, the spouse's profession, lack of support from the spouse or family, personal characteristics" constitute the individual factors that cause the glass ceiling syndrome. On the other hand, "organizational culture and policies, inability to participate in communication networks, lack of mentors" embody the organizational factors, while "professional discrimination and stereotypes" construct the social factors.

## **Invisible Woman Syndrome**

Although the number of women entering the labor market in recent years cannot be underestimated, it is possible to say that the majority of women work in positions that are not strategic or at a lower status relative to men. For instance, while the number of female teachers in the Turkish education system is higher than male teachers, the number of female administrators in central and provincial organizations and schools is very low (Ergin & Cinkir, 2005). Wirth (2001) states that men's classification of women who are "strategic employees" as "support workers" causes this inequality. This classification also affects the state of being at the forefront of work. In other words, men are more active because they are in a strategic position, while women are more passive being in the position of supporting employees who help men. This is an artificial imposition that leads to the exclusion of women from high-level positions. However, despite the absence of such artificial impositions and obstacles, women can still voluntarily and consciously prefer to remain passive in the workplace. That is, staying behind their male colleagues in the workplace can sometimes be the choice of women themselves. The fact that women sometimes remain in the background at work due to internal and sometimes external factors is referred to with the concept of "Invisible Woman Syndrome" in the literature. It is possible to define the Invisible Woman Syndrome, which occurs largely with the reflection of social gender roles on the workplace, as the effort of "women to appear physically in business life but not to be noticed by anyone (Gunduz, 2017), to be less visible (Cooper & Jackson, 2001), or to work without being noticed and without being prominent" (Nayak, 2014).

## **Supermom Syndrome**

The situation in which women take on multiple roles at the same time in the home, in social life, and in the workplace has emerged as the concept of "Supermom," which has been likened to superheroes who are admired for their extraordinary abilities. Supermom Syndrome, on the other hand, is the case of the strong belief that super mothers should do all of their roles such as a mother, wife, businesswoman, neighbor all at the same time and at the most perfect level. In other words, Supermom Syndrome is the stress and mental distress caused by women's ambition to do all their roles with different requirements in the best way despite time pressure. This syndrome is mostly expressed as a psychological disorder that occurs in working mothers who are ambitious, perfectionist, and meticulous (Alkas, 2010).

## **Queen Bee Syndrome**

Unfortunately, the number of women working in senior managerial positions has not reached ideal figures worldwide. For example, compared to 1991, when 23.6% of executives were women, as of 2019, women accounted for about



28.2% of all management positions worldwide. Although there was a clear upward trend in the representation of women in management positions during this period, between 2010 and 2013, the share of female managers declined from 27.4% to 26.7% (Clark, 2022). It is possible to say that women who have rarely reached senior management positions are generally criticized negatively by their female subordinates. This condition has been the subject of research and has been conceptualized as "Queen Bee Syndrome" in the literature. According to Baykal (2018), instead of supporting their female colleagues at work, women may exhibit attitudes and behaviors that will prevent, intimidate, or disturb them; that is, they can apply mobbing. The mental state experienced by women who have managed to obtain important positions in male-dominated workplaces, who consciously stay away from their fellow citizens who make the working environment unbearable for them is expressed by the "Queen Bee Syndrome." The important point to be considered in this syndrome is that queen bees do not exhibit these attitudes and behaviors towards all female employees because they engage in these attitudes and behaviors only towards inexperienced and unsuccessful female employees who are not work-oriented and who have not managed to get rid of women's stereotypes. It is also possible to say that this syndrome is a defense mechanism developed by women who have managed to reach positions that are considered important and strategic in business life to protect themselves.

## **Andromeda Complex**

This complex takes its name from Andromeda, the daughter of the Ethiopian King Cepheus, who has an important place in Greek mythology. This syndrome, expressed by the concepts of Andromeda Complex or Andromeda Syndrome, is in a narrow sense "conscious or unconscious waiting for the savior." More specifically, the Andromeda Complex means that women refrain from struggling in the face of the difficulties or obstacles they face, do not take action, and wait in silence. The most important reason behind this silence and inaction is the strong belief that a savior, mostly male, will save them. The myth of Andromeda, which gave its name to the Andromeda Complex, is given below in brief terms.

### **Andromeda Myth**

Andromeda was born to King Cepheus of Ethiopia and Cassiopea. Her mother, Cassiopea, is an arrogant woman known for boasting about her beauty. Cassiopea once says that she is even more beautiful than the goddesses of water and angers Poseidon, the god of seas. Poseidon becomes so angry that he sends a dragon to Ethiopia for revenge and orders it to destroy Ethiopia. In desperation, the king goes to the priest of the temple of Zeus-Ammon, explains the situation, and asks the priest what to do. The oracle of Zeus-Ammon says that if he sacrifices his daughter Andromeda to Poseidon, he can save his country. This is heard among the people, and the people pressure King Cepheus to sacrifice his daughter Andromeda. The king is eventually forced to accept this situation and decides to chain his daughter to a rock and sacrifice her to the dragon. Andromeda, chained to the rock, just starts waiting. At that time, Perseus, who is flying in

the skies on the back of his winged horse Pegasus, sees the beautiful Andromeda and falls in love. He tells Cepheus that if he gives his daughter to him, he will save her and his country and that he can kill the dragon, and when the king agrees, he kills the dragon and saves Andromeda. Andromeda marries Perseus, her saviour. However, Andromeda has already been betrothed to his uncle Phineus at his father's request. Therefore, they attack Perseus on the night of the wedding. However, the brave Perseus shows Gorgomedusa's head and petrifies all of them. Andromeda lives happily with Perseus for the rest of her life (Erhat, 1993; Grimal, 1997; William, 1862).

As can be seen, Andromeda did not make any effort to escape from her chains and preferred to wait. This state of inaction and waiting forms the basis of the Andromeda Complex. As specified by the complex, women do not struggle because of their high belief that a hero will save them when faced with difficulties, and they prefer to wait patiently. According to Saha and Safri (2016), when women are in distress, they expect someone they believe to be stronger than them, who is often a male, to set their lives back in order. Gurel and Muter (2007) state that almost all women consciously or unconsciously experience the Andromeda Complex. According to the researchers, this complex results in negative consequences such as women's (i) preference not to fight hardships, (ii) restrictions in their lives, (iii) reduction of their life satisfaction, (iv) limitation of their relationships, (v) spending their lives waiting to be saved by a man, and (vi) marrying to be married. The Andromeda Complex is a psychological depression that causes significant negativity restricting women's lives. Therefore, it is obvious that women who have undertaken multiple roles will have problems due to this complex in business life as in other areas of life. In fact, it is possible to say that in working women, this complex may lead to refraining from dealing with difficulties in business life, refusing to progress in the career ladder, trying to do business without standing out, waiting to be noticed by someone without coming to the forefront, and even leaving the job.

The Andromeda Complex is based on a mythological narrative. This name of the complex was later abandoned, and it began to be known with the name of a fairy tale due to its being relatively new and more widely known throughout the world. The tale mentioned is the tale of "Cinderella," which draws a depiction of a woman, and it even though its content is different, it is very similar in essence to Andromeda. The fairy tale is popularly known as "the beautiful woman waiting for her prince on a white horse." The female character drawn in the Andromeda myth can be found in many fairy tales. However, among such tales, the tale "Cinderella" belonging to the Neapolitan poet Giambattista Basile, who used the name "Cinderella" for the first time, came to the fore and the complex began to be known by the name of this tale. In other words, the nomenclature Cinderella Complex/Syndrome is preferred to the nomenclature Andromeda Complex. The Cinderella tale, one of the most popular fairy tales of Western literature, was first staged in 1817 with the opera "La Cenerentola." In the following years, this depiction of women was the subject of hundreds of performing arts and literary works, and from the second half of the 20th century onwards, it became the subject of scientific research. In addition to these, this female metaphor is also encountered in medical science, especially in the

description of diseases such as developmental disorders, cancer, and fibromyalgia. This metaphor is often used in five different ways: (i) negligence, (ii) identification, (iii) transformation, (iv) constant fatigue and burnout, and (v) combined metaphor, which includes several of them (Cameron, 2005). Furthermore, these metaphors are used in the field of pediatrics, especially psychoanalytically. For example, the mental crisis experienced by a young woman who is traumatized by her parents is expressed in metaphorical terms as "Cinderellas" (Hazelton & Hickey, 2004).

There are hundreds of different variations of the Cinderella tale. The most popular and widely accepted variation of the tale is the fairy tale "Cendrillon ou la Petite Pantoufle de Verre" written by Perrault in 1697. The tale is known as "Cendrillon" for short. This tale, translated into Turkish as Sindirella/Kulkedisi (meaning 'ash cat'), is included in the content analysis within the scope of the research and is outlined below.

#### Cendrillon Fairy Tale (Cendrillon ou la Petite Pantoufle de Verre)

The daughter of a noble count, Cinderella loses her mother at an early age. She lives with her stepmother and two stepsisters. Her stepmother is an evil and a nervous woman. Her stepsisters are less beautiful than Cinderella, and like their mother, they are bad-tempered and mean-hearted. Cinderella, on the other hand, is a girl who does all the chores of the house without objection, yet she is unloved and uncared for, underestimated, dreamy, emotional, as good-hearted as her own mother, and very beautiful. The tale also features a fairy (mother baptismal fairy) who helps Cinderella. One day, a ball is held in the palace to which all the young girls of the country are invited. Cinderella's stepsiblings prepare for days to become beautiful, but they do not let Cinderella attend the ball. Cinderella becomes very upset after her sisters leave on prom night and starts crying. Meanwhile, the fairy arrives. With her magic wand, the fairy transforms Cinderella's torn clothes into a spectacular dress, her old slippers into glass shoes, the pumpkin into a carriage, the rats into butlers, and helps Cinderella attend the ball. The only rule that Cinderella must follow on this amazing night is to be home at 12 o'clock at night. When the king's son is informed of the arrival of a great princess whom no one knows, he goes to pick her up. He gets her out of the carriage and takes her to the ballroom. Suddenly, a great silence falls. The dancers stop, the violins no longer play, everyone pays great attention to the magnificent beauty of this unknown guest. Cinderella and the prince dance with such grace that everyone's admiration increases. The prince invites Cinderella again to the ball for the next day. Cinderella leaves the hall before 12 o'clock at night and asks the fairy to help her for the next day. Cinderella goes to the ball the next day, but this time she misses the time she was supposed to leave and has to run away. She drops one of her shoes as she hurriedly leaves the palace. The prince she has danced with tries the glass shoe on all the women in the country to find Cinderella, whom he is in love with. Eventually, the prince finds Cinderella, and they marry. Cinderella is thus freed from her unhappy life and has the life she dreams of. Cinderella forgives her stepmother and stepsisters who have wronged her throughout her life. She even makes them marry rich and noble men and be happy. Together they live happily in the palace (Perrault, 1697).

As can be seen, Cinderella is a good-hearted girl who continues to be kind despite the evil done to her, who accepts what happens to her, who does not try to solve problems, who does not struggle, who is emotional and dreaming, and who is forgiving. For this reason, it is possible to say that this depiction of the



woman drawn in the fairy tale of Cendrillon and the depiction of the woman in the myth of Andromeda are parallel in terms of "not resisting the evils done, not making efforts to be saved, not objecting, remaining patient, and being inactive." The male character drawn in the tale represents "the person who saves a woman from her problems, protects her, and fixes her life," which is very similar to the Andromeda myth. As Saha and Safri (2016) point out, Perrault's Cinderella is one of the examples of how a woman's life can be saved by a man.

Another widely known variation of the tale is the fairy tale "Aschenputtel" written by Jacob Grimm and Wilhelm Grimm, also known as the Brothers Grimm. Aschenputtel is translated into English as Cinderella and into Turkish as 'Sindirella/Kulkedisi.' Since this variation is included in the content analysis as part of the research, it's outlined below.

#### Cinderella Fairy Tale (Aschenputtel)

Cinderella lives a happy, contented, and wealthy life with her parents. His father is a non-noble, but rich man. However, one day her mother falls ill and calls her daughter to her side, telling her to always be a good girl. When her mother dies, her father marries a woman with two daughters. Cinderella's stepmother is an evil, nervous, and jealous woman. Her stepsisters are good-looking but mean-hearted persons. Cinderella is an emotional, dreamy, and beautiful girl who believes that a man who will save her will one day come. Although she is exposed to the evil deeds of her jealous stepmother and stepsisters, she is always kind to them. For them, she constantly works in the household, acts as a servant, and does not object to anything. She works hard until the evening and is forced to sleep among the ashes because she does not have a bed. One day a three-day festivity is held in the palace, to which all the young girls of the country are invited. Cinderella's stepsiblings prepare for days to attend the prom, but they will not let Cinderella attend. Cinderella gets very upset after her sisters leave on the prom night and starts crying. God sends birds for Cinderella, and the birds help Cinderella attend the ball. Cinderella attends the ball and dances with the prince. The next day, with the help of birds, she goes to the ball again. This time, however, she drops one of her golden shoes as she leaves the ballroom. The prince puts the golden shoe on all the women in the country to find the girl he danced with and fell in love with. He comes to the house where Cinderella lives. He tries the shoe on one of her stepsisters. One toe of the girl remains outside the shoe. Her mother tells her that she will not have to walk when she becomes a princess and asks her daughter to cut off her toe. The girl cuts off one of her toes, but the shoe still does not fit. Then it is the other girl's turn. Her heel does not enter the shoe. Her mother tells this daughter the same thing and asks her to cut off her heel. Although the girl cuts her heel, the shoe does not fit her foot. It is Cinderella's turn, and the golden shoe fits Cinderella's feet. Thus, Cinderella marries the prince of her dreams and lives happily. Cinderella never forgives her stepmother and stepsisters who have mistreated and tormented her until that day. The birds sent by God punish the stepsisters by gouging out their eyes and blinding them (Bros Grimm, 1963).

The tale of the Grimm brothers "Cinderella" bears a great resemblance to Perrault's "Cendrillon" in terms of its theme of "the woman who was saved." Along this similarity, this variation has frightening motifs unlike the Cendrillon tale. Some examples of these motifs are that Cinderella's sisters cut off their toes and heels for shoes, and the birds sent by God at the end of the tale blinded the stepsisters' eyes and punished them. As can be seen, both the Perrault and

Brothers Grimm variations have similar themes, characters, and events. Nevertheless, the two tales differ in terms of the moral messages they want to convey. While eternal mercy and forgiveness were emphasized in the first variation, in the other variation, it was emphasized that evils would always be punished.

Many fairy tale stories have been modified and rewritten to accommodate cultural differences. Cinderella is one of these tales that has changed over the years. All Cinderella tales are similar in plot, but the author determines the theme of the tale, the plot, and the details entirely according to the characteristics of the society in which it is written because the main element that determines the way a tale is written is the listener or reader. Thus, the author takes care to write in a style that will not disturb the society. The cultural structure of society, the roles that it imposes on the sexes, stereotypes, and values are important in the acceptance of the tale. While fairy tales are influenced by these features of society, they also affect the young generations with the messages they give. For example, a "woman desperately waiting for her savior" is a gender-based character. At the same time, this character mentioned in the fairy tale also mediates the recreation of social gender by influencing young women who listen to the tale at a young age. For this reason, the mental state experienced by women who wait inactively, do not fight, and wait to be noticed and rescued especially in business life is called Cinderella Complex.

The concept of Cinderella Complex gained popularity with the book "The Cinderella Complex: Women's Hidden Fear of Independence" written by Colette Dowling in 1981. In her work, the author states that the main force that prevents contemporary women is personal and spiritual dependence. According to the author, this power consists of repressed attitudes and fears and prevents women from using their intellect and creativity effectively.

The Andromeda/Cinderella Complex can be described as "the mental state in which women who have internalized external dependence and are therefore unable to be independent." It also seems possible to define this complex as a woman needing a man to get rid of the negative conditions she is in (Akkaya, 2020). Research shows that this complex consists of many different dimensions. For example, according to Gunduz (2017), this complex has seven dimensions: (i) lack of self-confidence, (ii) the need to be under the protection of a man, (iii) constantly working and expecting rewards, (iv) constantly expecting a perfect job or promotion, (v) getting caught up in the encouragement of the fairy tale hero, (vi) the desire to depend on others arising from the fear of being independent, and (vii) the desire to outweigh the wants and needs of others. In another study, it was mentioned that the complex was five-dimensional. Accordingly, having self-confidence problems, being raised in accordance with the expectations of the society, internalizing the expectations of the society and acting in accordance with these expectations, low self-esteem, and high anxiety level constitute these dimensions (Saha & Safri, 2016).

As can be seen in both studies, the dimensions of the complex refer to the factors that cause the emergence of the complex in a sense. Hence, a good reading of the depiction of women drawn in the Andromeda myth and Cinderella tales is of great importance for a better understanding of the complex. For this purpose, an integrative perspective was adopted in this research, and the texts of the Andromeda myth, Cendrillon, and Cinderella tales were analyzed by content analysis and the dimensions of the Andromeda Complex were tried to be determined, taking into account the previous sizings. The overall objective of this research is to analyze the Andromeda Complex, which refers to the redemptive waiting syndrome that women experience consciously or unconsciously, based on three main narratives that form the basis of this complex. In line with this general purpose, answers were sought to the question "What are the factors that cause the Andromeda Complex in the Andromeda myth and the fairy tales of Perrault-Cendrillon and Grimms-Cinderella?"

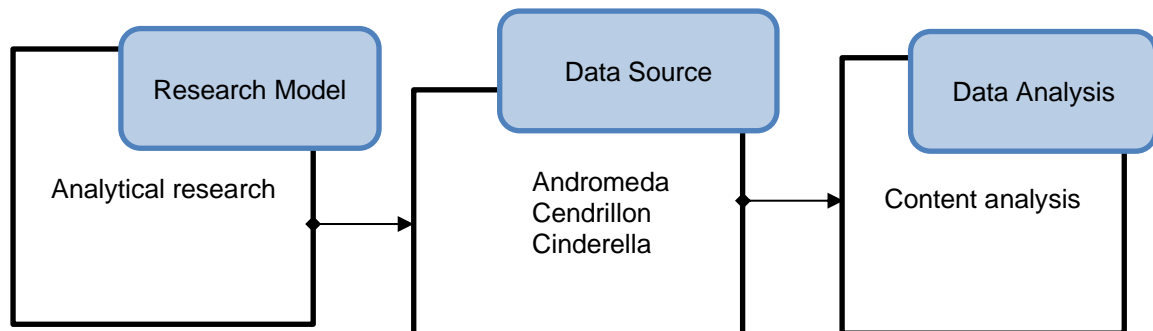
## Method

In this section, information about the research design, data source, analysis of data, credibility, and ethics is presented.

### Research Design

This study, which aims to reveal the sub-dimensions of the Andromeda Complex on the basis of three narratives, namely one of the Greek myths "Andromeda," Charles Perrault's "Cendrillon" tale, and the "Cinderella" tale of the Brothers Grimm, is designed in the "analytical research" model, one of the qualitative research methods. Analytical research is a research technique that examines data by dividing it into its components such as events, ideas, and artifacts. Analytical studies can be divided into sub-areas of history, law, concepts, and mixed method research, each of which uses both qualitative and quantitative research techniques. Analytical research involves the study of texts and archives to look for themes, patterns, and perspectives. The data collected should be interpreted in light of their context (McMillan, 2004, as cited in Ersoy, 2015). In this research, the three main narratives (Andromeda, Cendrillon, Cinderella) that form the basis of the Andromeda Complex were accepted as documents, and the research was carried out as document research. In this context, the sub-dimensions of the Andromeda Complex were tried to be determined through written literary texts in the research. Therefore, the data were analyzed and interpreted through content analysis used in document analysis. Document analysis involves the activities of examining and interpreting written materials containing information about facts and phenomena (Yildirim & Simsek, 2013). The research process is presented in Figure 1.

### Figure 1.

*Schematic Representation of the Research Process***Data Source**

Three narratives were used as the main data source of the research: "Andromeda," one of the Greek myths, the "Cendrillon" tale by Charles Perrault, and the "Cinderella" tale by the Brothers Grimm. Since the Andromeda myth is an anonymous narrative, it is compiled from three leading basic mythological dictionaries in the field (Erhat, 1993; Grimal, 1997; William, 1862). The second narrative used as a data source in the research is the fairy tale "Cendrillon ou la Petite Pantoufle de Verre" by the French writer Charles Perrault (1697). Since the fairy tale is briefly called "Cendrillon," this usage was preferred in the research. The third data source of the research is the fairy tale "Aschenputtel" written by Jacob Grimm and Wilhelm Grimm (1963), also known as the Brothers Grimm, and translated into English as "Cinderella."

**Data Analysis**

The data obtained from the three narratives in the study were arranged by the researcher in line with the objectives of the research. In the process of content analysis, main themes were created based on certain expressions in the narratives. Many of the concepts used in naming the themes were not used directly in the texts, and the expressions were conceptualized by the researcher by finding their equivalents in the literature. Then, with the help of the coding form developed by the researcher, the data were coded into the relevant themes, and the sub-themes were created. To Miles and Huberman (1994), there are three different types of coding. Accordingly, (1) coding can be made in line with the predetermined concepts, (2) coding can be made according to concepts extracted from the data, and (3) coding can be made in terms of the overarching nature of the research problem. In content analysis, data are collected around similar concepts and themes, and they are interpreted in a way that the reader can understand (Creswell, 2014). The content analysis of the three narratives was carried out by following these stages: 1) coding by reading them each, 2) collecting the codes under certain themes, 3) reviewing the appropriateness of the codes and themes, 4) finalizing the themes, and 5)

interpreting the themes. The resulting themes and sub-themes are given in the findings section.

## **Credibility and Ethics**

In the literature review conducted within the scope of the research, it was seen that the dimensions of the Andromeda Complex were determined only through the depiction of women drawn in one text. Therefore, to ensure the content validity of this research, the Greek myth of "Andromeda," the tale of "Cendrillon" by Charles Perrault, and the tale of "Cinderella" by the Brothers Grimm were evaluated together to determine the dimensions of the complex. In addition, the expressions in these three narratives were analyzed by coding them into the theme/sub-theme form prepared to minimize data loss. To ensure the reliability of the codings, the codings were made again by another expert. The reliability of the codings was calculated by the reliability formula proposed by Miles and Huberman (1994), and it was seen that the reliability was 81%. Therefore, it is possible to say that the codings were reliable.

## **Findings**

Based on the findings obtained from three written texts subjected to content analysis, the Andromeda Complex is divided into the two themes of "individual factors" and "social factors." These themes also represent the "factors that cause the Andromeda Complex," or in other words, "the dimensions of the Andromeda Complex" for this research. In the study, the sub-themes were also derived from the expressions coded under these themes. The sub-themes are first summarized in the tables and then interpreted descriptively.

"Lack of self-confidence, being emotional, being a dreamer, being dependent, not being combative, belief that a savior will come, internalizing social gender roles" constitute the sub-themes coded in the theme of individual factors. Although social gender is an external factor, "internalizing social gender roles" is taken as an individual factor based on the idea that this factor will vary according to the status of internalizing roles.

"Social gender, gender discrimination, stereotypes" constitute the sub-themes of the social factors theme. These sub-themes, as well as the themes, also represent "the factors that cause the Andromeda Complex," or in other words, the "dimensions of the Andromeda Complex" for this research. The sub-themes are first summarized in the table and then interpreted descriptively. The findings of the study were interpreted in line with the purpose of the study. The findings are presented in the order of the "individual factors" theme and its sub-themes, followed by the "social factors" theme and its sub-themes.



## Individual Factors Causing the Andromeda Complex in the Andromeda Myth, Perrault-Cendrillon, and Grimms-Cinderella Tales

In the research, the sub-dimensions of the Andromeda Complex were tried to be identified based on the narrations in the fairy tales. In this context, in the three written texts subjected to content analysis, the expressions related to the characteristics of the female protagonist were examined and coded into the theme of "individual factors." The expressions encoded in the theme are expressed in terms of their counterparts in the literature with the aim of being more explanatory. In this respect, the "individual factors" determined based on the characteristics of the fairy tale heroines in the texts examined are shown in Table 2.

**Table 2.**

*Distribution of Expressions Regarding the Individual Factors Causing the Andromeda Complex in the Andromeda Myth and the Tales of Perrault-Cendrillon and Grimms-Cinderella*

Theme	Sub-Theme	Andromeda Myth (Andromeda)	Perrault Variation (Cendrillon)	Grimms Variation (Cinderella)
Individual Factors	Lack of self-confidence		✓	✓
	Being emotional		✓	✓
	Being a dreamer		✓	✓
	Being dependent	✓	✓	✓
	Not being combative	✓	✓	✓
	Belief that a future savior will come	✓	✓	✓
	Internalizing social gender roles	✓	✓	✓

As demonstrated in Table 2, "lack of self-confidence," "being emotional," "being a dreamer," "being dependent," "not being combative," "belief that a future savior will come," and "internalizing gender roles" constitute the sub-themes of the theme of individual factors.

As can be seen in Table 2, the Andromeda myth, Perrault's tale of Cendrillon, and the Cinderella tale of the Brothers Grimm contain expressions about the female protagonist that are coded into the theme of "individual factors." Accordingly, in all three texts, elements were identified that the female protagonist tends to be dependent on someone else. Although the concept of being dependent is not directly mentioned in the texts, the following are the expressions that refer to the need or subordination to another person of the woman depicted.

"... Andromeda had previously been betrothed to his uncle Phineus at his father's request..." (Andromeda Myth)

"... Cinderella fulfills all the wishes of her stepmother and stepsiblings who mistreat her. Cinderella forgives her stepmother and stepsisters who have wronged her throughout her life..." (Cendrillon)

"... Although Cinderella is exposed to the evil deeds of her jealous stepmother and stepsisters, she is always kind to them..." (Cinderella)

As presented in Table 2, there are elements indicating that the female protagonist is not combative in all three texts. The concept of not being combative was not used directly, but it was determined that the texts depicted a woman who did not fight and did not object to the injustices she experienced. The statements regarding this depiction are as follows:

"... The king is eventually forced to accept this situation and decides to chain his daughter to a rock and sacrifice her to the dragon. Andromeda, chained to the rock, just starts to wait. ..." (Andromeda Myth)

"... Cinderella is a girl ... who does all the chores of the house without objection, yet she is not loved and cared for, who is underestimated..." (Cendrillon)

"... Cinderella ... works for them constantly in the household, acts as a servant, and does not object to anything..." (Cinderella)

According to the research findings, both in the myth of Andromeda and in the variations of the Cinderella tales, a woman who believes in the arrival of a future savior is depicted. For the sake of being more descriptive, the expressions pointing to this depiction in the texts are presented below.

"... Andromeda, chained to the rock, just starts to wait ... At that time, Perseus, who is flying in the skies on the back of his winged horse Pegasus, sees the beautiful Andromeda and falls in love ... Andromeda marries Perseus, her saviour..." (Andromeda Myth)

"... Eventually, the prince finds Cinderella and they marry... Cinderella thus gets rid of her unhappy life and has the life she dreams of..." (Cendrillon)

"... Cinderella ... is a beautiful girl who believes that a man who will save her will one day come... Thus, Cinderella marries the prince of her dreams and lives happily..." (Cinderella)

In the examination of the concept of social gender, which expresses the role patterns that society expects men and women to exhibit, it was found that in all three texts subjected to content analysis, indirect expressions were used indicating that the heroine internalized social gender roles.

"... The people pressure King Cepheus to sacrifice his daughter Andromeda. The king is eventually forced to accept this situation and decides to chain his daughter to a rock and sacrifice her to the dragon. Andromeda, chained to the rock, just started to wait ... Andromeda has previously been betrothed to his uncle Phineus at his father's request..." (Andromeda Myth)

"Cinderella is a girl ... who does all the work of the house..." (Cendrillon)

"... Cinderella ... is a very beautiful girl. Although she is exposed to the evil deeds of her jealous stepmother and stepsisters, she is always kind to them. For them, she constantly works in the household, acts as a servant, and does not object to anything..." (Cinderella)

As mentioned in Table 2, while the sub-themes of lack of self-confidence, emotionality, and daydreaming do not exist in the Andromeda myth, they are seen in the other two texts. The fact that the female protagonist lacks self-confidence is not directly mentioned in the texts. However, the statements that indicate that the women cannot make their own decisions and think that others should give permission for the things they will do are associated with the women's self-confidence problem, and therefore, they were coded into this sub-theme. The expressions coded into the lack of self-confidence sub-theme are as follows:

"... One day, a ball is held in the palace to which all the young girls of the country are invited. Cinderella's stepsiblings prepare for days to be beautiful, but they do not let Cinderella attend the prom..." (Cendrillon)

"... One day a three-day festivity is held in the palace, to which all the young girls of the country are invited. Cinderella's stepsiblings prepare for days to attend the prom, but they do not let Cinderella attend..." (Cinderella)

According to the research findings, expressions that the female protagonist is emotional were found only in the variations of the Cinderella tale. In the depiction of the woman, it is directly stated that the heroine is emotional. These statements are presented below:

"... Cinderella is ... an emotional girl ... who does all the work of the house without objection... Cinderella gets very upset after her stepsisters leave on the prom night and starts crying..." (Cendrillon)

"... Cinderella is an emotional ... very beautiful girl... Cinderella's stepsiblings prepare for days to attend the prom, but they will not let Cinderella attend. Cinderella gets very upset after her sisters leave on the prom night and starts crying..." (Cinderella)

As shown in Table 2, the statements that the female protagonist is a dreamer are not found in the Andromeda myth. However, when the variations of the Cinderella tale are examined, a delusion of a dreamy woman is drawn in both the Cendrillon and Cinderella tales. Furthermore, the concept of dreaming is used directly in this depiction.

"... Cinderella ... is a dreamer ... girl... Cinderella thus gets rid of her unhappy life and has the life she dreams of..." (Cendrillon)

"... Cinderella ... is a dreamer ... girl... Thus, Cinderella marries the prince of her dreams and lives happily..." (Cinderella)

## Social Factors Causing the Andromeda Complex in the Andromeda Myth, Perrault-Cendrillon, and Grimms-Cinderella Tales

In the three written texts subjected to content analysis, the external factors affecting the female protagonist were examined and coded into the theme of "social factors." The expressions encoded in the theme are expressed with the corresponding concepts in the literature to be more descriptive. The "social factors" obtained from the texts examined are shown in Table 3.

**Table 3.**

*Distribution of Expressions Regarding the Social Factors Causing the Andromeda Complex in the Andromeda Myth and the Tales of Perrault-Cendrillon and Grimms-Cinderella*

Theme	Sub-Theme	Andromeda Myth (Andromeda)	Perrault Variation (Cendrillon)	Grimms Variation (Cinderella)
Social Factors	Social gender	✓	✓	✓
	Gender Discrimination		✓	✓
	Stereotypes		✓	✓

As can be seen in Table 3, "social gender," "gender discrimination," and "stereotypes" constitute the sub-themes of the theme "social factors." All three narratives contain statements encoded in the theme of "social factors." Accordingly, expressions related to gender roles were found in all three texts. Expressions of the sub-theme of "gender discrimination" and "stereotypes" were not found in the Andromeda myth, but they were present in the other two texts.

Social gender refers to artificial role patterns imposed on the sexes and created by society. In this context, expressions related to the concept of social gender have been found both in the Andromeda myth and in the variations of the Cinderella tale. These statements are as follows:

"... The people pressure King Cepheus to sacrifice his daughter Andromeda. The king is eventually forced to accept this situation and decides to chain his daughter to a rock and sacrifice her to the dragon... Andromeda marries Perseus, her saviour." (Andromeda Myth)

"... Cinderella does all the work of the house without objection ... she is a dreamer, emotional, good-hearted as her own mother, and very beautiful... everyone pays great attention to the magnificent beauty of this unknown guest... The prince she danced with puts the glass shoe on all the women in the country to find Cinderella, whom he is in love with. Eventually, the prince finds Cinderella and they marry. Cinderella thus gets rid of her unhappy life and has the life she dreams of..." (Cendrillon)

"... Cinderella is an emotional, dreamer, ... very beautiful girl. Although she is exposed to the evil deeds of her jealous stepmother and stepsisters, she is always kind to them. For them, she constantly works in the household, acts as a servant, and does not object to

anything... The prince puts the golden shoe on all the women in the country to find the girl he danced with and falls in love with... Thus, Cinderella marries the prince of her dreams and lives happily..." (Cinderella)

As can be seen in Table 3, expressions of gender discrimination are included in the depictions of women drawn in the variations of the Cinderella tale. However, in these statements, concepts such as gender discrimination or discrimination based on gender were not directly included but these concepts were referred to indirectly. These statements are presented below:

"Cinderella... does all the work of the house... When the king's son is informed of the arrival of a great princess whom no one knows, he goes to pick her up. He gets her out of the carriage and takes her to the ballroom... The prince she danced with puts the glass shoe on all the women in the country to find Cinderella, whom he is in love with. Eventually, the prince finds Cinderella and they marry. Cinderella thus gets rid of her unhappy life and has the life she dreams of... She even makes them happy by making them marry rich and noble men..." (Cendrillon)

"... Cinderella ... constantly works in the household, works as a maid... The prince puts the golden shoe on all the women in the country to find the girl he danced with and falls in love with... Thus, Cinderella marries the prince of her dreams and lives happily..." (Cinderella)

According to the research findings, stereotypes are included only in Cinderella tales indirectly. It is possible to infer some stereotypes in Cinderella tales as "stepmother and siblings are evil-hearted, a woman's happiness depends on her following certain rules, the man must be more assertive in dating relationships, good deeds are always rewarded, evil does not go unpunished." The related statements are given below.

"... Her stepmother is an evil and nervous woman. Her stepsisters are less beautiful than Cinderella, and like their mother, they are short-tempered and mean-hearted... The only rule that Cinderella has to follow on this amazing night is to be home at 12 o'clock at night. When the king's son is informed of the arrival of a great princess whom no one knows, he goes to pick her up... everyone pays great attention to the magnificent beauty of this unknown guest... Cinderella forgives her stepmother and stepsisters who have wronged her throughout her life. Together they live happily in the palace..." (Cendrillon)

"... Cinderella's stepmother is an evil, nervous, and jealous woman. Her stepsisters are good-looking but mean-hearted persons... The prince puts the golden shoe on all the women in the country to find the girl he danced with and falls in love with. He comes to the house where Cinderella lives. He puts the shoe on one of her stepsisters... Thus, Cinderella marries the prince of her dreams and lives happily. Cinderella never forgives her stepmother and stepsisters who have mistreated and tormented her until that day. The birds sent by God punish the stepsisters by gouging out their eyes and blinding them..." (Cinderella)

## **Results and Discussion**

The Andromeda Complex, which constitutes one of the psychomythological syndromes that cause women to lag behind in occupational life compared to



their male counterparts, is the subject of this research. The aim of this study in the "analytical research" model, one of the qualitative research methods, is to analyze the Andromeda Complex based on the three narratives that underpin this complex and to determine the dimensions of the Andromeda Complex that women experience. For this purpose, three narratives, namely the myth of "Andromeda," which gave the complex its name, "Cendrillon" by Charles Perrault, and "Cinderella" by the Brothers Grimm, were investigated through the content analysis technique to determine the dimensions of the female depiction drawn in these tales.

The fact that women wait for a savior hero to come instead of trying to overcome their problems is the basis of the Andromeda Complex. This passive waiting state does not solve the problems and even makes women mostly dependent on the male sex. This complex takes its name from the Andromeda myth, which constitutes one of the Greek myths. The mythological heroine mentioned in the myth agreed to be sacrificed for the salvation of her country and did not object to this situation, but rather preferred to wait in silence. The depiction of a beautiful woman who waits patiently and does not fight in the face of the problems she experiences has been the subject of many narratives in the following years as in the Andromeda myth. The closest female character to Andromeda can be found in the world-famous Cinderella fairy tales. For this reason and because its recency, the concept of Andromeda Complex was later replaced by the concept of the Cinderella Complex.

Cinderella is a fairy tale widely known in many places, especially in Europe, with hundreds of variations and draws a portrait of a woman who shows similar features to the heroine in the myth of Andromeda. Therefore, a good reading of the characteristics of the heroines of both the myth and the Cinderella fairy tale is of great importance in a proper understanding of the complex. With this purpose, in this research, the Andromeda myth and the two most widely known variations of Cinderella tales (Perrault/Grimms) were discussed, and the dimensions of the complex were tried to be revealed through content analysis. As a result of the analysis, two themes were identified, one originating from the woman herself and the other from society. Accordingly, "lack of self-confidence, being emotional, dreaming, being dependent, not being combative, belief in a future savior, internalizing social gender roles" constitute the dimension arising from the woman herself, in other words, individual factors. On the other hand, the social factors dimension of the complex consists of social gender, gender discrimination, and stereotypes.

According to the results of the research, both in the myth of Andromeda and in the tales by Perrault and by the Brothers Grimm, there are "individual factors" that cause the complex. However, while the factors "lack of self-confidence, being emotional, dreaming" is not included in the Andromeda myth, they are found in both variations of the Cinderella tale.

In both variations of the Cinderella tale, statements about the fact that the heroine of the fairy tale does not object to evil and injustice and tries to act kindly in all circumstances shows that the protagonist has a lack of self-confidence. This finding is in line with the research findings by Saha and Safri (2016). The researchers have stated that the first dimension of the Cinderella Complex is to have a problem with self-confidence. The reason for the lack of self-confidence is that women are convinced that they do not have the knowledge, skills, and abilities necessary to succeed. Self-confidence is one of the most important factors that bring success. It is also possible to relate the lack of self-confidence experienced by women with the concept of learned helplessness. Learned helplessness means that the organism learns that its efforts have failed, that its reactions and behaviors do not affect the outcome of the event, and that its desire to act decreases due to the anxiety and fear that it cannot change the result (Kumbul Guler, 2005). Barutcugil (2002) stated that one of the most important personal characteristics that enable to cope with life and to struggle with problems realistically is self-confidence. According to the researcher, self-confidence empowers individuals and encourages them to make an effort. Strong self-confidence allows the person to achieve success and get satisfaction from his/her success.

In two of the three texts examined in the research, statements were found that the female protagonist was emotional. In this context, while there is no expression of emotionality in the Andromeda myth, statements have been identified in Perrault's Cendrillon tale and the Cinderella tale of the Brothers Grimm that the female protagonist is emotional. Accordingly, a woman is depicted crying every night in the face of the difficulties she has experienced and the mistreatment she has received in the fairy tales. This depiction of a woman who cannot cope with problems, cannot make logical decisions, and is unable find solutions due to her emotionality has not only remained a figment of imagination in fairy tales, but has also managed to maintain its validity for today's modern woman. In fact, in her book on the Cinderella Complex, Dowling (1981) mentions that today's women do not tend to face difficulties and find solutions without fear in the face of the problems they encounter and that their emotional behavior plays a big role in this avoidance.

As can be seen, emotionality creates a problem for today's women as well as fairy tale heroes. Many studies mention that women's emotional status leaves them behind men in many areas. For example, Bhasin (2014) stated that women's internalizing gender roles and refusal to advance in many areas is related to their being emotional, while Rosener (2006) stated that women's emotional status causes them to experience conflict between work-family lives, and this conflict ultimately prevents women from rising in business life.

According to the results of the research, dreaming and believing that a savior will come also constitute the individual factors that cause the Andromeda Complex. Similarly, Gunduz (2017) stated that women's fascination with the life of the fairy tale heroine led to the Cinderella Complex. These two factors bring

with them the factors of being dependent on someone else and not being combative because of the hope of being saved by someone else. Dowling (1981), the first author to mention the Cinderella Complex, stated that women are encouraged to be unhealthily dependent from childhood and that they are not raised healthily in terms of self-care, self-protection, and self-expression. According to the author, this can be called the fear of independence. The fear of independence stems from the fact that the individual still feels the need to lean on someone, to be nourished by someone else as in childhood, to be protected from dangers, and to be cared for. In other words, these needs extend to women's adulthood, causing them to feel inadequate and resulting in their refusal to choose freedom/independence.

According to the results of the research, findings were obtained that women internalized social gender roles in all three narratives. In both Perrault and Grimms variations, the fact that the woman does housework without objection, has harmonious, calm, and nurturing characteristics, and accepts being liked and chosen by a man indicates that social gender roles are internalized. Likewise, the fact that the protagonist in the Andromeda myth is silent and harmonious and that she does not mind being chosen by a man is evidence that she also internalized social gender roles. Based on this finding, it can be said that another dimension of the Andromeda Complex is women's internalizing social gender roles. In other words, women's tendency to exhibit the behaviors expected of them by society causes them to experience this complex. According to Orucu, Kilic, and Kilic (2007), the tendency of women to internalize social values and social gender roles without questioning them is an obstacle to their progress in business life.

As a result, women's lack of self-confidence, being emotional and dreamy, their fear of independence, their avoidance of struggle because they believe that a savior will come and save them, and their tendency to behave in the way attributed to them by society cause them to experience the Andromeda Complex. The Andromeda Complex, in turn, can cause women not to be able to progress in business and career ladders, or to give up their careers and return home, to remain silent and avoid struggling in the face of the problems they face in business life, perhaps to wait for a savior to be noticed or promoted, and ultimately to fall behind men in many areas.

The results of the research revealed that both in the myth of Andromeda, as well as in Perrault's tale of Cendrillon and the tale of Cinderella of the Brothers Grimm, there are "social factors" that cause the complex. Expressions related to gender roles were found in all three texts. While the expressions of the sub-theme of "gender discrimination" and "stereotypes" are not found in the Andromeda myth, they are found in the other texts.

In all three of the analyzed texts, findings pointing to the concept of social gender were found. Social gender is defined as "the masculine or feminine depiction of the characteristics of society/culture" (Nobelius, 2004). Sex refers to

the biological male-female divide, whereas social gender refers to the socially unequal division between masculinity and femininity. Therefore, social gender, unlike biological sex, points to the place of male-female differences on the social plane (Marshall, 1999). In this context, in the female protagonist in the Perrault variation examined as part of the research, expressions such as being passive by remaining calm and silent despite the negativities she has experienced, fulfilling the excessive tasks assigned to her without objection, being emotional, forgiving, and in need of protection and rescue are coded into the social gender roles sub-theme. These expressions have also been found in the Grimms variation. However, there was no evidence of the woman's forgiving role in the Grimms variation. On the other hand, in the Andromeda myth, there are expressions about the woman remaining silent and choosing to remain passive despite the injustice and pain she is experiencing. In the same vein, Bacaci Varoğlu (2007) listed the feminine characteristics that constitute the traditional social gender role of women as passivity, dependence, affection, mercy, empathy, emotionality, nurturing, sensitivity, and helpfulness. According to the researcher, activity, independence, rationality, controlling behaviour, superiority, aggression, ambition, individualism, and competition compose the masculine characteristics that constitute the traditional gender role of men. Therefore, in all three of the texts subjected to analysis within the scope of this research, findings were obtained regarding the traditional social gender roles of women.

Gender discrimination and stereotypes are the other sub-themes encoded in the theme of social factors. In the Perrault and Grimms variations, expressions indicating both gender discrimination and stereotypes have been found. In the union of fairy tale heroes, the fact that a woman is a being who can be chosen by the man rather than the one who chooses has been evaluated as an expression of gender discrimination. The statements that beauty is important for women and that the heroine with these characteristics is rewarded with a happy life at the end of the tale point out to stereotypes. This finding of the study coincides with the research findings of Rochèreonnets (2013). According to the researcher, in the fairy tales of Cinderella, beauty and attractiveness are of great importance, and these characteristics are the advantages that allow the woman to be rewarded with a happy life. However, in the Andromeda myth, there is no statement that directly and explicitly indicates discrimination or stereotype, except that the protagonist behaves in accordance with social gender roles.

Discrimination based on gender is defined as unfair practices that work explicitly or implicitly in favor of men and against women (Marshall, 1999). Gender stereotypes constitute one of the strongest prejudices that cause gender discrimination. Today, gender inequality is not caused by biological but rather by the separation of social spheres, and it is seen that women are most adversely affected by this situation. Stereotypes such as the woman is weak, vulnerable, dependent on the man, and in need of protection by him lead to discrimination in social, cultural, political, and economic fields, holding lower

positions than men, especially not being suitable for jobs that require competition (Sarac, 2013). In this context, based on these statements and the results obtained in this research, it can be said that gender discrimination and stereotypes constitute the dimensions of the Andromeda Complex, and these dimensions may cause women to lag far behind men in many areas such as education, career choice, decision-making positions, and promotion to senior management.

In the literature review conducted within the scope of the research, it was seen that the dimensions of the Andromeda/Cinderella Complex were discussed through a single text, and therefore determined through the depiction of a single woman. In the studies on the subject, it is mentioned that being emotional, believing in a future savior, not being combative, lack of self-confidence, considering the expectations of the society from them create the dimensions of the complex. In this current study, social gender, gender discrimination, and stereotypes dimensions in addition to these were also determined. These dimensions are grouped under the individual and social themes as two main dimensions. For this reason, it is thought that the study will contribute to the literature in this respect.

Although the Andromeda/Cinderella Complex takes its name from myths/fairy tales, it points to the problems of addiction/fear of independence experienced by today's women. Even though hundreds of years have passed since the depiction of the female heroine drawn in myths and fairy tales, today's businesswomen are still waiting for their savior to get rid of the problems they experience. In other words, the passive, abstaining, quiet, dependent fairy tale women of the past continue to live in the home, at work, in social life as the modern Cinderella of today's world.

To conclude, Andromeda Complex is a mental syndrome that women experience due to some factors, both individual and social. Considering that syndromes are not an incurable disease, it is possible to say that this syndrome experienced by women can be eliminated, and in this way, especially in business life, it can be ensured that they are more active. It would be useful to test the dimensions/causes of the Andromeda Complex obtained as a result of this research with field studies.

**Ethics Committee Approval:** Since the method of this research does not include any human element, ethic committee approval has not been required.

**Informed Consent:** N/A.

**Peer-review:** Externally peer-reviewed.

**Authors' Contributions:** The entire research process was carried out by the corresponding author.



**Conflict of Interests:** The author have no conflict of interest to disclose.

**Financial Disclosure:** The author declared that this study has received no financial support.

## References

- Akkaya, B. (2020). Sindirella kompleksi. N. Cemaloğlu (Ed.), *sendromların eğitim ve yonetime yansimalari: Mitolojiden kurama* (ss. 79-102). Pegem Akademi.
- Alkas, L. (2010). Super anne sendromu hasta ediyor. *Memorial*. 7 Haziran 2019 tarihinde <https://www.memorial.com.tr/saglik-rehberleri/super-anne-sendromu-hasta-ediyor/> erisildi.
- Perrault ve Grimm Kulkedisi Arasındaki Farklar. (2021, 27 Eylul). *Edubirdie*. 8 Temmuz 2022 tarihinde <https://edubirdie.com/examples/differences-between-perrault-and-grimms-cinderella/> erisildi.
- Bacaci Varoğlu, D. (2007). Orgutsel yasamda cinsiyet rolleri. S. Guney (Ed.), *yonetim ve organizasyon* (ss. 398-414). Nobel Yayin Dağıtım.
- Barutcugil, I. (2002). *Is hayatında kadin yonetici*. Kariyer Yayıncılık.
- Bhasin, K. (2014). Toplumsal cinsiyet "bize yuklenen roller". *Kadınlarla Dayanisma Vakfi Yayinlari*.
- Bros Grimm (1963). *Aschenputtel: Household stories by the Brothers Grimm*. Dover Publication
- Burkert, W. (1982). *Structure and history in Greek mythology and ritual*. University of California Press.
- Cameron, S. M. (2005). Cinderella revisited. *Bmj*, 331(7531), 1543-1544.
- Catalyst (2007). *The double-bind dilemma for women in leadership: Damned if you do, doomed if you don't*. Catalyst.
- Clark, D. (2022). Proportion of women in managerial positions worldwide 1991-2019. *Statista*. 10 Temmuz 2022 tarihinde <https://www.statista.com/statistics/1259478/women-in-managerial-positions-worldwide/#statisticContainer> erisildi.
- Cooper Jackson, J. (2001). Women middle managers' perception of the glass ceiling. *Women in Management Review*, 16(1), 30-41.
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative and mixed methods approaches*. Sage.
- Dowling, C. (1981). *The Cinderella complex: Women's hidden fear of independence*. Summit Books.
- Enoch, M. D. ve Ball, H. N. (2013). *Ilginç psikiyatrik sendromlar* (Cev. B. Buyukkal). Okyanus Yayinlari.
- Ergin, A., & Cinkir, S. (2005). Eğitim yonetiminde kadinlar. *Eurasian Journal of Educational Research*, 18, 83-96
- Erhat, A. (1993). *Mitoloji sozluđu*. Remzi Kitabevi.
- Ersoy, A. (2015). Doktora öğrencilerinin ilk nitel arastirma deneyimlerinin gunlukler aracılığıyla incelenmesi. *Pegem Eğitim ve Öğretim Dergisi*, 5(5), 549-568.
- Gunduz, S. (2017). Kariyer basamaklarında kadinin dusmani olarak kendisi: Super anne sendromu, gorunmez kadin sendromu ve kulkedisi sendromu. *Karadeniz Uluslararası Bilimsel Dergi*, 35(35), 84-94.
- Grimal, Pierre (1997). *Mitoloji Sozluđu: Yunan ve Roma* (Cev. S. Tamguc). Sosyal Yayinlar
- Gurel, E. ve Muter, C. (2007). Psikomitolojik terimler: Psikoloji literaturunde mitolojinin kullanilmasi. *Anadolu Universitesi Sosyal Bilimler Dergisi*, 7(1), 537-569.
- Hazelton, L. ve Hickey, C. (2004). Cinderology: the Cinderella of academic medicine. *Canadian Medical Association Journal*, 171(12), 1495-1496.
- Hu, T. And Yun, M.-S. (2008). Is the glass ceiling cracking. *IZA*. 5 Eylul 2022 tarihinde [http://www.iza.org/en/webcontent/publications/papers/viewAbstract?dp\\_id=3518](http://www.iza.org/en/webcontent/publications/papers/viewAbstract?dp_id=3518) indirildi.
- Kara, B. (2015). *Kadınların ust düzey yonetici olmalarini engelleyen "cam tavan sendromu" na iliskin eğitim yoneticilerinin gorusleri* [Yayımlanmamis yuksek lisans tezi]. Ankara Universitesi.
- Kumbul Guler, B. (2005). Issizlik ve yarattığı psiko-sosyal sorunların öğrenilmiş caresizlik bağlamında incelenmesi. *Istanbul Universitesi Iktisat Fakultesi Mecmuasi*, 55(1), 373-394.
- Lockwood, N. (2004). The glass ceiling: Domestic and international perspectives. *SHRM*. 19 Eylul 2022 tarihinde Society for Human Resource Management

- <http://www.shrm.org/Research/Articles/Articles/Documents/040329Quarterly.pdf> erisildi.
- Marshall, G. (1999). *Sosyoloji sozluđu* (Cev. O. Akinhay ve D. Komurcu). Bilim ve Sanat Yayinlari.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook*. Sage.
- Morford, M. P. ve Lenardon, R. J. (2003). *Classical mythology*. Oxford University Press.
- Nayak, C. (2014). The invisible woman syndrome: Five tips to become visible. 19 Eylul 2022 tarihinde <https://www.linkedin.com/pulse/20140610215337-5199752-the-invisible-woman-syndrome-five-tips-to-become-visible> erisildi.
- Nobelius, A. M. (2004). What is the difference between sex and gender. *Monash University*, 16(2014), 1095-1102.
- Orucu, E., Kilic, R. ve Kilic, T. (2007). Cam tavan sendromu ve kadinlarin ust duzey yoneticisi pozisyonuna yukselmelerindeki engeller: Balikesir ili orneđi. *Yonetim ve Ekonomi*, 14(2), 117-135.
- Palmer, M. ve Hyman, B. (1993). *Yonetimde kadinlar* (Cev. V. Oner). Rota Yayıncılık.
- Perrault, C. (1697). *Cendrillon, ou la petite pantoufle de verre. Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye*. BeQ
- Rochèreonnets, M. H. D. (2013). Cinderella's metamorphoses: A comparative study of two English translations of Perrault's tales. *Przekładaniec*, 22 (23), 249-266.
- Rosener, J. B. (2006). *Kadinlarin liderlik tarzları is yasamında kadinlar* (Cev. L. Aslan). MESS Yayinlari.
- Saha, S. ve Safri, T. S. (2016). Cinderella complex: Theoretical roots to psychological dependency syndrome in women. *The International Journal of Indian Psychology*, 3(3), 118-122.
- Sarac, S. (2013). Toplumsal cinsiyet. G. Gunes ve A. Simsek (Eds.), *toplumsal cinsiyet ve yansimalari* (pp. 27-32). Atılım Universitesi Yayinlari.
- Schwartz, F. N. (2006). *Kadinlar: Is yasaminin kacinilmaz bir buyruđu*. Mess, *Harvard business review on women in business* (ss.161-185). Mess Yayinlari.
- U.S. Glass Ceiling Commission. (1995). Good for business: Making full use of nation's human capital. *Cornell University ILR School*, 19 Eylul 2022 tarihinde [http://digitalcommons.ilr.cornell.edu/cgi/viewcontent.cgi?article=1118&context=key\\_workplace](http://digitalcommons.ilr.cornell.edu/cgi/viewcontent.cgi?article=1118&context=key_workplace) erisildi.
- William, S. (1862). *A new classical dictionary of Greek and Roman biography, mythology and geography: Partly based upon the dictionary of Greek and Roman biography and mythology*. Harper & Brothers Publishers.
- Wirth, L. (2004). *Breaking through the glass ceiling: Woman in management*. International Labour Office.
- Yildirim, A. ve Simsek, H. (2013). *Sosyal bilimlerde nitel arastirma yontemleri*. Seckin Yayıncılık.

**Author****Contact**

Burcu AKKAYA

Dr. Burcu AKKAYA

Educational Administration, Organizational  
Behavior, Educational Law.

Ministry of National Education

E-mail: [akkaya.eyt@gmail.com](mailto:akkaya.eyt@gmail.com)