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"Me dê seu líder, Pégaso!" um estudo dos perfis de liderança presentes nos Cavaleiros do Zodíaco

"Give me your leader, Pegasus!" a study of leadership profiles present in the Knights of Zodiac

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Resumo

Este artigo tem por objetivo final apresentar uma análise exploratória sobre perfis de liderança presentes na série japonesa "Os Cavaleiros do Zodíaco", criada por Masami Kurumada. O embasamento teórico do estudo oferece a construção dos conceitos de liderança comportamental elaborados por Blake e Mouton em sua teoria do Grid Gerencial. O estudo teve como objetivos traçar os perfis de liderança dos principais personagens da série "Os Cavaleiros do Zodíaco" através da caracterização destes junto ao Grid Gerencial. Os dados da pesquisa foram obtidos através de questionário online junto aos fãs da série. Tais dados foram processados e analisados de forma descritiva e demonstraram que dentre os personagens há aqueles com perfis de liderança democrática e outros com perfil de liderança autocrática.

Palavras-chave: Liderança; Cavaleiros do Zodíaco; Administração.

Abstract

This article aims to present an exploratory analysis of leadership profiles present in the Japanese series "The Knights of the Zodiac", created by Masami Kurumada. The theoretical basis of the study offers the construction of the concepts of behavioral leadership elaborated by Blake and Mouton in his theory of the Managerial Grid. The objective of the study was to outline the leadership profiles of the main characters in the series "The Knights of the Zodiac" by characterizing them together with the Management Grid. The survey data was obtained through an online questionnaire with fans of the series. These data were processed and analyzed in a descriptive way and demonstrated that among the characters there are those with profiles of democratic leadership and others with autocratic leadership profile.

Key words: Leadership; Knights of the Zodiac; Management.

1 INTRODUCTION

Historically, the phenomenon of leadership has been studied in many ways, including among them the Managerial Grid model designed by Blake and Mounton in 1964. In this theory, the profile of the leader is characterized by five basic profiles according to your guidelines related to people and to the tasks.

Guided by this approach, and considering the leader as an archetypal model, was developed a survey in order to relate the Managerial Grid profiles with characters from the fictional work Saint Seiya. Such understanding can bring both theoretical contributions, such as the possibility of addressing the leadership profiles through fictional characters, allowing a simpler understanding of such theories; as practices, allowing the leader an allusion to their own styles with those of characters in order to solve the problems encountered in the Organization, thus speeding up decision-making.

The purpose of this article is therefore to provide a playful study of leadership by making use of the protagonists of the series Knights of the Zodiac instead of five traditional profiles stipulated by Blake and Mouton and so transformed such characters in templates archetypal of leaders.

To consolidate this idea make a brief report on the evolution of theories of leadership research with greater focus on Managerial Grid theory. After the series ' characterization is made Knights of the Zodiac, your origin and main characters. And finally a comparison of data obtained in this research with the autocratic leadership.

2 LEADERSHIP

The term leadership has its emergence pointed out by some authors since the year 1300 of the Christian era, having been so investigated since long ago and, therefore, presents several interpretations in relation to its concept (Bergamini, 1994).

Before 1950 the theory of traits was characterized as the first approach on leadership, determining it as the result of a combination of personal traits of the leader. This theory failed in order to identify the unique characteristics that would identify the leader, but identified traits associated with leadership that differentiate leaders from non-leaders thus initiating behavioral theory (Faccioli, 2008).

The second stage of studies, which had its heyweek between the decades of 1950 and 1960, sought to determine what the leaders were doing, what their remarkable behaviors were and not who

they were. Defending so that appropriately trained people could effectively lead any group (Faccioli, 2008).

In this phase, three leadership styles were established through the studies of Tannebaum and Schmid: the autocratic, democratic and laissez-faire styles (Peixoto, 2015).

In a subsequent stage, contingency theories emerge, which cease to address only the leader and integrate the roles of the LED and the organizational environment into the study. These approaches indicated that organizations could count on good leaders, given that they dispensed with adequate training and there was a favorable environment where they could act effectively (Bergamini, 1994).

For Perillo (2009) The Contingential leadership gives leadership a complex psychosocial attribute, where the leader no longer has a model of leadership, being this dictated by his followers and according to the need of the situation. Faciolli (2008) complements by stating that the effectiveness of the leader lies in his ability to respond or adjust to a particular situation. Given that the leader is already born with some important characteristics that, if well worked and added to a team of LED that seeks the same goals and the ability to make decision making will result in the effectiveness of leadership.

Finally, from the years of 1980 the new leadership approach that organizes and describes a series of new theories arises, where the leader is seen as someone who, through the articulation of a vision, defines the organizational reality. There is a variety of terms that describe the new leadership, the authors define it as transformative, charismatic, visionary and only leadership (Bryman, 1992 *apud* Dias, 2015).

2.1 The Managerial Grid

Robert R. Blake and Jane S. Mounton (1989) sought to represent the various ways of using authorities when exercising leadership through the managerial Grid. Identifying the main theories about the ways of exercising leadership, through a convincing self-approach in which a manager can know the consequences and results of the exercise of leadership in various different styles, deciding personally Which model most adapts to your current need. The authors further reinforce that this model of leadership becomes a powerful managerial instrument when the members of the organization know how to use it.

The Grid is represented by two scales of nine points, totaling 81 possible combinations between orientations for people and for tasks (Balsanelli; Cunha, 2004). Introducing within a systematic structure the strengths and weaknesses of the leader and how to come to conclusions as to the bad and good leadership styles (Blake; Mouton, 2000).

The first style conceived in the managerial Grid, located in the lower right corner, presents the maximum concern with the production (9) combined with the minimum concern with people (1). A leader who follows the 9.1 guideline is characterized as a demanding chief, conscious of his professional ability and whose actions and concerns focus on the only thought of achieving results. This standard of leadership does not usually ask for suggestions, recommendations, advice or guidance, to do so implies admitting a necessity that would indicate weakness or incompetence. In the short term, the 9.1 guideline will have a favorable result to productivity, in the long term this guideline would throw the seeds of their own difficulties, since probably the mood and cohesion deteriorate as the subordinates become prey to Resentment and react against the jerks they receive (Blake; Mounton, 2000).

The second style (1.9 in) is located in the upper left corner. This style combines the minimum concern with the production (1) with the utmost concern with people (9), resulting in a leader who prioritizes the harmony between colleagues and subordinates, even at the expense of the results. This leader tends to be very sensitive to what others think and feel about them, and therefore is always ready to accept signs of appreciation. In contrast, the negative side of motivation 1.9 is the fear of censorship or rejection. The typical reaction to this fear is the escape, the retraction, which results in the removal of those who seek approval seeking to avoid the conflict at all costs. Because of this the production may suffer from this type of atmosphere since the problems that need to be solved are always left "for Tomorrow" (Blake; Mounton, 2000).

The following style (1.1) is located in the lower left corner, resulting from the combination of the minimum concern with people (1) and the minimum concern with the tasks (1). The leader who follows this model performs only the minimum necessary for his stay in the organization and is characterized by doing only what is necessary to accomplish the tasks and relationships without needing to attract attention. This leader accepts the facts, beliefs and positions provided to him and keeps his opinions to himself, answering only when asked, avoiding taking sides, not revealing his opinions, attitudes or ideas. In short, let others make their decisions or conform to whatever happens in order to avoid criticism (Blake; Mounton, 2000).

The style (5.5) is located in the center of the Grid and depicts the theory of "middle-term", being the style of the median leader. The 5.5 leader tries to maintain a steady pace. It accepts the facts more or less by appearance and investigates the facts, beliefs and positions when discrepancies arise. It expresses its opinions, attitudes and ideas in order to reach a concordance through mutual concessions. When a conflict arises it tends to find a reasonable position that is convenient for everyone (Blake; Mounton, 2000).

Finally, the style (9.9) is located in the upper right corner of the Grid, this style integrates the maximum concerns with people and tasks, thus being a team approach, focused on the goals,

which seeks to achieve maximum results, professional commitment and Conflict-solving by everyone in the organization. The leader of the 9.9 type wants to contribute to the success of the organization involving others, so that they can also give their contribution. In addition to giving great value to the "feedback" of double-hand in order to strengthen the operationality (BLAKE; Mounton, 2000).

3 THE KNIGHTS OF THE ZODIAC – SAINT SEIYA

"The Knights of the Zodiac" (Saint Seiya in the original) is a series of manga (Japanese comics) belonging to the genus Shounen (work focused on a young male audience) written and drawn by Masami Kurumada. It was published in Shounen Jump magazine in the period from January/1986 to January/1991. Having generated 28 volumes of 200 pages each, being divided into three sagas (sanctuary, Poseidon and Hades) and until today sold 25.3 million copies in his homeland. Due to the success achieved the manga was adapted in the form of cartoon (anime) with a total of 114 episodes produced by Toei Animation and exhibited between October/1986 to April/1989 (Silva, 2014).

The last episode was aired on April 1, 1989, starting months later a full rerun. The success generated, at the time, also 3 short films and 1 feature film. (Cavzodiaco, 2016).

Subsequently the series won several other manga and Animês focused on several different characters having products launched and licensed from the year 2002 until this present year (2016) (Cavzodiaco, 2016).

In Brazil the series made its debut on September 1, 1994 in the extinct network headline after approval of the then head of the film division of the headline, Eduardo Miranda. At the time the display right of the series was ceded to the headline network at no cost, in exchange, the company Samtoy, responsible for distributing the dolls of the series manufactured by Bandai, would convey advertisements of the dolls during the commercial intervals. Initially Eduardo Miranda was close to refusing the proposal, but the success of the Knights of the zodiac was not only reflected in the absurd numbers of product sales or audience peaks, but in the way Saint Seiya redefined the programming of broadcasters beyond To influence, in a certain way, to the present day, the behaviour of people (Carroll, 2014).

3.1 Characters

The story accompanies five mystical warriors named "Knights" (or "Saints" in the original), who struggle wearing sacred armor inspired by the various constellations that the characters adopt as their intended protective symbols. These knights have sworn to defend the reincarnation of the Greek

goddess Athena in her battle against other gods who want to dominate the Earth (Saint Seya Wiki, 2006).

The first of the Five Knights presented is Seiya of Pégaso, title character of the series. Seiya is characterized mainly by never giving up fighting in any situation, no matter how impossible or difficult it may seem. Seiya is a fairly skilled and conscious rider, always looking for a better way to fight his opponent. His greatest strength comes from his inner, especially of his self-confidence, faith and willpower. Through these three emotions, Seiya becomes able to renew his cosmos and elevate him to extraordinary levels, turning battles practically lost (Saint Seya Wiki, 2006).

His fighting skills and agility make Seiya able to strike the opponent with successive punches. In some moments it usually uses techniques of launching against the opponent, but its strongest point is to fight beating in front of the enemy. His main blow is the Pegasus Meteor, a scam with which Seiya is able to unwound 100 punches at the speed of sound and whose speed and power increase proportionally to the growth of Seiya's Cosmos (Saint Seya Wiki, 2006).

The second protagonist presented is Shiryu, the Knight of Dragon. Considered the wisest and most mature of the quintet accompanying the goddess Athena. Shiryu is a noble person, with a strong sense of honor, known to be always willing to sacrifice himself for his friends if necessary. (Saint Seya Wiki, 2006).

In combat Shiryu possesses the most powerful fist and shield, but in delicate situations it is normal for him to abandon his armor so that he can elevate his cosmos to the fullest. His main blow is the wrath of the Dragon, a direct punch concentrated from Cosmo that takes on the image of a dragon and is able to reverse the flow of a waterfall, however, different from the techniques of the other Knights, this has a weak point: When using the Wrath of the Dragon Shiryu leave To his vulnerable heart for an attack for a thousandth of a second, long enough for Shiryu to be struck by a more powerful opponent (Saint Seya Wiki, 2006).

Bearer of the Armor representative of the Cygnus Constellation, Hyoga, was the third protagonist to appear and is one who has the least defined personality among the top five. It's still the coldest one in the heroes. At the beginning of the series is presented as an arrogant and proud character of his strength. During the series has as featured feature be the only Catholic character among the top five and the only one whose mother was known, this deceased in the sinking of a ship in Siberia. Its name means Ice River (Saint Seya Wiki, 2006).

The Knight of Cygnus is able to create snowflakes and freeze objects and opponents. He is also a good strategist and connoisseur of Mythology, which gives him competitive advantages in certain battles. With its cold air is able to utilize the diamond powder, basic blow that inherited from

its master Camus of Aquarius and that consists in firing with his fist a burst of ice crystals that attack the enemy from the front, freezing or paralyzing him (Saint Seya Wiki, 2006).

The fourth protagonist to emerge, Shun, has a peaceful personality and hates to fight. His heart is so pure that it was chosen as the host of the soul of the god Hades, the emperor of the Underworld (Saint Seya Wiki, 2006).

In combat Shun possesses one of the greatest cosmos among the knights, although he prefers to avoid the conflict. His fighting technique consists in manipulating the chains of Andromeda present in his armor. The circular tip of the left chain serves as a defense and the triangular tip of the right hand for attack. The current is famous for always pointing in the direction of the enemy and according to Shun the same can reach the enemy even if they have to go through time and space. As the battles were being held, Shun created variations of blows with their chains, adapting them to their needs (Saint Seya Wiki, 2006).

Finally, the last protagonist to appear in the work is Ikki, the bearer of the bronze armor of Phoenix. Unlike his younger brother Shun who is calm, gentle, caring and emotive, Ikki is hard, cold, aggressive and a very distant person. That's because Ikki was trained with the ideology that only hatred provides power. Like the mythological Phoenix, Ikki is a lone wolf who hates to walk in groups, so he remains absent appearing in crucial moments to help his friends (SAINT SEIYA WIKI, 2006).

Ikki has a cosmos far beyond the capacity of a bronze knight. It can manipulate the fire as well as the mind of its opponents. His most powerful technique is the Phoenix Ave, a blow in which Ikki creates a breath of air in flames capable of throwing the enemy through the airship, then disfering a blow with the shape of the Flaming Phoenix in the direction of the opponent (SAINT SEIYA WIKI, 2006).

4 METHOD

A survey was used for this study. The choice of this method was due to its quantitative focus on a large scale, with the primary objective the description of the characteristics of a given phenomenon, or the establishment of variable relationships. (Babbie, 1999 apud Macedor; Fanco, 2013). In this research, the Likert scale was used to determine the level of conformity of the interviewees with the proposed statements (Llauradó, 2015).

Regarding the data collection instruments, the use of a questionnaire was used, because it is an orderly list of questions addressed to respondents presenting a set of statements from which the person answering the questionnaire elects the degree of his Agreement with the phrase, on a scale

that may vary, usually between five and seven points (Martins, 2006 Apud Souza, 2014). The questionnaire used was adapted from the original elaborated by Santos (no date), where for each variable there is a set of statements that serve as mediation for the analysis of the results. These statements were divided into five groups: decision, conviction, enthusiasm/energy, conflict, temperament and Humor. It was also decided to adapt the questionnaire in a way that the interviewed public could give an opinion on the five protagonists of the series simultaneously.

The environment analyzed was the group Saint Seiya Forever Brazil on Facebook. The questionnaire was hosted on the Jotform website in order to make it accessible to everyone wishing to contribute to the research. Being active between the period of 28 April 2017 and 15 May 2017, having reached in this period a total of 72 respondents. From this amount 74% were men and 47% were people aged between 31 and 40 years of age.

5 RESULTS FOUND

5.1 Pegasus Seya

Seiya is a character characterized by the 9.1 leadership style, and in this case Seiya is characterized by having great concern for his goals and no concern for himself. In an analogy with real life Seiya could be identified as a leader who desires to achieve a high status in his organization and does not care if for this have to take personal risks.

Table 1-Distribution of leadership profiles: Pegasus Seiya

	Quantity	%	%Acum.
Profile 1.1	1	1,4%	1,4%
Profile 1.9	19	26,4%	27,8%
Profile 5.5	2	2,8%	30,6%
Profile 9.1	34	47,2%	77,8%
Profile 9.9	7	9,7%	87,5%
Others	9	12,5%	100%

Source: The Author

5.2 Dragon Shiryu

Dragon Shiryu is identified with the 1.9 leadership profile, in this way classising it as a leader focused more on people than in performing tasks. This leadership profile is evidenced in Shiryu at various times throughout the series.

In a comparison with the real life Shiryu would be seen as a leader who seeks the welfare of his followers above his own and who is willing to give up his own benefits in exchange for something that is favorable to the other members of the organization.

Table 2-Distribution of leadership profiles: Dragon Shiryu

	Quantity	%	%Acum.
Profile 1.1	2	2,8 %	2,8%
Profile 1.9	28	38,9 %	41,7%
Profile 5.5	3	4,2%	45,9%
Profile 9.1	12	16,7%	62,6%
Profile 9.9	11	15,3%	87,5%
Others	16	22,1%	100%

Source: The Author

5.3 Cygnus Hyoga

According to the data obtained Hyoga was classified as a 1.9 profile leader, in the same way as Dragon Shiryu. However, unlike his companion, Hyoga's leadership profile is presented only in times when the Swan has to defend someone who is especially close to him as his mother or master.

Table 3 -Distribution of leadership profiles: Cygnus Hyoga

	Quantidade	%	%Acum.
Profile 1.1	6	8,4 %	8,4%
Profile 1.9	23	32%	40,4%
Profile 5.5	7	9,7%	50,1%
Profile 9.1	12	16,7%	66,8%
Profile 9.9	10	13,9%	80,7%
Others	14	19,3%	100%

Source: The Author

5.4 Andrômeda Shun

Shun is classified as a leader of the 1.9 type. This profile is perfectly associated with the character in view of the five protagonists, Shun is the most emotional and sentimental, being the one who first seeks to talk to only then solve the problems with actions. Shun, like the princess who symbolizes her constellation, is constantly portrayed in a more fragile way than the others, yet it is the one who is always willing to give up his life so that others achieve his goals further forward and is the one that best Embodied the democratic style of leadership.

Table 4 -Distribution of leadership profiles: Andrômeda Shun

	Quantidade	%	%Acum.
Profile 1.1	1	1,4%	1,4%
Profile 1.9	38	52,8%	54,2%
Profile 5.5	11	15,3%	69,5%
Profile 9.1	2	2,8%	72,3%
Profile 9.9	7	9,7%	82%
Others	13	18%	100%

Source: The Author

5.5 Phoenix Ikki

Ikki is a leader of the 9.1 type. This profile demonstrates exactly the mode of action of the Knight of Phoenix, given that Ikki seeks to act separately to the other Knights, acting only in times of extreme necessity, usually to face some enemy that his companions do not Could defeat. His stance in combat is always aggressive by merging blows that reach both the body and the spirit of his enemies. And like Seiya, Ikki does not measure efforts to fulfill his goal. The difference between both characters is that Seiya still demonstrates caring for his companions, Ikki already seeks to achieve his goals without calling for the welfare of others.

Table 5 -Distribution of leadership profiles: Phoenix Ikki

	Quantidade	%	%Acum.
Profile 1.1	1	1,4%	1,4%
Profile 1.9	1	1,4%	2,8%
Profile 5.5	0	0	2,8%
Profile 9.1	63	87,5%	90,3%
Profile 9.9	4	5,6%	95,9%
Others	3	4,1%	100%

Source: The Author

6 FROM PEGASUS METEOR TO PHOENIX WING: DEMYSTIFYING AUTOCRATIC LEADERSHIP

During the survey of research data of this work we sought to know informally what the favorite character of each respondent and largely the fans attributed preference to the characters Seiya of Pégaso and Ikki of Phoenix. Such a finding is interesting since in everyday life it is common for people to complain about authoritarian leaders in their personal relationships and this leads to a negative view of the autocratic leader.

However, from the moment the favorite characters of the fans present such leadership style it is possible to demonstrate in practice that not every autocratic or authoritarian leader is bad. Both Seiya and Ikki are autocratic leaders in different ways: Ikki seeks to be the leader who acts alone because he thinks his way of acting is the best and does not care for the others. Seiya has a profile of acting in search

of its goals so that everyone knows what should be done and when it should be done, highlighting that if they do not achieve that goal something bad can happen to the group.

Both characters in the course of the series become referential figures to other characters. They become the goal to be achieved, the profile to be copied and this is a reflection of real life where in many situations a leader is seen as an objective to be achieved, even if such a leader has a stricter and authoritarian posture.

Such characters demonstrate that the autocratic style can have a different view of what we are accustomed to. That an autocratic leader does not need to be just the one who commands, but the one who is willing to guide the independent group of the situation to be faced.

7 FINAL CONSIDERATIONS

With the results of the research it was found that the characters Shun of Andromeda, Shiryu of Dragon and Hyoga of Swan have leadership profiles oriented mostly to the welfare of the people and to a lesser extent to the accomplishment of the tasks, these being considered leaders Democratic.

Seiya of Pégaso and Ikki of Phoenix were identified with leadership profiles opposed to those of their companions, having these two profiles aimed at achieving the objectives and a lesser degree of concern for people. In this way these characters were identified as autocratic leaders.

Through this result we sought to demystify the bad image that the autocratic leader possesses. Relating that if the fans ' favorite characters possessed such a leadership profile it was because somehow this profile was attractive and viewed positively by those who accompanied and still accompanies the Knights of the Zodiac.

Finally, this research served to demonstrate that in the most unusual places you can find the knowledge you seek. That even a product developed for a niche market consisting of children and young people can become a benchmark of an academic study and more than that, can become a referential of values that are taken throughout a lifetime.

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