

A STUDY OF ATTITUDES AND MOTIVES
USING THE STORY COMPLETION TEST

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I Introduction

Gardner Lindzey writes in his book;

“It seems safe to say that if social scientists had not been intrigued with the concept of national character (modal personality, basic personality type, ethos, and such) ... there never would have been any fever over the use of projective techniques in anthropological research.”⁽¹⁾

The validity of ‘national character’ and such as an anthropological concept applicable to a large group of people must be still in question. Furthermore, the result of the projective techniques which have been collected, in many cases, from a small group of subjects out of its large population have to be questioned its representability as well as the analytical objectivity. Nonetheless, the topics on general personality factors of a people never cease to attract an anthropologist, and projective techniques are expected to make further development as more effective and reliable research methods.

Following the above question, Lindzey introduces major cross-cultural studies using projective techniques, most of which are by the Rorschach or the TAT.⁽²⁾ In fact, these two tests seem to have been most popular among cross-cultural researchers, because of the non-verbal methods and relatively standardized analytical criteria. The next well-known projective technique might be the sentence completion test. However, this test is the least equipped with the major characteristics of projective techniques, i.e., the subjects’ unawareness of the purpose of the test.

In 1976, the writer had the chance to develop a story completion test and used it with college students in Thailand. The story comple-

tion technique is relatively undeveloped, compared to other projective techniques, e.g. Lindzey spares only a few lines on it in his book.⁽³⁾ However, it seems to have certain merits which are to be summarized later. This paper deals with: 1) how the story completion test was organized, 2) analysis of the collected data, and 3) some reflections on the methodology.

The test was conducted twice; once in Thailand and a second time in 1979 in Japan for comparative purposes. In the original research plan, the writer's intent was to detect the subjects' attitude toward asocial behavior, or the strength of conformity toward socially expected roles. For this purpose, several story plots characterized by certain degrees of tensions caused by one of the character's asocial behavior or attitude were selected. The additional standards for the story cues are:

1. there is one character in the story who causes tensions in human relationships and other one or two characters who are in the situation to be influenced by the first behavior. But, the number of the major characters in one story should not exceed three.
2. the story cues do not emphasize a particular historical time, locality, ethnicity, or social class.
3. the story plots are easy to understand as events and happenings of daily life.

The subjects were given two different story cues and were asked to continue and conclude the two stories spending 15 to 30 minutes for each story.⁽⁴⁾ In this paper, three kinds of stories are to be analyzed. The story cues given to the subjects are, in summary, as follows:

1. An idle young son of a well-to-do family falls in love at first sight with an attractive daughter of another wealthy family. Many go-betweens and his parents, at his request, go to the girl's house on behalf of the young man but neither she nor her parents pay any attention to his proposal. The girl is soon engaged with another young man with an excellent character of honesty and energy. However, the hero can not give her up. His mind becomes restless, thinking of the wedding day drawing nearer and nearer. And he
2. A poor young farmer had his wife gone off with a rich trader from a

big city. Since then he has spent all his evenings in the village temple to soothe his wounded heart. One evening, as he is about to enter the temple, he feels a light touch on his shoulder. Turning back, he sees

3. A farmer, upon seeing a great bear approaching from the wood while he and his wife are working in the field, is horrified and dashes away leaving his wife behind. The wife, left alone in danger, takes up the knife and faces the bear. The next moment she stabs the knife into the bear's heart. Soon, the husband recovers his control and comes back to find his wife standing by the dead bear. Then, he

The subjects of the first test in 1976 were 16 male students and 18 female students from English Department of Chaingmai University, whose ages cluster between 20 and 23. In this test, the story cues were given in English. Later, the Thai versions of the story cues were made under the assistance of my language teachers and asked from several other students under the same conditions as the English versions. The stories written in Thai revealed no difference in response tendency in comparison with the English version. Therefore, only the English version is used in this paper. The Japanese subjects for the second test in 1979 were 22 male students and 30 female students from the International Christian University in Tokyo. The content of the Japanese version of the story cues were slightly adjusted to fit a Japanese environment.

II Analysis of Thai Stories

The male responses to Story 1 are overwhelmingly aggressive. The common plot is that the hero makes a vigorous attempt to beat off his rival and snatch away the girl using some unjust means, which ends up with nobody's happiness. The stories are full of physical violence, murder and suicide. In three stories out of five, one of the rivals is killed by the other. Also in three stories, the girl commits suicide. No story has a happy end for any of the major three characters. The male subjects seem to be most enthusiastic in describing violent conflicts in 'men's world,' and least interested in being concerned about the heroine's happiness. She is always a victim of the male rivalry and plays only

passive roles.

On the contrary, the stories written by the female subjects end more peacefully and happily. In two stories, the hero withdraws from the rivalry, leaves the town, and finds happiness elsewhere. In other two stories, the hero uses violence, but at the end, the heroine is happily united with one of the rivals. In the fifth story, however, the hero kills his rival and marries the girl, but later he is revenged by their son who is actually the son of the killed man. Overall, the heroine survives in all the female stories. Moreover, female subjects tend to give more psychological and emotional explanations of the heroine's behavior than the male subjects. Clearly the male subjects identify with the hero or his male rival, and the female subjects do with the heroine. However, the degrees seem to vary by sex. The male subjects strongly identify with male characters in the story, while female identification seems to diffuse over other characters, too.

In the responses to Story 2, no clear male-female difference is detectable. Only one male subject developed a revengeful story in which the hero kills the eloped wife and her lover. The principal theme of other stories is tolerance or forgiveness of the hero. In six stories the man sees his eloped wife who returned with repentance, forgives her and reinstates her as his wife. In four stories, an old monk appears to guide him into Buddhistic spirit of tolerance and cool-headed acceptance of one's fate. The farmer regains his peace of mind. In one story, the man receives a message about his wife's death and becomes ordained to mourn for her for the rest of his life. In another story the hero is compensated for his loss with a young pretty girl who becomes his wife and brings him back a happy life. The last story exceptionally deals with the communist ideal. The hero's friend explains the reason for his poverty, which caused his wife's elopement, and persuades him to participate in organizing a 'cooperative village' to protect the farmers' interest against exploitation by the rich.

Story 3 also stimulated a common response among the majority of the subjects. Strong feeling of shame on the part of husband who lost his dignity as a man, a husband or a family head is observable. Eight stories

out of ten start with a sentence, such as, "he felt ashamed of his behavior," "he was extremely ashamed of his deed," or "he was embarrassed," or with other similar sentences. Only one subject did not express feelings of this sort. It seems *male dominance* over females which lies under this strong feeling. It is a husband who is supposed to be composed and courageous enough to cope with such a crisis. Because of his ability to take proper action according to cool judgement in case of emergency, a husband may dominate his wife. He retains his dominant status as a family head, because he is, or is believed to be, by the members of his family, capable of protecting them from harms and enemies from outside. In the given story, he fails to fulfil this expected role. Worse than that, it is proved by his wife, that the situation is not utterly impossible to cope with even for a woman, an inferior sex to him. The poor husband has no way to excuse himself. Most of the subjects have expressed their reactions on this point as the feeling of shame.

It is noticeable that some different attitudes by the male and female subjects are also detected concerning the behavior of the husband and his wife following the expressions of shame. Three stories written by the male subjects deal with, respectively; that both husband and wife are killed by a bear as a result of the husband's false restorations of his masculinity by arming with a rifle; that the husband kills his wife and commits suicide without clear explanations about the reason; and, that the husband leaves home without the consent of his wife. The common point in these stories is the break-up of family life caused by the husband's failure to restore his confidence and dignity. In contrast, three female stories are most concerned with providing the husband with a chance to regain his confidence. In the first story, it is achieved by the husband's efforts to save a man in danger; in the second story, by the husband's decision to confess who killed the bear in the public; and in the third one, by fighting against another bear with his bare hands! The wife's role in these situations is also remarkable. She is, in any of the three stories, a sweet, gentle wife who never blames her husband for his cowardly behavior which could have brought her own death. Moreover, she always tries to comfort him. It is she who convinces him of the re-

establishment of his masculinity by verbally praising the value of his conduct at the end. Therefore, it could be inferred that, here again, the females are more peaceful-solution-oriented and like their feminine role as supportive of male.

To summarize the characteristic themes or motives which appeared most frequently in each of the three story groups, the male responses to Story 1, Story 2 and Story 3 are, respectively, aggression, tolerance (or acceptance) and shame plus self-destruction. Similarly, the female responses are affiliation (or peaceful human relationship), tolerance (or acceptance), and shame plus comfort and encouragement.

Then, how can we interpret these results in relation to the personality types of Thai people? The first point to be discussed is 'aggression.' The following quotation is from Herbert Phillips' study on aggression of Thai peasants.

"The most obvious fact about aggression in Bang Chan is that villagers cannot tolerate its spontaneous, direct expression in face-to-face relationships. This is demonstrated not only by the general absence of overt aggression in such relationships but by the elaborate array of devices that villagers use to control its expression."⁽⁵⁾

This means that the people mentioned here recognize high value to avoid any face-to-face conflicts and direct expressions of one's derogatory feelings toward others in order to maintain smooth and friendly relationships with the surrounding people. Although Phillips' study is limited to the people of a small village, the writer's observation is also consistent with his remarks. The Thai people's unchangeably polite and gentle attitude is, for a foreigner, one of the most pleasant impressions of the country. It is likely that observers conceive such an attitude as their born temperament rather than the superficial oppression of one's hostility. However, if we are satisfied with this simple inference, it will be hard to understand our male subjects' expressions of extreme physical violence. Story telling can allow and encourage a person to develop his fantasy, latent needs and suppressed desires. One way to understand the gap between their ordinary behavior and imaginative products seems to lie here. Phillips' next passage implies that among the villagers whom he

observed, a certain degree of aggressive feelings must exist, although their intensity and strength is hard to tell;

“... the great attention that villagers give to the control of aggression indicates that they are by no means at peace with these feelings. In fact, what is most impressive about aggression in Bang Chan is not its absence, but the amount and kinds of control that are exercised over it. This very process of control probably intensifies whatever “realistically derived” aggressive feelings they already harbor. Thus, although their overt social behavior does not provide a basis for the development of aggressive feelings, their covert behavior – vis-a-vis themselves – certainly does.”⁽⁶⁾

Also, Story 1 could have encouraged the male subjects' aggressive imagination, if Thai people's efforts to avoid aggressive attitude intensified according to the closeness or types of relationship with the concerned person, or if the story cue contained particular incentives which were even stronger than the norm to suppress aggression. The stories written by the male subjects are not always aggressive: as aforementioned, the major responses to Story 2 resulted in tolerant, peaceful stories equally by the male and female subjects. This means that the subjects show different responses to the different stimuli.⁽⁷⁾ The uniqueness of the male responses must be related with their ideal masculine figure. Story 1's theme, love competition by the two *male* characters, could sufficiently stimulated the male subjects' desire to prove their masculinity. If it is free from social regulation, physical violence may be the most effective means for showing masculinity to which physical strength, decision and goal attainment belong. Story 3 also deals with masculine behavior, but negatively: the hero's complete failure according to masculine standards evoked imaginations only toward hopeless self-destructions among the male subjects who identified with him. Compared to this situation, the hero of Story 1 appears still with several possible alternatives to prove his masculinity. Story 2 is, in this sense, different from either of the two: the hero's situation is passive. He is the victim of his wife's uninhibited behavior. What he can do *as a man* will be to ignore, play cool, or forgive everything.

Let us proceed to make further comments on the female stories. They

are richer with psychological descriptions of the characters and harmonious adjustments of the conflicts among the characters than the male stories and, overall, are more concerned about happy ends. While the male subjects identify with male characters only and seem to enjoy straight manifestation of masculine drives and the destructive course of events, most of the female subjects try to coordinate human relationships toward everybody's welfare from relatively realistic standpoints.

As the basic motive for such female orientation, it will be meaningful to consider 'affiliative needs.' It is suggested that females generally have high needs for affiliation. Lois W. Hoffman explains how females acquire high affiliative needs in their early childhood;

"Since girls as compared to boys have less encouragement for independence, more parental protectiveness, less pressure for establishing an identity separate from the mother, and less mother-child conflict which highlights this separation, they engage in less independent explorations of their environments. As a result they develop neither adequate skills nor confidence but continue to be dependent upon others. Thus while boys learn effectance through mastery, the effectiveness of girls is contingent on eliciting the help of others. Affective relationships are paramount in females and much of their achievement behavior is motivated by a desire to please."⁽⁸⁾

Hoffman's approach is, first of all, to inquire the backgrounds for low achievement motives of women compared to men. Affiliative needs are, therefore in this context, recognized as a hindrance for achievement motives. In other words, female affiliative needs came to be taken up only because they are seemingly related to achievement motives which are the major theme of his study. Such an approach might be the natural product of a 'highly achievement-oriented society' and has been continued as the study of 'the motive to avoid success' of a 'fear of success' among women.⁽⁹⁾ However, affiliative needs, i.e., needs to be liked, helped and supported by others, of our female subjects have another aspect of female social role which has been only secondarily evaluated in male-centered societies. Feminine attitudes toward the welfare of others may be needed and evaluated more in the society, when women acquire the means of self-realization in social contexts beyond the limitations of immediate family members and friends.

III Analysis of Japanese Stories

The second part of the story completion test was conducted in Tokyo using Japanese translation of the same story cues. The Thai version was modified on the following points:

- 1) Story 3 – in the Thai version the story cue stops at “turning back, he sees . . .” the Japanese version specifies this as, “turning back, he sees his wife,” for, the focus of analysis is expected in the husband’s attitude and sentiment toward his eloped wife as it resultantly was in the Thai version.
- 2) Three story cues in the Thai version are doubled by making three additional cues with exactly the same story plots and characters of the opposite sex. For example, Story 1’ consists of a girl as the main character, a young man with whom she falls in love and his fiancée. Likewise, in Story 2’, it is the husband who had gone off with a woman, and in Story 3’ the wife runs away leaving her husband in danger. This variation was hinted by the result of the Thai version that the male subjects produced distinctive stories when they identified with the male characters in the story cues. Thus, it would be plausible that the subjects’ response varied according to the sex of characters.

The number of subjects increased to 22 males and 30 females: This means that each of the six story cues was completed by minimum 16 and maximum 19 subjects with sex ratios similar to that of the total subjects.

The writer’s primary analytical interest in the Japanese version of the test was to compare the degree of distinctive responses between male and female subjects with the Thai version. However, through brief scanning of the completed stories, it was revealed that such clear-cut distinction was not the essential finding in this version. It was also hard to detect distinctive response types between the stories of opposite sexes regardless of the subjects of either sex. Rather, more diversity seems to be the tendency of Japanese stories compared to those of Thai subjects. Further analysis proceeds using the following criteria, of which the first method is new to the Japanese version:

- 1) To single out principal motives expressed in the completed stories according to the definitions and standards of measurement developed by John W. Atkinson, David C. McClelland and others for the assessment of power motives, affiliation motives and achievement motives in TAT responses and folktales.¹⁰⁰ Power motives and affiliation motives are the two contrasting motives in Thai stories. Achievement motives are added in this analysis as suggested by the preliminary scanning of Japanese stories.
- 2) Any characteristics in the way a subject identifies with one or more of the characters in a story.
- 3) The extent of fantasy development and/or realistic approach concerning the events and attitudes of characters in a story.
- 4) Expressions of aggression, particularly in the form of physical violence.
- 5) The ending of a story.

Neither among the responses to Story 1 nor those to Story 1', aggressive stories with physical violence occupy the majority, as in the case of Thai male subjects. Most of the subjects tend to keep a certain psychological distance from the characters in a story cue rather than to identify openly with a specific character. A few exceptions are two male cases and one female case who clearly identified with a character of his/her own sex and vividly described almost the same psychological state of the character, i.e., lack of decision and resignation. The expression of anguish, worry or indecisiveness is also a characteristic of many other stories by both male and female subjects as a start of story continuation, although most of them are followed by actions of the same characters. Overall, the frequency of a realistic approach to human relationships by far exceeds fantastic story developments.

In the stories written by the female subjects, power motives are distinguished. Only three out of eleven stories for Story 1 and two out of ten stories for Story 1' are lacking evidences for power motives. All other stories somehow deal with the hero's/heroine's positive attitude in which he/she attempts to change the course of interpersonal dynamics more advantageously for himself/herself by means of persuasion, maneu-

ver, self-enhancement based on self-criticism, and, in minor cases, physical violence. It is the characteristic of Japanese stories that clear achievement motives appear in several cases, mostly in combination with power motives and/or affiliation motives as the hero's/heroine's determined behavior for self-reform. It is interesting that in these achievement-oriented stories the hero/heroine does not necessarily pursue to win his/her lover's heart. Rather, he/she gets interested in achievement behavior itself forgetting the agonies of love, and is finally awarded with true happiness quite unexpectedly. Although the dominance of power motives is common among female stories regardless of the sex of characters, endings are different: Eleven responses to Story 1 are divided into six happy-end stories in which the hero gains the heart of his lover or is compensated with other happiness, three unhappy-end stories in which the hero fails to attain any goal, and two ambiguous stories. In contrast, there are only two happy-end stories in ten completed responses to Story 1'. Other stories except one ambiguous story end with the heroine's miserable failure in the competition for love. Moreover, these unhappy endings mostly take the form of self-destruction in the way best described by the proverb, "one must reap what he has sown." On the other hand, the male subjects responded to Story 1 and Story 1' with different motives. Power motives are detected only in one story out of eight stories for Story 1. Three stories are dominated by the combination of affiliation motives and achievement motives. Two stories contain simple affiliation motives and the last two stories are only concerned with the hero's resignation without any motives. In other words, these stories seldom reveal maneuverant attitude on the part of the hero toward his primary goal attainment in love competition, which was the major theme in the female stories. Instead, most of them fall into either the self-reform type, remaining aloof towards love competition, or into the withdrawal type. In addition, no expressions of aggression nor physical violence is contained.

The number of the male stories for Story 1' is limited to seven. However, six stories are distinguished with power motives. Further, this is the only group that comprises three cases of the heroine's suicide. There

is only one happy-end case for the heroine, and all other cases end with the heroine's self-destructive failure including suicides. It could be concluded that least sympathy is rendered to the heroine by these male subjects.

Although the writer hesitates to make a generalization at this stage, the above findings may give hypothetical interest for future study. The fact that the male subjects tended to make more successful stories to the story cues with male characters and to be less concerned about the welfare of the female characters coincides with the Thai males' relatively strong identification with the male characters. On the contrary, an intriguing point about the female stories is that the female subjects seem to have less sympathy for the female characters than for the male characters.

As for the stories of an eloped wife/husband (Story 2/2'), the majority (twenty out of thirty-four in total) deal with a peaceful re-union of the husband and wife. The characters quite readily forgive their spouses who express their deep repentance. Descriptions of any dispute or blame are rare. Therefore, they resulted in producing very similar response types to Thai stories, which are also characterized by tolerance and acceptance. Other motives besides affiliation motives are negligible. It is hard to comment on the slight distinction in the responses toward the sex of the characters. The order of numbers of re-union stories is; 1) Story 2 written by the females (seven out of nine), 2) Story 2' by the males (five out of eight), 3) Story 2' by the females (five out of ten), and 4) Story 2 by the males (three out of seven). The rest are six cases of husband's/wife's renewed disappearance from home, three cases of the disappeared husband's death, three cases of refusal and two others.

Finally, the principal responses to be analyzed on Story 3 and Story 3' are the attitude and behavior of the characters directly related to the cowardly escape by one of the couple. In Thai stories, it was spontaneous expression of shame that was highlighted. The similar feeling is expressed by no small number of the Japanese subjects; five out of ten female subjects to Story 3, four out of nine female subjects to Story 3', three out of seven male subjects to Story 3, and one of six male subjects to Story 3'. However, one characteristic feature is the indirectness of

expression. The typical indirect expression is 'silence'. Neither husband nor wife dares to mention the shocking event, feeling that his authority is hurt. The Japanese subjects preferred to merely imply the seriousness of the event through sensitive effect on the balance of power between the husband and wife without using overt expression of shame. The more covert the emotional expression is, the more helpless the actual conjugal relationship becomes. Another feature of Japanese stories is concerned with the content of the feeling of shame. In Thai stories, the feeling of shame was derived from the recognition that the husband's cowardly behavior was inconsistent with ideal masculine images. In Japanese stories, introspections of the characters tended to be oriented toward an understanding of the behavior as lack of faith in one's spouse. Therefore, for the Japanese subjects, what he/she should be blamed for is not that he/she had no courage to fight against the beast, but that he/she had no mind for the other at the critical moment. Thus, the wife's cowardly behavior has to be considered as equally shameful. Certainly, the number of the stories of repentance written by the female subjects does not vary according to the sex of the actor, though the stories written by the male subjects do not necessarily follow this line. In addition, female's supportive role is not so distinguishable in Japanese stories.

IV Reflections on Findings and Methodology

- 1) The stories written by Thai students are characterized by contrasting responses of males and females. The male subjects seemed to be preoccupied by aggressive, tough masculine ideals, and the female subjects readily assumed peacemaking, supportive roles in the stories. Such a contrast is not feasible in Japanese stories. But, this should not be interpreted simply as that the Japanese subjects were less preoccupied by sex roles. The validity of the story cues has to be questioned first. It might be the case only with the Thai subjects that Story 1 and Story 3 successfully elicited their masculine drives and feminine desires.
- 2) The limitation of exploratory research makes the analysis difficult to

focus. The findings in this research can not always be attributed to systematic analytical criteria. The results are to be utilized in hypothesis construction for further empirical investigation. Also further methodological sophistication should be achieved.

- 3) The insight test and the problem situation test give quite short and specific situation cues and indicate the way of response in a question form such as: What did he/she do, then? Why did he/she do so? How did he/she feel?¹¹⁾ However, the disadvantage of this method is that the more specific and shorter the instructions are, the more difficult it is to avoid conscious responses by the subjects aware of the purpose of the research.
- 4) In this story completion test, the subjects were provided with relatively long folktale-type story cues and were encouraged to develop their imagination fully within a limited time (15 to 30 minutes for one story completion). The effect was that most of the subjects were cooperative and did not show any kind of anxiety for being tested. However, the data collected under such conditions are quite diversified and difficult to analyze.
- 5) The analytical difficulty in this test may be almost equivalent to that of content analysis of general literature. Especially, the gaps between realistic stories and fantastic ones are hard to adjust.
- 6) A researcher must be aware of the possibility of even minor variations in expressions and words in a story cue to stimulate subjects unintentionally.
- 7) This story completion test inherits from the sentence completion test the relative economy of time and effort involved in collecting data.
- 8) It also has the flexibility to fit different research purposes focussing on particular values, attitudes and motives by constructing appropriate cues. However, it causes difficulty in standardization.
- 9) Finally, this kind of test should be conducted in combination with other data collection methods in order to enhance the objectivity of analysis and to make more detailed analysis. Concerning the Thai students no other information was obtained besides their sex, age and the stories. As for the Japanese subjects, basic data on their family

environments and future orientation are collected. According to the data, the female subjects are mostly from the families living in Tokyo area and revealed strong relationships with their mothers. In contrast, the majority of the male subjects are living separately from their parents' houses, more than half of which are located outside of Tokyo area. However, this is not reflected in the analysis of the stories at this stage.

(12. 28, 1979)

Notes

- (1) Lindzey, Gardner, *Projective Techniques and Cross-Cultural Research* N.Y.: Appleton-Century-Crofts, Inc., 1961, p. 196.
- (2) *Ibid.*, pp. 49-95. Lindzey classifies projective techniques into five groups according to the general types of response: 1) *association* (ex. Rorschach), 2) *construction* (ex. TAT), 3) *completion* (ex. sentence completion test), 4) *choice or ordering* (ex. Szondi Test), and 5) *expression* (ex. role-playing). Also for the definition of projective techniques, see *Ibid.*, pp. 45-46.
- (3) The best known example of the story completion technique is: Sargent, Helen D., *The Insight Test: a verbal projective test for personality study*, N.Y.: Grune & Stratton, 1953.
A variation of this test, called the problem situation test, is used in: Muramatsu, Tsuneo et al., *Nihonjin: bunka to pāsonariti no jishō-teki kenkyū (The Japanese: empirical study of culture and personality)* Tokyo: Reimei Shobo, 1962, pp. 136-166.
- (4) The subjects were asked to write two stories in case of some extreme or unusual response to be judged whether it is a response only to that particular story cue or the subject's general attitude.
- (5) Phillips, Herbert, *Thai Peasant Personality*, Univ. of California Press, 1965, p. 184.
- (6) *Ibid.*, p. 187.
- (7) No subject expressed aggressive feelings and behaviors in both of the two stories assigned regardless of the types of story cues.
- (8) Hoffman, Lois W. "Early childhood experiences and women's achievement motives", *Journal of Social Issues*, Vol. 28, No. 2, 1972, p. 129.
- (9) *Ibid.*, p. 135.
Also, Horner, Matina S. "Toward an understanding of achievement-related conflicts in women", *Journal of Social Issues*, Vol. 28, No. 2, 1972, pp. 159-175.

- (10) The definition of power imagery, affiliation imagery and achievement imagery are as follows:

Power imagery is recognized when there is "some reference to the thoughts, feelings, and actions of one of the characters in a story which indicates that the character is concerned with the control of the means of influencing a person." John W. Atkinson et al., *Motives in Fantasy, Action, and Society* N.Y.: D. Van Nostrand Co. Inc., 1958, p. 220.

Affiliation imagery is scored, "when the story contains some evidence of concern in one or more of the characters over establishing, maintaining, or restoring a positive affective relationship with another person." *Ibid.*, p. 205. Achievement imagery means that "the goal of some individual in the story is to be successful in terms of competition with some standard of excellence." *Ibid.*, p. 181.

- (11) Lindzey, *op. cit.*, p. 78.
Muramatsu, *op. cit.*

小話完成テストによる 態度及び動機の研究

〈要 約〉

田 口 槇 子

小話完成テストとは、被験者に短かい話の導入部を与え、一定時間内にその話を完成させ、そこに表われた、被験者の価値、態度や動機の分析を試みるものである。これは、より一般的である文章完成テストの応用として考えられるものであるが、文章完成テストが、被験者にテストの意図を読み取られ、作為的回答をされやすいのに比べ、被験者の想像力にまかせてひとつの話を自由に書き上げてもらうことは、被験者の側の、実験やテストに対する特殊な意識を最小限におさえる利点があるようである。被験者の反応がかなり自由に多岐にわたるという点は、T.A.T.などに共通しているともいえよう。

第一回のテストは、1976年、タイのチェンマイ大学の英語学部の男女学生34名を対象として行なわれ、第二回は、ほぼ同じ内容のものを、1979年に、国際基督教大学の男女学生52名に、日本語で実施した。

タイでのテストの当初の目的は、人々の反社会的、又は逸脱的行動に対する制裁又は許容の強弱、及びその型の特色をみることにあったので、話の導入部としては、いずれも、登場人物の一人が、逸脱的行動をひき起す過程を具体的かつ簡明に（民話風に）記述したものを用意した。

この分析ではそのうち3種類の導入部に対する回答群をとりあげている。日本版では、それらとほぼ同一内容のもの他に、話の筋は変えないで、登場人物の性をそっくり入れ換えたものをも合わせて、全部で6種類の導入部を使用した。

タイの学生達によるテストの結果の第一の特色は、男女の反応差であ

った。男子の場合、登場人物（男性）の行動に関しては、自己同一視と強い攻撃性の表出（直接的暴力による傷害、殺人など）が特色であり、全体として心理描写が少なく、登場人物（女性）に対しては受身的、二義的行動の表現が多く、非同情的である。「勇気と行動力に富んだ、たくましい男らしさ」からはずれるような男の行動に対しては、もっとも制裁がきびしく、それも社会的というよりは自己破滅型の制裁が目立ち、登場人物の死や、家庭崩壊などの不幸を結末とする話が過半数である。

一方、女性の登場人物の逸脱的行動に対しては、女子被験者と変わらぬ寛容さを示す側面もある。それに比べ、女子の場合、自分と同性の登場人物に特に同一視する傾向は認められず、登場人物全体の融和と幸福的結末へ導びくための問題解決への配慮が特徴的である。強攻撃性の表出は少なく、心理的描写が男子より多い。逸脱的行動に対しては、つきはなした制裁よりも、行為者の側の反省、周囲の努力を通して、好ましからざる結果が解消される。したがって幸福な結末へ導びかれることが多い。

このような結果と比較することを目的として日本版のテストが行なわれたわけであるが、日本人学生の反応にはそれほどはっきりした男女差は認められない。男女とも、攻撃性の表出はあまりなく、彼らの日常行動に則した、割合实际的反応の表現が多かった。男女とも、女性的又は男性的性役割にこだわる程度はタイ人より少ないことが、このテストの範囲内では認められる。