

The Effect of Moomin Stories as Teaching Materials for Transactional Analysis

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Abstract — Transactional Analysis (TA) is a theory of personality and a systematic psychotherapy for personal growth and personal change. Because TA can enhance students' practical abilities of communication and career design, it should be learned as a liberal art. However, it is difficult to teach TA to every student, so I introduced the Moomin stories as teaching materials for TA because the stories are agreeable to everyone and the intention is shared with the goal of TA. TA has seven areas, so I constructed seven units of two lessons each, one for explaining each area and the other for analyzing the story using the area's knowledge and skills. The effect was assessed via a questionnaire, and the results indicated that analyzing the stories was superior to analyzing oneself with regard to the following five points: easiness, objectivity, carefreeness, deep reflection and variety. However, I need to improve the point of correctiveness. In the future, the effects must be assessed statistically and a follow-up survey needs to be designed.

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Introduction

Transactional analysis (TA) is a theory of personality and a systematic psychotherapy for personal growth and personal change (Stewart & Joines 1980). Among many psychological approaches, TA is outstanding in the depth of its theory, the wide variety of its applications, and its ease of learning. There are mainly two merits for teaching TA as a liberal art (Izumi 2012). One is a social need for the liberal arts since they now need to be practical. TA is useful to gain practical knowledge and skills for understanding individuals and communicating with others. The other is the need for career education,

the priority of which is moving from selecting jobs to designing life plans. Because TA supports us and help us to understand all lives from the cradle to the grave and change our life scripts for self-realization, it goes well with today's career education.

However, it is difficult to teach TA not only to students who are interested in understanding individuals but also students who are not. Furthermore, there are students who hate or hesitate to reveal themselves to others, or do not want to look into themselves. Therefore I introduced the Moomin stories as teaching materials for TA. The Moomin stories were written by Tove Jansson (1914-2000) for children. The series consists of

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9 books, one of which is a collection of 9 short stories. The other 8 books each consist of one main story. In the Moomin stories over 100 characters appear and the main characters of the Moomin family become independent through interactions with others. One of the goals of TA is also independence through interactions with others, so the Moomin stories go well with TA learning. I hoped to achieve three main effects by introducing the Moomin stories as teaching materials for TA. The first is friendliness for everyone. Everyone knows the Moomins well and feels warmth toward them. Therefore the Moomins help many students feel comfortable with TA automatically. The next is that the Moomin stories afford objectivity to students, because their objects of analysis are the Moomins, not themselves. The last is that the Moomin stories enable students to analyze many distinctive characters. The more we analyze various individuals, the more we can understand individuals deeply from various viewpoints.

Method

I adopted “Tales from Moominvalley” (Jansson 2010) as an actual teaching material for TA because this book is the only collection of short stories. The main stories have so many characters and complicated plots that students must take much time to understand only the plots and cannot go on to analyze them. On the other hand, each short story has only a few characters and a simple plot, so students can easily analyze it.

In TA, there are four analytical methods (ego states, transactions, games and life scripts) and three theories (strokes, life positions and time structuring), and TA is constructed using these 7 areas. In one lesson (90 min) I explain one of the areas, and in the next lesson students analyze one of the short stories by using the area’s knowledge and skills. I introduced such units 7 times, covering all the areas.

Because the areas are closely connected, we can start from any area we want to. In general, the symbol of TA is the ego-state model, so this is the entryway into TA. However, the idea of the ego state is difficult to understand for many students because almost all of them learn psychology for the first time in this class. Therefore I started the first unit from the life-position theory, which divides our stance regarding our lives into two axes:

one is “I’m O.K. with me or not O.K. with me,” and the other is “You are O.K. with me or not O.K. with me.” It is a very simple idea, and easy to understand. In the second unit we examined the ego state, and its balance related to the tendency of our life positions. In the third, we discussed the transactions that create the basic unit of social discourse among ego states. A stroke is a cognitive unit of existence that contains not only discourse but also body touching, body language, expressions and so on. We progressed to the kind of strokes and their rules in the fourth unit. In the fifth unit we learned the games that form the patterns of strokes. In the sixth unit we examined the time-structuring theory, which deals with our six ways of using time contained in the games. Finally, we considered the lifscript, which has its beginning and processes decided by us at a quite young age.

There were 93 students registered for this class, consisting of 87 freshmen, 3 sophomores and 3 juniors. Of them, 60 were humanities students and 33 science students. The 60 humanities students consisted of 45 females and 15 males, and the 33 science students 13 females and 20 males. Of the 93 students, 90 attended 12 or more of the 15 lessons, and were designated the “students” of this class.

As a typical example of the teaching method, I would like to introduce the short story ‘A Spring Tune’ because only two characters appear in this story. I will explain the TA theory below based mainly on “TA Today” (Stewart & Joines, 1980) and the two textbooks (JTAA 2011a & b) of the NPO Japan Transactional Analysis Association (JTAA).

Unit 1: Life positions

Our life positions are divided into four types by two axes: I’m O.K. or not O.K. with me and You’re O.K. or not O.K. with me, that is, both I and you are O.K. with me (position I), I’m not O.K. but you’re O.K. with me (position II), I’m O.K. but you’re not O.K. with me (position III) and both I and you are not O.K. with me (position IV). We do not always stay in only one position. We move from one position to another depending on the situation; however, we have a tendency to want to stay in one of the positions more than in the others. This tendency is chosen by us mainly through the relationship

with our parents when we are quite young. In this unit, the students first conducted the “OK-gram self-examination” (JTAA 2009, pp.4) to comprehend their tendencies. Then I explained what the life positions were. In the next lesson, they were divided into groups of three to five members, and examined ‘Spring tune’ from the viewpoint of the life positions.

Snufkin and a creep are the characters of this story. Snufkin is a boy who loves solitude, music and trips. One of his hobbies is playing tunes with his mouth organ. The creep is a small creature Snufkin meets on his way to Moominvalley. The creep does not have a name because he is so small. An outline of the story is presented below.

One evening towards the end of April, Snufkin walks to the Moominvalley and a new tune is nearly completed in his head. It has four parts: one is expectation, the following two parts are spring sadness, and the last is just the great delight of walking alone and liking it. It becomes dark, and he pitches his tent near a small river. He makes a fire, cooks his simple supper on it and eats it, then he waits for the completion of the tune. However he cannot compose because the creep watches him closely from the opposite side of the river. He tries to shoo it away but in vain. The creep dives into the river and comes to his side. The creep says how much all small creatures admire him. Snufkin gives up his composing and talks with the creep against his will. The creep demands that Snufkin name him, play his mouth organ, and speak of his trips. He dislikes these demands and keeps his mouth shut. At last the creep realizes he is a nuisance and says good-bye to him. At that time Snufkin realizes he was unkind to the creep, and proposes about the name ‘Teety-woo’ to him. The creep cries the name sadly and ecstatically, then disappears suddenly. The next morning Snufkin goes on walking to Moominvalley but he cannot recall his new tunes and feels sick because he remembers the conversation with the creep the previous night. Then he goes back to the place where they met that night and calls Teety-woo again and again, but there is

no response. The night comes and the new moon arises. He wishes for the new moon to find Teety-woo instead thinking about a new tune or a new road. At that time, Teety-woo suddenly appears from the nearly bushes. Snufkin offers to play his mouth organ, or to speak about his trips to Teety-woo. But Teety-woo declines his offers because he is awakened to live his own life by being named by Snufkin. Snufkin understands Teety-woo’s thought, and lets Teety-woo go. When Snufkin looks up into the night sky while lying on the bank of the river, the spring tune comes back to him completed: the first part is expectation, the next two parts are spring sadness, and for the rest just colossal delight at being alone.

This story can be divided five parts from the viewpoint of transactions. The first part is from the beginning to their first encounter. This scene has no transaction because Snufkin passes his time alone. The second part is from their encounter to their first good-bye. In this scene they transact with each other. The third is from their first good-bye to their second encounter. In this scene no transaction appears because Snufkin spend his time alone again. The fourth is from their second encounter to their second good-bye because they transact with each other again. The last part is from their second good-bye to the completion of the spring tune. In this scene Snufkin becomes solitary again.

The students discussed the life positions in each part. In the first part, Snufkin enjoys his solitary journey and does not consider any other person so he is in position I. In the second part, he denies Teety-woo’s thoughts by his view, so he is in position III. In the third part, he turns his life position to II because he denies himself. In the fourth and fifth parts he returns to position I because he accepts Teety-woo and himself. On the other hand, Teety-woo is in position II in the second part, because he discounts his existence and admires Snufkin deeply. In the fourth part, he changes to position I by being named. Their life positions in each part are summarized in Table 1.

Table 1. Snufkin’s and Teety-woo’s life positions

	1st part	2nd part	3rd part	4th part	5th part
Snufkin	position I	position III	position II	position I	position I
Teety-woo	-	position II	-	position I	-

Unit 2: Ego states

We have three different sets of feelings, thoughts and behaviors, and each set is a different ego state. One set is a copy of our parents' or parent figures' established for us as children. This set is called the parent ego state "P." On the other hand, we have memories of our own sets of feelings, thoughts and behaviors in childhood against our parents or parent figures. This set is called the child ego state "C." Furthermore, we have a set that is independent of P and C, and this set allows us to be rational and to deal with the situation here and now appropriately. This set is called the adult ego state "A."

P has two characters. One disciplines and controls the child for the child's good; this is the function of the controlling parent "CP." The other protects and nurtures the child for its own good; this is the function of the nurturing parent "NP." C has also has two characters. One obeys or disobeys the parents for his/her own sake; this is the function of the adapted child "AC." The other acts instinctively for his/her own sake; this is the function of the free child "FC." A cannot be divided by functions. Thus, there are five ego functions: CP, NP, A, AC and FC. A graph that shows each strength and weakness is called an "egogram."

In this unit, the students first conducted the "egogram profile self examination" (JTAA 2009, p.1) to comprehend their egograms. Then I explained what the ego states and the ego functions were. In the next lesson, the students were divided into groups of three to five members, and examined Snufkin's and Teety-woo's ego functions in each part. In the first part, Snufkin acts freely, so he is mainly in the FC state. In the second part, he denies Teety-woo by his standards, so he acts based on CP. In the third part, he suffers the qualms of conscience, and the conscience originates in his CP, so he is in AC. In the fourth part, he comes to accept Teety-woo's situation rationally (A), and reveals his feelings frankly (FC),

and he offers to speak to him about his travels and to play his music for Teety-woo's benefit (NP). In the fifth part, he returns to FC. On the other hand, Teety-woo admires Snufkin and disparages himself, so he is in AC in the second part. In the fourth part, he accepts what Snufkin says and does rationally with A, and tells him his thoughts frankly (FC). The changes of their ego functions are summarized in Table 2.

Unit 3: Transactions

The transaction in TA is the idea of analyzing our dialogue with others based on the ego state and the ego functions. That is, it analyzes from which ego state or ego function and to which ego state or ego function we talk to each other. There are three types of transactions: complementary, crossed and ulterior, and the ulterior is classified into two: angular and duplex. An example of a complementary transaction is follows.

Mother: "Wake up! Hurry!"

Her son: "I'll wake up now."

The mother says it from her CP to her son's AC, and her son replies from his AC to her CP. An example of a crossed transaction is like this.

Mother: "Wake up! Hurry!"

Her son: "See my situation, please!"

The mother says it from her CP to her son's AC, but her son replies from his AC to her A, or like this.

Mother: "Wake up! Hurry!"

Her son: "You, too!" (from CP to AC).

In an ulterior transaction, both an overt or social-level message and a covert or psychological message are conveyed at the same time. An example of an angular ulterior transaction is follows.

Mother: "My son has a high fever..."

Doctor: "That's worrisome. Bring him here, right now!"

Table 2. Snufkin's and Teety-woo's ego-functions

	1st part	2nd part	3rd part	4th part	5th part
Snufkin	FC	CP	AC	A+FC	FC
Teety-woo	-	AC	-	A+FC	-

The mother says it from her A to the doctor's A on a social level, because she is merely transmitting information about her son. However, the doctor replies from his A to AC, because he sympathizes with her. That is, he replies to her psychological level message "I'm anxious about my son's safety." An example of a duplex ulterior transaction is as follows.

Husband (social level): "Do you know where my hat is?" (from A to A).

His wife (social level): "You said you lost it last week." (from A to A).

However, at the psychological level, the following messages are exchanged.

Husband (psychological level): "Don't tamper with my things!" (from CP to AC).

His wife (psychological level): "You're really determined to blame your failure on me!" (from AC to CP).

In this unit, after I explained this, the students were divided into groups of three to five members and analyzed some examples of each kind of transaction. In the next lesson, the students were divided into groups of three to five members again, and examined the transactions between Snufkin and Teety-woo in the second and the fourth parts. In the second part, the characteristic conversations are like these.

The creep: "Your mouth organ is in the knapsack, isn't it?"

Snufkin: "Yes."

The creep: "... because you have gone on a lot of journeys."

Snufkin: "I haven't."

Both of these conversations are from A to A and complementary in social level. However, in both of them Snufkin replies in a huff so he gets angry with the creep

in his heart, because the creep demands that he play his mouth organ or to speak about his journeys, but he does not want to play for or speak to the creep. Thus, at the psychological level, the following words seem to be exchanged.

The creep: "I would like you to play your mouth organ." (from AC to CP).

Snufkin: "I don't want to play it for you!" (from CP to AC).

The creep: "I would like you to speak about your journeys." (from AC to CP).

Snufkin: "I don't want to speak about them to you!" (from CP to AC).

Therefore, this conversation is a duplex ulterior transaction without A. The creep always speaks to Snufkin and Snufkin replies.

On the other hand, the characteristic conversations in the fourth part are like these.

Snufkin: "I'm back because I would like to talk with you!" (from FC to FC).

Teety-woo: "I'm glad to hear that!" (from FC to FC).

Teety-woo: "Do you understand what I mean?" (from AC to A).

Snufkin: "I see, I see. Good for you." (from A to AC).

Snufkin: "You want to hear music, don't you? Or a story?" (from A to AC).

Teety-woo: "A story? That sounds good!" (from AC to A).

All their conversations in the fourth part are complementary and accompany A very often. In addition, the occasions when Snufkin speaks to Teety-woo are increased. These characteristics are summarized in Table 3.

Table 3. The characteristics of transactions between Snufkin and Teety-woo

	2nd part	4th part
type	all duplex ulterior without A	all complementary, and accompanied by A very often
characteristic	The creep always speaks to Snufkin	Snufkin speaks to Teety-woo often

Unit 4: Strokes

A stroke is defined as a unit of recognition. We need strokes given by others, or rather, we cannot live without them. Strokes are classified into three viewpoints: physical or mental, positive or negative, and conditional or unconditional. A physical stroke is a recognition with a body touch such as a rub, hug, embrace, slap, spank, tap, hit and so on. On the other hand a mental stroke is a recognition with words, gestures, expressions, postures and so on. While a positive stroke is a recognition of welcoming others, a negative stroke is not doing so. A conditional positive stroke is such a recognition as “You are good if you do your homework soon.” and an unconditional positive one is such a recognition as “I love you.” Both of them are also verbal strokes. On the other hand, a conditional negative stroke is a recognition such as “I will not forgive you unless you apologize.” and an unconditional negative one is such a recognition such as “I hate you!” We are happy to be given positive strokes by others, but it is difficult because we are controlled by the five rules of stroke economy: 1. Don’t give strokes when you have them to give. 2. Don’t ask for strokes when you need them. 3. Don’t accept strokes if you want them. 4. Don’t reject strokes when you don’t want them. 5. Don’t give yourself strokes. Parents use these rules as a way of controlling their children. Knowing that strokes are essential and in short supply, the child soon learns to get them by performing in ways that parents demand.

In this unit, based on Maslow’s hierarchy of needs, I explained that strokes are essential to accomplish self realization and gave an explanation of the eight kinds of strokes. After that, I showed some examples of strokes,

and the students were divided into groups of three to five members and examined what kind of stroke each example was. Next, they conducted the “Strokes self-examination” (JTAA 2009, pp.3) to learn their tendencies in the stroke economy. Then I explained what the stroke economy was. In the next lesson, the students were divided into groups of three to five members, and examined Snufkin’s and Teety-woo’s stroke profiles in each part. Only the second and the fourth parts have strokes between them. In the second part, Snufkin conveys messages such as “I don’t want to play music.” or “I don’t want to speak about my journeys.” through language, attitudes, expressions and so on. These are conditional negative mental strokes. Furthermore, he is unwilling to give positive strokes to the creep, so he is restricted by the 1st rule of the stroke economy. On the other hand, the creep gives Snufkin strokes based on his worship of Snufkin via language, attitudes, expressions and so on. These are unconditional positive mental strokes. He cannot ask Snufkin for positive strokes such as “Please play your mouth organ.” or “I want you to speak about your journeys.” so he is bound by the 2nd rule of the stroke economy. In the fourth part, Snufkin accepts Teety-woo completely with mental strokes, so these mental strokes are unconditional and positive. Furthermore, he is free from the stroke economy. On the other hand, Teety-woo also accepts Snufkin with mental strokes, but the strokes are conditional because he denies Snufkin’s offers such as playing the mouth organ and speaking about his journeys because he is busy living his own life. Therefore Teety-woo’s strokes are mental, positive and conditional, and he is also free from the stroke economy. Table 4 shows this.

Table 4. The characteristics of strokes between Snufkin and Teety-woo

	2nd part	4th part
Snufkin	conditional, negative, mental bound by the 1st rule	unconditional, positive, mental free from the stroke economy
The creep/Teety-woo	unconditional, positive, mental bound by the 2nd rule	conditional, positive, mental free from the stroke economy

Unit 5: Games

The games in TA are psychological. A game is a transaction advancing towards an assumed end with bad feeling. The game is repeated unless we find we are in a game and escape from it. All games have a formula. A game is started by at least two persons, one an instigator and the other a sucker. The instigator has a hidden motivation to manipulate the sucker, and the sucker has a weakness to fall into the trap. Next, they transact with each other, and the transactions look like A to A complementary transactions on the social level but are duplex ulterior transactions in fact. The duplex ulterior transaction in a game is called a game diagram. After some transactions, it occurs that the sucker's ego-state changes suddenly and the roles of the instigator and the sucker convert abruptly. There are three roles in a game: persecutor, victim and rescuer. The relationship among these roles is called a drama triangle. At the change their transaction becomes a crossed one, so the transactions stop. This stoppage confuses both of them and they feel bad.

In this unit, I explained the above and showed some examples of games. The students were divided into groups of 3 to 5 members and examined each formula, diagram and triangle. After that, I explained nine typical games and presented an example of each. They discussed which game each example corresponded to. In the next lesson, they analyzed the transactions between Snufkin and the creep from the viewpoints of the formula, diagram and triangle of games in groups. The instigator is the creep and the sucker is Snufkin because when they met because the creep always speaks to Snufkin. As for the diagram in the second part, I have

analyzed the subsection "Unit 3: Transactions" already. The transition point is when Snufkin names the creep Teety-woo. Before it Snufkin denies the creep's covert demand euphemistically, so Snufkin acts as a persecutor and the victim is the creep. After it, Teety-woo need not admire Snufkin and Snufkin is sorry that he denies Teety-woo's demands. Therefore Snufkin changes into a victim and Teety-woo changes into a persecutor. This change is the drama triangle of this story and creates their ego states abruptly as shown in Table 2. This shows their confusion. At last, Snufkin regrets what he did to Teety-woo, and Teety-woo also regrets he wasted his time. Teety-woo recognizes his life thus far has been of no use, so his hidden motivation is to prove that his life position is the second one, that is, while Snufkin is O.K. with me, I'm not O.K. with me. The weakness of Snufkin is kindness by not being totally harsh with the creep. These are the formulas of this story. Table 5 summarizes them. However, they can escape from the game because Snufkin decides to go back and meet Teety-woo again.

Unit 6: Time structuring

According to TA, we structure our own lives in six ways by using time: withdrawal, rituals, pastimes, activities, games and intimacy. We are in withdrawal when we will not exchange strokes with others although we can do it. Rituals are the way of using time for customary communication like greetings, congratulatory speeches, memorial addresses and so on. Pastimes are when we make trifling conversation with others. The conversation has no purpose, but activities have some purpose. We exchange strokes with others to accomplish

Table 5. The game between Snufkin and Teety-woo

Instigator	Sucker	Transaction	Change	Confusion	End
The creep and his hidden motivation to prove his life position is the 2 nd one	Snufkin and his weakness of kindness to others.	A to A complementary at the social level, but ulterior AC to CP complementary	Before the change, the creep is a victim and Snufkin is a persecutor. After it, the creep changes into a persecutor and Snufkin changes into a victim.	The ego-state of the creep changes from AC to A+CP, and that of Snufkin changes from CP to AC.	Both of them regret what they did.

a purpose. Games were already explained in “Unit 5: Games.” Intimacy arises from heart-to-heart relations. In such relations we can transact with each other frankly. This time is one of the goals of TA.

In this unit, I showed some examples of using time, and the students in groups examined which of the six ways of using time each example was. In the next lesson, they analyzed the time structuring of Snufkin and the creep/Teety-woo. Time structuring can be applied where strokes are exchanged, so in this story the second and fourth parts fall under this condition. In the second part, Snufkin replies to the creep’s greeting unwillingly at first. He is apt to stay inside of himself through their talks and takes a part in a game with the creep. On the other hand, the creep exchanges greetings with Snufkin, and after that he enters into the game with Snufkin. However, in the fourth part, they express their feelings and thoughts to each other frankly. They accept each other, so their relation is an intimacy. Table 6 summarizes this.

Unit 7: Life scripts

According to TA, we already constructed our own life plans when we were quite young while we were greatly influenced mainly by our parents and parental figures. After that, we live reinforcing the plans. This plan is called a life script, but this script does not reflect real situations because our A did not work correctly while we were infants. One of the final goals of TA is rewriting such a distorted life script toward a script that can demonstrate our capabilities and talents as full grownups. Our life scripts are classified into three types: winner, loser and non-winner. A winner is a person who accomplishes his/her declared purpose and makes the world a better place as a result. A loser is a person who cannot accomplish a declared purpose and feels uncomfortable with the world as a result. A non-winner

is a middle of the roader. He/She does not take risks, so he/she has no big wins but also no big losses. A child constructs the script while being influenced mainly by the parents. The child and the parents have P, A and C, too, and messages are conveyed from the P of the parents to the P of the child, from the A of the parents to the A of the child, and from the C of the parents to the C of the child. The child’s script is mostly fixed by how the child receives the messages. This diagram of the messages is called a script matrix. The messages from the P of the parents to the P of a child are called counterinjunctions, those from the A of parents to the A of a child are called programs and those from the C of parents to the P of a child are called injunctions. Typical injunctions are classified into twelve types: “Don’t exist,” “Don’t be you,” “Don’t be a child,” “Don’t grow up,” “Don’t make it,” “Don’t do anything,” “Don’t be important,” “Don’t belong,” “Don’t be close,” “Don’t be well,” “Don’t think” and “Don’t feel.” The former 6 injunctions are heavier than the latter 6, and if the former ones affect us strongly, we tend to adopt a loser script. On the other hand, if the latter ones affect us strongly, we tend to adopt a non-winner script. If we are comparatively free from them, we tend to adopt a winner script. Although these injunctions do not allow a child to feel, think and act as he/she likes freely, counterinjunctions offset the injunctions. The counterinjunctions are home discipline, manners, social rules and so on, and the C of the parents does not allow the child to exist unless he/she obeys these counterinjunctions. Though there are many counterinjunctions, five of them particularly affect a child’s selection of life scripts. These are, “Be perfect,” “Be strong,” “Try hard,” “Please others” and “Hurry up.” These are called “Drivers.” A program is a procedure that needs to be executed to live in a society, such as how to tie a shoelace, how to exchange greetings, how to ride a bus, and so on.

In this unit, I explained the above things first, and

Table 6. The change of time structuring between Snufkin and the creep Teety-woo

	2nd part	4th part
Snufkin	a few rituals and mostly games and withdrawal	mostly intimacy
The creep Teety-woo	a few rituals and mostly games	mostly intimacy

presented examples of the twelve injunctions, five drivers and some programs. The students were divided into groups of 3 to 5 members and examined each example. Next, they conducted the “Drivers self-examination” (JTAA 2009, pp.7) to learn their tendencies with regard to the strengths of the five drivers. In the next lesson, they analyzed the changes of each life script of Snufkin and Teety-woo. Before the change of the game in the third part, Snufkin hopes for solitude and tries to shoo the creep away, so “Don’t belong” and “Don’t be close” of the latter 6 injunctions affect him. Furthermore, because he thinks firmly that he must not play the spring tune unless it is completed naturally, the “Be perfect” driver affects him strongly. This life style is what he wants but shuts others out; however, it is impossible to live without any relations with others. Therefore his life script at this time is a non-winner. On the other hand, at this time the creep says to Snufkin that he is too tiny to be named, so he has the “Don’t be important” injunction. Furthermore, because he says to Snufkin in the fourth part that he had not felt, thought and behaved as an individual, “Don’t think” and “Don’t feel” of the latter 6 injunctions work on him at this time. As for drivers, he never stopped speaking to Snufkin, and when Snufkin lapses into a long silence, he feels sad. So “Try hard” and “Please others” work on him. In addition, he has no clear purpose in life, so he has also a non-winner script at this time. After the change of the game, no conspicuous injunction is observed. Snufkin offers what Teety-woo may want, but will not force it upon Teety-woo. So “Please others” works on him in a good manner, not as a driver. On the other hand, Teety-woo says to Snufkin that he needs to hurry to live, but he does not hurry to ignore Snufkin. So “Hurry up” works on him in a good manner, not as a

driver. In the fifth part, Snufkin can complete his spring tune and Teety-woo starts to live his own life, so the wishes of both of them are fulfilled. Thus, they could rewrite their non-winner scripts as winner ones. Table 7 summarizes the above analysis.

Results

The effect of this class was assessed with a questionnaire after the end of last unit by our e-learning system. The questions were the five given below, and they were answered with free descriptions for each one.

- (a) How were your impression and image of the Moomin stories changed by having taken this class?
- (b) How did your interpretation of the Moomin stories change by learning TA in this class?
- (c) How did your understanding of yourself change by having taken this class?
- (d) In the case of learning TA, do you think about what differences there were between analyzing yourself and analyzing the Moomin stories?
- (e) Through this class, what did you learn? How will you make use of that in your future life?

Item 4 assesses the effect of Moomin stories as teaching materials for TA, so I will discuss the effect based on the answers to this question. Of the 93 students, 75 answered this question. The answers contained the six indices of comparison presented below:

1. whether it is analyzed easily or not
2. whether it is analyzed objectively or not
3. whether anyone can analyze it in a carefree manner and discuss it with others easily
4. whether it causes one to reflect on oneself deeper

Table 7. The changes in the lifescrpts of Snufkin and the creep Teety-woo

	Before the change	After the change
Snufkin	Injunctions: “Don’t belong” and “Don’t be close” Driver: “Be perfect” Life script: Non-winner	get Winner Script by being almost free from injunctions and driver
The creep Teety-woo	Injunctions: “Don’t be important,” “Don’t think” and “Don’t feel” Driver: “Please others” Life script: Non-winner	get Winner Script by being almost free from injunctions and driver

5. whether it enables one to analyze various persons
6. whether it is analyzed correctly

With regard to the first index, 19 students thought analyzing the Moomin stories was superior to analyzing oneself, whereas 5 students thought analyzing oneself was superior. The main reason for the former opinion was that the psychological features of each character were described clearly. On the other hand, the main reason for the latter opinion was that they would understand well because it was themselves. Hereafter, the students who thought that analyzing the Moomin stories was superior to analyzing oneself are called “the former” and the students who thought the opposite are called “the latter.” With regard to the second index, the number of the former was 55 and that of the latter was 0. The former’s main reason was that if one analyzed oneself, there would be many biases such as averting one’s eyes from one’s hated features, desiring to be a certain way, distorting the self image and so on. However, in the case of a story, such biases would not exist. For the third index, the former group consisted of 12 students and the latter one none. The main reason for the former opinion was that they felt resistance to revealing themselves. For the fourth index, the former consisted of 16 students and the latter none. The main reason for the former opinion was that by analyzing various unique characters they could find they had many aspects that they had not ever recognized. With regard to the fifth index, the former group consisted of 14 students and the latter none. The main reason was that the former group felt that while they could analyzed many unique characters in case of the Moomin stories, they could analyze only one person in the case of analyzing themselves. Furthermore, there was comment that analyzing many characters afforded the opportunity to gain a practical skill in real life. For the last index, only one student had the former opinion, whereas 12 has the latter one. The main reason was that in case of analyzing oneself, they had plenty of memories

of their feelings, thoughts and behaviors in various situations; however there was little such information about each character. The former one described the clearness of the psychological features as a merit. Table 8 summarizes the numbers for each index.

Discussion

As the result of the questionnaire, we found that analyzing the Moomin stories had more merits than analyzing oneself for learning TA. These merits were also effects of the Moomin stories as a teaching material for TA. In particular, most students pointed out objectivity as the Moomin stories’ merit. This merit is considered to correlate with the first and third indices, because analyzing others allowed them to analyze both objectively and in a carefree manner, and the objectivity made it possible for them to analyze easily. Furthermore, indices four and five correlate with each other, because analyzing various characters enabled them to reflect on themselves deeply. In the future, I plan to clarify these correlations among the indices statistically and need to examine the effects quantitatively. For example, one practical way to clarify these correlations is by checking the frequency of co-occurrence of the answers.

On the other hand, the problem of whether the analysis of the Moomin stories was correct remains. In fact, each short story dealt with in this class has little information about each character. Therefore we should consider the main stories to solve this problem. However, this results in a new difficulty as the main stories are too complex for a TA beginner to analyze. To solve this new problem the students should be divided into groups analyzing only one of the characters through the main stories. Then the information on the character will increase and they will be able to analyze it more correctly. However, in this case, the merit of analyzing

Table 8. Which is superior, analyzing the Moomin stories or oneself for learning TA?

	easiness	objectivity	carefreeness	reflection	variety	correctness
Moomin stories	19	55	12	16	14	1
oneself	5	0	0	0	0	12

various characters disappears. Thus the groups should report their results to each other.

Although I demonstrated some merits of using the Moomin stories to learn TA, I have not yet evaluated the learning effects of using the stories for learning TA. Judging from the answers to questions (c) and (e) of the questionnaire, almost all of the students felt that they could understand themselves better than before and they wanted to apply their knowledge of TA to their lives after the class. Thus, it appears that using the stories to learn TA helped them to understand themselves and TA more deeply than if they were not used. However, this remains to be verified.

Summary

In this paper, I showed that there were five merits to using the Moomin stories as a teaching material for TA: 1. the possibility of easy analysis, 2. the possibility of objective analysis, 3. the possibility of analyzing and discussing the results with others in a carefree manner, 4. the possibility of reflecting on oneself deeply, and 5. the possibility of analyzing various characters. As shown in the “Introduction”, the students who learn TA are expected to make use of the knowledge and the skills to improve their personal relations and their career design in the future. To examine the efficacy of this class, I will do a follow-up survey.

If the knowledge and the skills of TA are useful

for such improvement, it should be considered that TA education be introduced to the liberal arts. In that case, we must increase the number of the teaching staff who are able to teach TA practically. TA affords its beginners the opportunity to learn psychology in a comparatively short time, unlike other approaches (Izumi 2012), so we can also train staff members in a comparatively short time.

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