Toshio Mori and Loneliness

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IN CONTRAST TO MORI characters like Hashimoto san of "The Trees," who is an oasis of calm, there are lonely and agitated characters like Teruo in the hauntingly named story "Toshio Mori." Which type of character represents Mori's view of life? Which is closest to Mori's own experience? Does the naming of Teruo's story "Toshio Mori" indicate that Mori means to have this story speak for his own situation as well?

Even a brief glance over events in Mori's life reveals occasions that could have been sources of loneliness and frustration. For example, it seems that he had to stay at home after high school and be with his parents since his two older brothers were married and his younger brother was in the army. Consequently, he had no chance to go on to college and learn more about his favorite subject, writing. Although by 1932 he had decided to be a writer, he first had to earn his living by working in the family nursery. Writing could be done only late at night after a long day's work in the fields. Several years were to pass before his first story was published in 1938; thereafter his stories appeared in a number of magazines but not in the larger and more famous publications. Although his collection of short stories was accepted for publication within months of its submission to Caxton Printers, the actual publication date wavered from early fall 1942, to spring 1942, to late fall 1942, and finally had to be given up altogether not only because of the outbreak of the Second World War in the Pacific, but also because of the scattering of the Japanese Americans to the relocation camps.

During the war Mori was also moved to such a camp. After the war he returned to his greenhouses, which were ruined by weather and vandals. On account of the rain and insects, he lost many manuscripts that had been stored there. His brother returned from the war permanently crippled; his mother died about a year after the war ended. Such was the

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atmosphere in which Mori wrote the bulk of his stories, an unrecognized and unpublished writer.

Despite all these troubles, Mori's stories are not so relentlessly tragic. There is more acceptance, or is this merely a straight face in front of others? Should we trust the stories? Should we read into the stories and add the suffering of the times? Should we take into account the testimony of people who have known Mori? Should we regard his silence in the face of tribulation merely an Oriental reticence about expressing personal feelings to strangers, a kind of politeness? Are his calm characters only a façade while the lonely characters express his real voice as a writer who has been unpublished and unrecognized for so many years?

A comparison with the works of Sherwood Anderson and Carson McCullers may help us see which of the two views is the more dominant in Mori. Mori's characters are generally different from Sherwood Anderson's "grotesques" in *Winesburg, Ohio,* who are isolated and crippled emotionally by their loneliness. There seems to be no way out of their plight. Wing Biddlebaum flutters with his hands and is continually on edge because of a misrepresentation of his actions twenty years previously and his fear that the same thing may happen again. Doctor Reefy writes messages on small pieces of paper and crumples them up in his coat pockets. He has no friends and is mourning the wife he lost after a few months of marriage. Alice Hindman keeps to herself after she is abandoned by her lover, but one night she bursts out of her seclusion momentarily by running naked in the rain. Wash Williams is one of the most unkempt men in town. He became this way after a woman from a respectable family shamed their marriage through having several lovers and, despite his genuine love for her, together with her respectable mother appealed merely to his sensual nature in an attempt to win him back. In his shock and disgust Wash Williams took on the dirt he felt so much around him.

In story after story Anderson shows characters who have been hurt and in their attempts either at communication or at surviving the hurt have latched on to actions or attitudes that make them appear grotesque. (George Willard, however, is a different case, as we shall see later.) David Anderson, speaking specifically of the first three stories, says:

> Each of the three characters has encountered one aspect of the problem: he has something that he feels is vital and real within himself that he wants desperately to reveal to others, but in each case he is rebuffed, and, turning in upon himself, he becomes a bit more twisted and worn spiritually.... In each case the inner vision of the main character remains clear, and the thing that he wishes to communicate is in itself good, but his inability to break through the shell

> that prevents him from talking to others results in misunderstanding and spiritual tragedy.[1]

Mori's characters also seem to be different from Carson McCullers' characters in *The Heart is a Lonely Hunter*, where all fail in communication and do not find their "right" one even though they think the person opposite them is really responding to them. They are frail in their relationships, like Laura in *The Glass Menagerie.* They pin all their hopes on the deaf-mute Singer as if he were a kind of god who alone can understand them. And, ironically, Singer leans on another deaf-mute, Antonapoulos, who, in addition, is retarded. "One by one they would come to Singer's room to spend the evening with him. The mute was always thoughtful and composed. His many-tinted gentle eyes were grave as a sorcerer's. Mick Kelly and Jake Blount and Doctor Copeland would come and talk in the silent room—for they felt that the mute would always understand whatever they wanted to say to him. And maybe even more than that."[2]

But these visits lead to no real communication. All will break down because the relationship is false. One night Singer has a dream that symbolizes the characters' desire for openness and shows the weakness of their "adoring" attitude:

> Out of the blackness of sleep a dream formed. There were dull yellow lanterns lighting up a dark flight of stone steps. Antonapoulos kneeled at the top of these steps. He was naked and he fumbled with something that he held above his head and gazed at it as though in prayer. He himself knelt halfway down the steps. He was naked and cold and he could not take his eyes from Antonapoulos and the thing he held above him. Behind him on the ground he felt the one with the mustache and the girl and the black man and the last one. They knelt naked and he felt their eyes on him. And behind them there were uncounted crowds of kneeling people in the darkness. His own hands were huge windmills and he stared fascinated at the unknown thing that Antonapoulos held. The yellow lanterns swayed to and fro in the darkness and all else was motionless. Then suddenly there was ferment. In the upheaval the steps collapsed and he felt himself falling downward.[3]

In McCullers' works communication is mistaken and futile.

Oliver Evans in "The Theme of Spiritual Isolation in Carson McCullers" shows the bleakness of McCullers' vision of life. "Every person, Mrs. McCullers believes, is imprisoned in the cell of his own being, and any particular attempt at communication, such as speech, is doomed to failure."[4] There is one possibility of deliverance and that is through love. But McCullers finds this unsatisfactory. Evans continues:

> Love is the machinery by which men strive to escape from their cells, but their escape is seldom entirely or permanently successful, since love, powerful though it is, is subject to time and diminishes with the death of the love object—besides which, no love is ever a completely mutual experience.[5]

McCullers depicts the effects of loneliness on the lives of various types of ordinary people. She finds no real solution. Anderson shows people turned into odd characters by loneliness but also presents George Willard, who has the possibility of overcoming it. Mori displays the widest range of lonely characters, though none becomes as desperate as McCullers' deaf-mute Singer. Included in this wide range are a number of characters who have successfully dealt with loneliness and have not let it cripple their lives. In the following pages we will look at the types of lonely characters Mori portrays and then draw upon observations of psychologists to evaluate the loneliness Mori reveals.

First of all there are the Issei, the first generation who left their homeland to start a new life in America. Grandmother Noda ("Tomorrow Is Coming, Children") realized that she was cutting ties with her parents, relatives, and friends, that it would be lonely in the new country, but she made the journey anyway. She was lonely on the ocean but she tells her grandchildren: "Did the ship turn back for me? ...A steamer never turns back for an individual.... No more does life."[6] Concerning her loss she says: "I lost my grandpa. I lost my boy. I lost my mother and father. Long ago I lost my friends in Japan."[7] She endured her loss and now accepts America as her home. The Mother in "My Mother Stands on Her Head" keeps buying groceries from old Ishimoto san, even though he is expensive, because she remembers his better days and does not want to break the relationship. The story "The End of the Line" depicts several old-timers reflecting on the loss of friends due to death or their return to the home country. Yamada san has a recurring thought when he rides the bus home—like the passengers on the bus who leave him one by one until he is alone at the end of the line, so he feels that his friends in life are leaving him one by one until he is alone. Nevertheless he refuses a ride in a younger generation's car because he "must get used to going off the bus alone."[8] Here is the loneliness of separation, especially the separation from one's homeland. It is painful, but the characters continue their lives.

Among the second generation there are those who seem to be like some of the "grotesques" in *Winesburg, Ohio.* Those "grotesques" hold on to one aspect of their character until it makes them appear strange. In Anderson's words: "It was his notion that the moment one of the people took one of the truths to himself, called it his truth, and tried to live his life by it, he became a grotesque and the truth he embraced became a falsehood."[9] A number of the second generation (and perhaps also a couple of the first-generation, e.g., Mr. Doi) have dreams but do not have the opportunity to carry them out. In the case of Anderson's characters, the hindrance seems to be the closed atmosphere of the small-town life. In the case of Mori's second-generation characters, it is the unnamed racist society and the increasing number of state laws that hedged in opportunities for the Japanese in California in the first four decades of the twentieth century. It is difficult to say whether all the characters really have the talent they think they do, but even if they did have the talent, it would have been almost impossible for them to express it in the society at large. They may be at home in their local community, but they feel separated from the national majority.

Tom Fukunaga, in "Japanese Hamlet," is stuck in his development because he continues reading Shakespeare aloud and studying in the hopes of becoming an actor even though he is now in his thirties. Akira Yano is told by his father to study engineering whereas he is more interested in trying to become a writer. He neglects his studies and fails at writing, but it is doubtful that even if he had completed his studies, he would have found employment as an engineer. The doors were just not open for Japanese Americans in the twenties and thirties. This atmosphere likewise may account for his being unable to place his stories; the standard magazines feel there is no interest in stories by or about Japanese Americans. Would-be writers have to rely on local Japanese-oriented publications. Mr. Doi, "The Finance Over at Doi's," spends his time in imagining he has bought certain stocks and follows them faithfully as they rise in value. However, whenever he saves a little and actually invests, he loses even that little. Then he goes back to his imaginary purchases again. In "The Distant Call of the Deer," Togo Satoshima keeps repeating the same tune on his *shakuhachi* and is eventually rewarded with third place in a contest, but instead of going on to new tunes, he more feverishly practices his same old tune. There is a sense of a broken record just going round and round without ever going forward. Their lives have stopped but they have refused to surrender their dream.

The story "The Sweet Potato" shows the doubts of the Nisei in relation to other Americans. Hiro tells the narrator: "We're not getting anywhere. We haven't a chance.... We'll fall into our parents' routine life and end there."[10] Then he asks: "What do you think?... Do you think our people will ever be noticed favorably? What can we Japanese do? Must we accomplish big things here in America?"[11] Hiro's concerns go deep into his character. As he and the narrator enter the Japanese Tearoom on Treasure

Island during the 1939 World's Fair (Golden Gate International Exposition), Hiro becomes uncomfortable and loses his confidence for a moment: "All about us were the white people munching teacakes, sipping Japan tea, and tasting green tea ice cream. Hiro's face reddened a bit. Long secluded in the Japanese community, he looked shy and awkward. But it did not last long."[12]

This tendency of the young to disparaging self-reflection is contrasted with the vigor of the Issei. In the story "Strange Bedfellows," Tanaka, an old man, says the opposite of what people claim in order to challenge the young men and make them think for themselves. He enjoys the company of the young. "It gave him great pleasure when young men sought him out. He liked young people for their vast possibilities in life. And in turn, he disliked them for whatever limited roles they assigned themselves to, sacrificing their potentialities."[13] Thus the Issei seem tougher; the Nisei still need to grow. Mori is writing of the Nisei as they struggle in the 1920s and 1930s; their achievements will come later.

Concerning the obsessive dreamers, a qualification is necessary. The narrator observer usually commends people for their dreams; however, as in the case of Tom Fukunaga, he feels they should also be doing something more practical to support themselves. On the positive side, the narrator sometimes learns from a seemingly obsessive character that there is a deeper truth that one must find for oneself. Mr. Abe ("Abalone, Abalone, Abalone") collects abalone shells but will not tell the narrator why he does so. He will not pass them on to his children because he wants them to collect their own shells. Some years later the narrator finds an abalone shell and begins polishing it. Then he understands Mr. Abe's interest and goes to Mr. Abe's house to tell him of the discovery. But Mr. Abe does not want to hear the explanation. He says: "Do not say anything. Nothing, mind you. When you have found the reason why you must collect and preserve them, you do not have to say anything more."[14] As long as the "obsessed" people can support themselves and keep open the avenues of communicating their ideas, it seems they will survive and not become "grotesques."

In addition to the accommodated philosopher types like Mr. Abe and Sessue Matoi in "The Eggs of the World" and Hashimoto san in "The Trees," Mori presents struggling writers as a George Willard type. (Mori admired Anderson's stories. He even describes Akira Yano reading Sherwood Anderson's *Winesburg, Ohio.*) Whereas Yano fits the frustrated younger generation type (his own privately printed collection of short stories is called *The Miserable Young Man*), the heroes in "The Confessions of an Unknown Writer" and "Toshio Mori" express another type of loneliness: the desire to have one's purpose in life authenticated and the desire to have one person really understand and accept the writer as an individual.[15]

"The Confessions of an Unknown Writer," written in 1936 before Mori's first stories were published, is a sketch of a writer at home poring over various magazines and comparing himself with other writers who had already published at his age. He thinks of friends who urge him to marry but he rejects their advice, saying that he wants to write. When he compares himself with his friends who have gone on in their careers, he considers himself to be a fool. Yet he feels his capabilities and knows he wants to say something about fleeting human life and his own part in it. He pauses in his confessions and thinks:

> The silence of my room which is usually very dear to me begins to irritate me. All I have is myself, I think, and to commune with a clean sheet of paper is the costliest time of my life. I have no place to go, and I have nobody waiting for me. I am a fool, I am a big fool, I think to myself. I am wasting my life on nothing and, like a fool, will continue wasting it forever.[16]

However, this mood disappears after he walks around in his room. When he sits down again, he realizes:

> Then, as I sit for minutes or perhaps hours, it becomes natural for me to sit before the typewriter and face the challenge of a white paper and life. Only then, I realize, I will sit and write even if I should become a fool. I will go on writing for life no matter (w)hat may happen for a few mad hours or days, that being a fool will not stop one from becoming what nature had intended him to be.[17]

"Toshio Mori" is an interesting piece because the title clearly connects the author with Teruo, the main character in the story. Just as George Willard has a different strain of loneliness than the grotesques in the stories, so do these writers differ from the other second-generation characters. George Willard observes what has happened to the lives of others, realizes the need for someone to communicate one's self with, and feels he must break out of the confines of the small town to free himself. In "Sophistication" we read:

> All that day, amid the jam of people at the Fair, he had gone about feeling lonely. He was about to leave Winesburg to go away to some city where he hoped to get work on a city newspaper and he felt grown up. The mood that had taken possession of him was a thing known to men and unknown to boys. He felt old and a little tired. Memories awoke in him. To his mind his new sense of maturity set him apart, made of him a half-tragic figure. He wanted someone to

> understand the feeling that had taken possession of him after his mother's death.[18]

George feels the passing of time, senses human insignificance, and wants someone to understand him. That night Helen White also is looking for a similar understanding. She and George meet and in silence support each other's deep reflections. They gambol like young animals on their way home from the fair grounds and then regain the seriousness of the evening again. The story ends in the philosophical vague tone that Mori himself often adopts: "For some reason they could not have explained they had both got from their silent evening together the thing needed. Man or boy, woman or girl, they had for a moment taken hold of the thing that makes the mature life of men and women in the modern world possible."[19] According to David Anderson, George Willard had learned through the course of the story "that one must reach out and accept and love"[20] and in this way had taken hold of the thing that makes life possible.

Similarly, in "Toshio Mori," Teruo feels awful and wants to go to the city to "crush and wipe out this ominous feeling of standing alone, walking alone, going alone, without a nod or a smile or caress or better, an understanding from someone."[21] He looks toward the city and the night to bring back this "undivorced feeling toward the world...."[22] He is restless and cannot be content to stay at home and talk with the family, or listen to the radio, or read.

When Teruo arrives in the city, he sees the lights on in Tsuyuko's house and imagines the atmosphere there and her greeting him enthusiastically. She does indeed welcome him heartily, but there are already two other young men in the house. "The moment Teruo sat down he knew the place was not for him."[23] "As he sat in the midst of laughter and lively chatter he felt he was out of it all, alone, alien, orphaned."[24] Teruo leaves Tsuyuko's house after forty minutes and walks around mulling over what had happened. What was missing in their meeting was the fact that he and Tsuyuko had not had a chance to be alone together. Had that happened, Teruo thinks that she would have understood his feeling. "Just to have her close to him tonight, to understand him as he understood his state of feeling, would have been sufficient."[25]

As Teruo continues to walk the city blocks, he is reminded of Yuri, who is not as vivacious as Tsuyuko, but who, since she is serious and reads books, might understand him. Yuri is not at home and Teruo refuses an offer to stay and have tea with her mother until Yuri arrives. Teruo thinks of other friends, but the thought of none moves him. He goes to Tabe's

Drug Store and sips a milkshake while inquiring about his friends. Teruo engages in a few minutes of conversation with Sumio and his girl friend, then leaves. He goes to a vaudeville show but the comedian isn't funny and the blonde singer's songs make him sad as she sings of "being away from the Ozarks, of wanting to go back there, of seeing her pappy and the smell of chicken dinner, and of the Ozarks calling her back."[26] The combination of her beauty and her sadness make Teruo even more sad.

Teruo returns home to a dark house. The sadness and loneliness are still with him. In the stillness of the night he is aware of his mother's breathing in the next room and hears his brother's snoring. The story ends with Teruo realizing the existential loneliness of the human being:

> He sat, aware that no one knew him as he knew himself. He knew even Mother and his brother Hajime could not see his state of feeling; that no one in the world would see, and if seeing would not see, unable to understand and share his state of feeling that was accumulating and had been accumulating since birth.[27]

This type of existential loneliness is present at the core of life. Even if persons special to Teruo did see that he was lonely, still they could not really understand his loneliness in the same way and depth that he was experiencing it. This loneliness exists apart from any feeling that may be caused by racism, prejudice, frustration, or alienation. In the words of Clark Moustakas: "loneliness is a condition of human life.... I believe it is necessary for every person to recognize his loneliness, to become intensely aware that, ultimately, in every fibre of his being, man is alone—terribly, utterly alone."[28]

Not only is loneliness part of human existence, but, according to Abraham Maslow, the struggle with difficulties is beneficial for development.

> But we know also that the *complete absence* of frustration, pain or danger is dangerous. To be strong, a person must acquire frustration-tolerance, the ability to perceive physical reality as essentially indifferent to human wishes, the ability to love others and to enjoy their need-gratification as well as one's own (not to use other people only as means).[29]

These two considerations have a connection with the story, "The Trees," which will be discussed afterwards.

Finally, Erik Erikson links the individual's development with one's people. In the cases where the second generation had difficulties relating to their group, it is understandable that they would seem to be more lonely than the first generation. Erikson writes:

> Here, the term identity points to an individual's link with the unique values, fostered by a unique history, of his people.... It is this identity of something in the individual's core with an essential aspect of a group's inner coherence which is under consideration here: for the young individual must learn to be most himself where he means most to others—those others, to be sure, who have come to mean most to him.[30]

According to Erikson, "family, neighborhood, and school" furnish the role models and opportunities for experimentation as one develops. For the Nisei living in America, it was difficult to identify fully as Japanese and, in the face of racism, to identify fully as American.

One's identity grows by increments. According to Erikson's epigenetic principle of development, a person must meet and successively pass through eight crises in a progressive organic order that leads to the integrated mature self. Related to these crises is the "Radius of Significant Relations," which consists of eight corresponding ever-expanding circles of relationships going out from the self to the "other." The first radius is the mother, then the mother and father, then family members, neighbors and school people, other friends and groups, partnerships (especially marriage), married life, "mankind."[31]

Building upon Erikson's epigenetic principle of development, I think loneliness also has several stages related to one's personal development: a physical separation; a psychological separation in which one is not confident of one's abilities; a psychological separation of feeling alone, of needing recognition as an individual by another; and an existential separation of wondering about the meaning of life and needing recognition as fulfilling a role as a human being in the world. These would seem to be the passages to physical maturity. Then this integrated self, with the onslaught of old age (or earlier depending upon life's circumstances) goes through the cycle again in the passage to spiritual maturity and an experience of the "Other" or other side, finally realized in Death. There is the physical separation of children grown up, loss of friends through moving away or death, loss of spouses. There is the psychological separation of a growing lack of confidence in one's abilities as one's physical and mental capacities grow weaker. There is the existential questioning once again about the meaning of life, of what one has achieved, and what it all means in the face of death.

As we have seen earlier, Mori's characters are in various stages of loneliness. In general it seems that the older people are more at peace with their lives. They have passed through the loneliness cycle and have come to terms with it. The second generation, on the other hand, seems to have more people still struggling to realize themselves both as human beings and as Americans of Japanese ancestry. And while there are some characters questioning in the atmosphere of existential loneliness, most of the Mori philosophical types have arrived at some toleration and acceptance of their status as human beings in the face of the ongoing forces of Nature.

In "The Trees" we have a contrast between the lonely and the adapted. Fukushima visits his friend Hashimoto because Fukushima has recently lost all his investments and wants to learn Hashimoto's secret for happiness. He has heard from others that Hashimoto walks in his yard among the pine trees and is at peace. The two take a walk in the garden together. Then Fukushima asks Hashimoto, "What do you see in the trees?"[32] Hashimoto replies simply, "Why, I see the trees."[33] Fukushima begs for a fuller explanation, begs to know the secret of happiness. So, Hashimoto asks Fukushima to reflect on his experience of walking. How he was cold and now is warm. How the movement made the difference. Fukushima rejects this reflection and wants the trees explained to him. Hashimoto returns to the cold and warmth in the trees. Fukushima says Hashimoto is not his friend if he does not tell his secret. He says he is defeated by his losses but wants to fight on and that is why he came to Hashimoto. He wants to know why Hashimoto always seems to be happy. How do the trees make him happy? Hashimoto replies: "I am not always happy....I am cold and warm too."[34] Fukushima accuses Hashimoto of not being a friend and says he will go crazy. Hashimoto begins again about the experience of walking, but Fukushima bitterly rejects him and leaves. Hashimoto calls after him but Fukushima goes out the gate to the road.

Fukushima was not willing to experience life himself. He expected growth to come from his friend. Hashimoto may seem unduly vague, yet in another story there is a similar misunderstanding when Sessue Matoi tries to tell Hasegawa that he is an egg and only he can break himself out of the eggshell.

In Mori's stories then, there are various types of lonely characters as well as those who have accepted their human condition and are less disturbed by the feelings of loss and separation. In addition to the philosophical stance of characters like Mr. Abe, Sessue Matoi, and Hashimoto, there are also older characters like Yamada san in "The End of the Line," who is determined to face his loneliness, and the retired lady in "The Woman Who Makes Swell Doughnuts," who keeps her house as an oasis of silence, a resting place for visitors who eat her freshly-made doughnuts and share in her peace. She is a woman who has experienced the rigors of life and even now encourages her grandchildren to play hard, for as she tells them: "You will be glad later for everything you have done with all your might."[35] The woman from Hiroshima says: "Perhaps understanding comes to men through trials and loneliness. We suffer to know humility and harmony."[36]

What can we say of Mori himself? There seem to be two Moris: the daytime nursery worker who is in harmony with nature and his community and reflects on how people, especially the Issei, have coped with life. Then there is the nighttime Mori, the young writer from 10:00 p.m. to 2:00 a.m., who in the stillness of the dark feels the loneliness of creation, sympathizes with those of his generation who cannot connect their dreams with actuality, and struggles to put into words his impressions of life. In the night he is without a life's companion and in the night he feels more keenly his lonely existence as an unpublished and unrecognized writer.

In stories like "The Trees" and "The Eggs of the World" and in his portraits of the Issei, Mori appreciates those who have learned to tolerate loneliness and put it into perspective. On the other hand, he sympathizes with those who are struggling to reach this level of toleration. Mori indeed understands the nature of loneliness, its pervasiveness and its perils. With one sentence in "The Chauvinist" Mori acknowledges the existential necessity of loneliness, while at the same time recognizing that some people have not been able to bear it: "The saddest of faces is the man or woman too lonely to be alone."[37]

Notes

[1] David D. Anderson, "The Grotesques and George Willard," *Sherwood Anderson WINESBURG, OHIO: Text and Criticism*, ed. John H. Ferres (New York: Viking, 1966), 424. This article was originally published as "Sherwood Anderson's Moments of Insight," *Critical Studies in American Literature: A Collection of Essays* (Karachi: U of Karachi, 1964).

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[2] Carson McCullers, *The Heart Is a Lonely Hunter* (1940; New York: Bantam, 1988), 81.

[3] McCullers 185.

[4] Oliver Evans, "The Theme of Spiritual Isolation in Carson McCullers," *South: Modern Southern Literature in its Cultural Setting*, eds. Louis D. Rubin, Jr. and Robert D. Jacobs (New York: Dolphin, 1961), 348.

[5] Evans 348.

[6] *Yokohama, California* (1949; Seattle: U of Washington P, 1985), 16.

[7] *Yokohama* 17.

[8] *Yokohama* 53.

[9] *Winesburg* 26.

[10] *The Chauvinist and Other Stories* (Los Angeles: Asian American Studies Center UCLA, 1979), 107.

[11] *Chauvinist* 108.

[12] *Chauvinist* 108.

[13] *Chauvinist* 111.

[14] *Chauvinist* 32.

[15] According to Richard Gilmartin in "Loneliness and Narcissism," there are two aspects to the connection with one's world. If this connection is frustrated, there is loneliness. One aspect is "global," that is, "finding meaning or purpose in our lives." The second is "individual": "We humans need to be involved in a meaningful relationship with another person (or persons)." *Loneliness*, ed. James P. Madden, The Second Boston Psychotheological Symposium (Whitinsville, Mass.: Affirmation Books, 1977), 78–9.

[16] *Chauvinist* 49.

[17] *Chauvinist* 50.

[18] *Winesburg* 234.

[19] *Winesburg* 243.

[20] David Anderson 431.

[21] *Yokohama* 39.

[22] *Yokohama* 39.

[23] *Yokohama* 41.

[24] *Yokohama* 41.

[25] *Yokohama* 42.

[26] *Yokohama* 44.

[27] *Yokohama* 45.

[28] Clark Moustakas, *Loneliness* (1961; New York: Prentice, 1989), xi.

[29] Abraham H. Maslow, *Toward a Psychology of Being.* Second Edition (New York: Van Nostrand, 1968), 200.

[30] Erik H. Erikson, "The Problem of Ego Identity," *Identity and the Life Cycle: Selected Papers. Psychological Issues* 1.1 (1959): 102.

[31] See Erikson 166 for the Worksheet that lists the psychosocial crises in relation to other classifications such as "Radius of Significant Relations" and "Psychosocial Modalities."

[32] *Yokohama* 136.

[33] *Yokohama* 137.

[34] *Yokohama* 138.

[35] *Yokohama* 24.

[36] *Woman from Hiroshima* (San Francisco: Isthmus, 1978), 20.

[37] *Chauvinist* 21.