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Representation of the Korean War in Toni Morrison's *Home*

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Letter of Approval

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Abstract

This present thesis deals with the African Americans' involvement in war in general and in Korean War in particular which is either ignored or misrepresented by mainstream history of America. Toni Morrison's novel *Home*, mostly raises the awful conditions of African Americans and their community before, during and after the Korean War of the early 1950s. She expresses the outcome effects from the 1950s scenario up to now. In the novel, African American veterans like Frank, Mike, Stuff are enlisted in Korean War because of participation in war is the only option for African American males to run their life. Most of them are killed but only Frank returns to his nation. But American government mistreats returnee veterans and keeps them in hospital for their bodily experiments in order to invent new medicine in America. Another fact, in the absence of men in community, African American women like Cee and Sarah are involved in household activities thinking that city is better place to run life. They are also victimised by their masters like Dr. Beauregard who misuses their body to experiment new medicine and to earn name and fame. After going through these conditions, Morrison visualises the determination by Frank to live purposeful life for his only remaining family Cee and for his community. And Cee's decision to identify herself as an independent woman accepting her old tradition, culture, life style and so on makes boldness and awakening among African Americans by which Morrison creates counter- history to American history to give voice to marginalized African Americans.

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I. Historicity of Toni Morrison's *Home*

This project studies about the real history of Korean War veterans, their conditions and their African American community before, during and after the war. *Home* concentrates traumatic life experiences of war veterans and aftermath effects by fictionalizing the Korean War that has included different life stories of African American community. Throughout the life experiences of Frank Money and his long lasting effects from Korean War (his life, his relation with sister and to society in general) represents the real picture of the contemporary society of America, that has been covered by mainstream history of America until now. To be precise, through the representation of different conditions of Money in particular, and of African Americans in general, Morrison tries to portray the social and historical reality of the 1950s and its aftermaths.

This research explores the contrasts between the official representation of Korean War in the mainstream history of America and its literary or fictional representation in Toni Morrison's *Home* (2012). The American mainstream history has glorified and valorised the participation of African Americans as military forces while waging the Korean War. It has always said that war is waged in the favour of humanity in order to keep peace, independence and national glory. But, it never explains that war is not the solution to keep worldwide peace. In the way so, Morrison tries to convince that war never brings peace, unification and justice to all human race. But it brings loss, deaths, and departures among the human societies which has been visualised through Money and his African American community in Morrison's *Home*.

This study gives more focus to analyse the African American involvement in Korean War. The mainstream history of America has never attempted to uncover the

‘other side’ and the ‘bitter reality’ of Korean War and its aftermaths on Afro-American community. It has given less emphasis to bring fore the labour and dedication of African American forces. The American history has never been described from the perspective of junior post-holding armies as African Americans. As the mainstream history fails to represent the voice of marginalized African Americans and the ‘other side’ of Korean War and its aftermaths effects, Morrison depicts it and tries to fictionalise the forgotten aspects of the Korean War.

In Morrison’s *Home* (2012), Frank Money is the representative African American war veteran. Like him Mike, Stuff and Red are the other war veterans who have participated in Korean War. Money participates in the Korean War in his teenage because of poverty, compulsion due to force by authority and monotonous life within his county. In the name of American patriotism many African Americans sacrifice their lives in the Korean War and the remaining army returns to their home losing their everything (memory, friends, dream, happiness, energy and soon) in battlefield only holding the so called ‘medal’ in the name of victory.

Those veterans, who returned from war, are not welcomed generously and respectfully by the government. Many of war veterans like Money, who have returned from Korean War, are kept in hospital in order to examine and experiment their bodies. They are made intoxicated and their bodies are sold to the hospitals in order to examine the new medicines that are made by white Americans. The African American war veterans, who have participated in World War II, are also living their lives as worse than dogs. They do not have any value in their returnee lives. They are involved in non-progressive works like dogfights to entertain the white Americans and play cards retelling their old bravery stories of battlefield.

From the African American community, like Uncle Frank, Mike and many others who have participated in war but never come back to their homes. Money has also participated in war and due to his absence in home makes his sister, Cee is victimised in the hand of white sheets called Dr. Beauregard. Many women have lost their husbands, sons and relatives in the Korean War about whom they have dreamed and depended upon. Morrison fictionalizes these issues of real history of the Korean War in *Home*, which deals about the other sides and the reality of history of African American communities.

Morrison's *Home* tries to explore the facets of the Korean War that has not been brought to the fore. In other words, *Home* is written in the context of the Korean War and its aftermaths on the African American society, people especially the returnee soldier from the Korean War. In short, the Korean War is the war between the North and South Korea in Korean peninsula. The rift between North Korea and South Korea started with the occupation of the Korean peninsula by the Russian and American forces after the WWII by forcing out the Japanese colonization. As North Korea was occupied by the Russian forces and shut the northern part and started to regulate the communist doctrine. Whereas, South Korea was occupied by the United States and they were on the behalf of democratic republic. The political differences caused the rift between South Korea and North Korea as well as their occupying countries, which led the division of Korean peninsula into the communist and non-communist and created the line of division based on the 38th parallel north.

America decided to exclude South Korea from 'U.S. defence perimeter' and left the South defenceless. In the meantime, North Korea with the backing force of Russia and China invaded South Korea. Despite the truce talk initiated by South Korea and America, North Korea continued to invade. As a result, America pleaded

the UN Security Council to intervene. As accordance to the decision of UN council, it mustered the UN troops and formed the team under General McArthur that dispatched to the Korean peninsula to reinstate the peace in the region. This war started with the invasion of South Korea by North Korea on 25 June, 1950 and ended with the forceful suspension of war by the UN council in 1955.

The Korean War is presented to the world by different sources, official and unofficial. They are different in details but the general gist of those presentations is similar. Hong-Kyu Park, in “American Involvement in Korean War” writes:

The Korean War (1950-53) was a unique crisis in the cold war. The joint American- Russian occupation of Korea . . . By 1950, the Korean problem could not be separated from the Soviet-American rivalry. The outbreak of armed conflict in Korea on June 25 of that year not only forced the Americans into an unwanted military involvement but led them to believe that any communist victory anywhere would threaten their vital interests. (249)

Park asserts that Korean War is ideological war that is waged due to disagreement over communist and non-communist parts in Korean peninsula. It explains that Americans create the discourse that is on the behalf of humanity that is why they take interest in national affair of South Korea.

Bruce Cummings, in his work entitled “The Origins of the Korean War” (1981) treats Korean War as civil war that has been cited in Hong-Kyu Park’s journal “American Involvement in Korean War”. He states, “The start of Korean fighting on June 25, 1950 has to be seen as a continuation of a civil and revolutionary struggle that began in 1945, when Korea was liberated from Japanese colonial rule but divided into American and Soviet zones of occupation” (252). Cummings argues that Korean

conflict is visualised as civil war in Korean peninsula that is divided along the 38th parallel between North Korea and South Korea, which is guided by different ideologies under Soviet Russian and American occupation.

Another discourse of Korean War is by Robert T. Oliver in his essay, “Why War Came in Korea” from “American Involvement in Korean War” by Hong-Kyu Park; where he maintains about the complexities of Korean scene on the eve of war. He claims:

A satisfactory account of the causes of the Korean War has yet to be written. President Truman’s position was that the North Koreans attacked South Korea under Stalin’s order. “The attack upon Korean,” Truman said, “makes it plain beyond all doubt that communism has passed the use of subversion to conquer independent nations and will now use armed invasion and war. (250)

Oliver explains about the international politics that intervene the South and the North Korea in its own Korean peninsula has caused the war. The politics of power balance between America and Russia during the height of cold war was the main reason for the Korean War.

James I. Matray, in his article “The Historian” (1980), is cited in “American Involvement in Korean War” by Hong-Kyu Park that makes another discourse on Korean War. He internalises that Korean War is waged to stop the global domination from the world through military actions. He explains:

[. . .] The Truman administration was unwilling to become fully involved in the conflict. Truman and his advisers were convinced that the North Korean aggression was a part of the soviet attempt to achieve global domination through military action. But it was only South

Korea's inability to defend itself, which subsequently led to the U.S. military intervention. Truman's decision marked the beginning of America's reluctant crusade to ensure worldwide peace and stability through military means. (253)

Matray determines the American decision to fight in Korean peninsula is in the favour of humanity. It is the only reason to wage a war in Korean territory with the means of military access is to ensure the worldwide peace and stability.

The mainstream history has presented many discourses about the Korean War. It defines the Korean War as political, ideological as well as some discourses have prescribed it as civil war. The official discourses have even argued that the Korean War is waged to maintain worldwide peace through military access in the favour of humanity.

But, is the war really on the behalf of humankind? Could it ensure to bring peace in human mind? Or, is it only prescribed in mainstream history to shadow the 'other sides' of the war? In so, war is never in the favour of humanity, it destroys the human lives, property and world. In *A Foucault Primer: Discourses, Power and the Subject* by Alec McHoul and Wendy Grace cites Carl Von Clausewitz's assertion of war. He claims, "War is politics continued by other means" (70). He says that 'politics' is originated as a continuation; if not directly war, at least of the military model of preventing civil disorder.

Morrison, in *Home* attempts the other side's effects of Korean War in particular and war in general. She has created a discourse about Korean War, including the involvement of African Americans in Korean War wherever, the official history has failed to prescribe it. Morrison's discourse talks about the marginal voices that are African American soldiers from junior posts, their home and their society. By

fictionalizing the history, Morrison visualizes the bitter reality of war, its aftermath effects in human kinds and so on that has been repressed for many decades.

Since the publication, Toni Morrison's novel, *Home* has received many critical responses. Different critics have shown their interest including their individual thematic aspects from different perspectives. Morrison is live representative voice of black community where she mostly writes the enduring issues like race, gender, slavery, class, and history in her most appropriate way. She has courage to raise the issues and write about the evils rather than simply announcing its existence.

Donna Bailey Nurse analyses Morrison's *Home* from historical perspective. And she states that as Marilynne Robinson's novel *Home*, Morrison's novel, *Home* also explores the challenges of confronting an unsatisfactory part, which she states in *National Post*:

The American dream of home ownership proves elusive even for Morrison's comfortable, northern characters. Take Frank's girlfriend for instance; Lily works as a make-up artist for a small theatre troupe, eventually saving enough to buy her own home. She spies an attractive neighbourhood but the resident will not sell to blacks. Hurt and frustration sour her love for Frank. (8)

Nurse shows how black people happened to be separated in the lack of proper accommodation which causes frustration among them. It directly shows that the American dream of becoming successful and wealthy is only preferable for white Americans but not for the black Americans even if they are capable to achieve that dream.

Leah Hager Cohen, in *Sunday Book Review* analyses the novel from the psychoanalytical viewpoint of Frank Money. She states:

Question about Franks mental stability emerges at every level of the narrative. His ex-girlfriend thinks of him as a titled man. We hear his own voice in short italicized chapters occasionally advising, correcting and rebuking the omniscient narrator. Are these signs that his regaining psychic integrity, a sense of self-authorship or are they evidence of his further disintegration? (8)

With the critical eye, this proposition focuses on the mental condition of Frank Money. Money is stated through different nouns as omniscient narrator, titled man, advisor, psyche, and recurring dreamer due to his psychological conditions. She analyses Money as a traumatic character that he is rended helplessly between his past and present life.

Another critic, Lucy Daniel shows the extreme violation and domination of black people in *The Daily Telegraph*, which supports the issues mainly of anti-racism as well as resistance from the intolerable domination. She argues:

From the outset, Frank is that very Morrison's figure, a stranger wandering in the land. As a child his family and neighbours were driven out from their home in Texas by hooded men, forced to abandon their land, crops and property. The sole old man who dared to stay there, was beaten to death and strung up from his own Magnolia tree. Most recently Frank has escaped from a mental hospital. So home for him is difficult concept, as it is for many of Morrison's men. (6)

This extract basically deals with the post-ongoing historical domination over blacks. It defines them as unusual or different from white Americans including their origin, race, and history. Morrison expresses the horrible resistance through sole old man

who enjoys his selfhood of black identity during his life, when the black community is forced to leave the land or if not they are being killed.

As Lucy Daniel has argued that *Home*, reflects the violence that was done to the black before the 1950s and even sees Money as a vagabond. In the similar way, Lesley McDowell, in her article from *The Independent* explores into the issues of racism and class discrimination. She views:

There is an earlier memory in the novel of leaving “with or without shoes” when “men or badges but always with guns” and presumably white could force families, who were presumably blacks out of their homes, their neighbours, their town, Frank recalls his mother, Ida, crying when he was child because she had to leave the wheel barrow that contained all they had when they were forced out of Bandera country in Texas. They walked, ate from garbage cans and tied up their torn shoes with each others’ lace. Frank’s family is marked by colour, by the racism they faced and by their lack of shoes, only poor people cannot afford new shoes. (13)

This above-mentioned proposition is based on the hardest lively struggle of black community that is being caused due to their race and class status. Morrison denotes to the whole society of America which flashes out the poor and helpless conditions of black Americans and powerful states of white Americans. Here, Frank, with his family, leaves their usual environment, property, society and so on to save their lives from unknown white authority.

John Updike, in his article, from *The New Yorker* refers to Morrison’s *Home* as “another instalment of her noble and necessary fictional project of exposing the

infamies of slavery and hardships of being African-American” (3). Through this conception he criticizes the novel from the perspectives of anti- racism. He writes:

[. . .] In *Home* Morrison returns to the 50s, an era she remembers, to mine the traumatic possibilities of the Korean War and of biological experiments on African-Americans. The two themes could have come together neatly – black soldiers are experimented upon, to America’s eternal shame – but as one of Morrison’s subjects has always been violence against black women, she makes the victim of medical experiments the sister of the soldier. (5)

The analytical perspective is related to Frank Money, the black Korean War veteran and his sister, Cee’s hardship struggle during their life for being black. Morrison visualises the domination and exposes the eternal shame of Americans in order to reject the slavery and race discrimination in American society. John Updike shows both main characters, Frank and Cee are the lively representatives of that brutal enduring slavery and racism, which has gone through by different intolerable pain and medical experiments during their era.

Heller McAlpin, from *National Public Radio* (NPR), explains Morrison’s *Home* as “Toni Morrison’s Taut, Triumphant New Novel” (1), where she claims *Home* as a slingshot that wields the impact of a missile. Here, she includes issues like racism, slavery and states *Home* as gorgeous and intense, brutal yet heart-warming representation.

In the similar way, Lesley McDowell opines that Morrison’s *Home* deals with the struggle of Cee to achieve her own identity. She analyses this novel from the perspective of feminism and shows the domination upon double marginalized black woman Cee. She posits her argument in *The Independent*:

Cee's arrival at Dr Scott's house for the job of live –in helper denotes her race and class – despite the new, white, high-heeled shoes she insists on wearing in order to try and set herself apart. Her treatment by Scott, who subsequently carries out eugenicist experiments on her, also denotes her race, class and gender. Poor black women are simply bodies to be used for their masters' end. (14)

This study explains about Cee, who is the protagonist in Morrison's *Home*, according to Lesley McDowell. Cee is dominated and experimented thoroughly as a commodity by white sheets like Dr Scott. By this, she exposes the barbarity and evil deeds that have been done to black women from different nouns as master, white sheets, doctor and so on instead of giving black women their opportunity and identity.

In a nutshell, these reviews are brought up for my departure and support of my research study. Donna Bailey Nurse and Leah Hager Cohen represent the historical and psychoanalytical views while rest of other reviewers Daniel, McDowell, Updike and McAlpin represent their views on racism, feminism, class, slavery and so on support my study.

This research assumes that Morrison's *Home* is the representation of 'other side' or 'shadowed or hidden part' of Korean War in particular and war in general. She questions the notion of war and its glorification in historical discourses. In *Home*, most of her characters belong to African American society and setting is from South and North America. To support my arguments and hypothesis this research has borrowed and applied different theoretical propositions, vocabularies and principles that are developed in new historicism. Mainly, the ideas depend on new historicists like Michel Foucault, Stephen Greenblatt, Louis Montrose, and Henry Louis Gates.

New historicism is a distinct type of literary criticism that has emerged since the 1980s. The term new historicism was initiated firstly by Stephen Greenblatt while editing and introducing the selective essays of Renaissance. New historicism is limited on theory as other literary studies but later on, Michel Foucault helps it to shape as literary critical practice. It deals with the text determining both form and content through the specific historical contexts and cultural conditions. It seeks to find the meaning in text considering the prevailing ideas and assumptions of that contemporary historical era. In the best way, new historicism reminds the issues that have been forgotten or repressed and provides the new methods for literary and cultural interpretation.

New historicism does not simply describe the past but also changes it (so the present and the future too), then we are likely to focus on authors, texts, and contexts that have undertaken similar missions. In the book *The New Historicism* edited by H. Aram Veeger, Stephen Greenblatt defines new historicism in simple way in essay "Towards a Poetics of Culture". He states, "New historicism is at least to situate as practice; a practice rather than a doctrine, since as far as I can tell and (I should be the one to know) it's no doctrine at all" (1). New historicism suggests every text whether that is literary or non-literary to the society that are in order to generate a meaning out of it. So, the text does not exist in the vacuum, it has many things to do with the reality of the society. That is why, text or phenomena cannot be torn apart from history and analyzed in isolation outside of the historical process.

To be more precise, new historicism is far distinct from earlier historicism or it seems to be opponent to traditional historicism. Earlier historicism is monological and discovers a unitary political vision that is resulted out of totality as its historical fact rather than the product of interpretation of certain groups. As new criticism, it also

focuses the text as self-contained structure and an organic whole as well as it embraces the author's intention and use of language to interpret the text but it denies the historical and contextual nature of knowledge and meanings. New historicism is not radically new but it represents a return to focus on certain analysis that has developed by earlier historicism. Generally, it questions and interprets the so called exclusive history and empirical canon system and as far as possible it refuses any kind of unity or homogeneity to history or culture. It states literature must be read within the broader context of its culture, context of other discourses ranging over politics as well as its economic contexts.

New historicism in itself is a broad terrain which includes not only literature but also non-literary disciplines like sociology, anthropology, history and even science. For new historicists, literary texts are cultural artefacts as they paint the contemporary spirit of time, place, culture, politics and the writers' ideology. New historicists do not analyze the basic fact of history in isolation but understand what such fact means in the social and political agendas of that time and place. They do not believe in the precise interpretation, they argue that reliable interpretations are difficult to produce for a number of reasons. According to Lois Tyson, for the difficulty in producing reliable interpretation of history is "its complexity" (280). She adds:

History cannot be understood simply as a linear progression of events. If any given point in history, any given culture may be progressing in some areas and regressing in others. And any two historians may disagree about what constitute progress and what does not, for these terms are matters of definition. That is, history is not an orderly parade into a continually improving future, as many traditional historians have

believed it's more like an improvised dance consisting of an infinite variety of steps following any new route at any given moment, and having no particular goal or destination. (280)

Lois Tyson is trying to explain the reason behind the unreliability of interpretation by historians because like all human beings, historians live in a particular time and place and their views of both current and past events are influenced in innumerable conscious and unconscious ways by their own experiences within their own cultural territories. Historians may believe that they are being 'objective' but their own views strongly rightly or wrongly influence the way in which they interpret the events. About history, Foucault states that history can be concerned to discontinuity over continuity, difference over superiority/inferiority.

Michel Foucault's ideas have strongly influenced the development of new historicism and he is known as a philosopher of 'discontinuity' and 'otherwise'. He asserts power circulates in all directions, to and fro all social levels at all times. Thus, power does not derive only from the top of the political and socio-economic structure or hierarchical flowing from top to bottom to dominate 'others' vertically. But power is a creative source for positive value and practised horizontally. Power is not just the ruthless domination of the weak by the stronger, marginalized by elite/centre, black by white, discontinuity by continuity and so on. He writes about the all pervasive nature of power that is cited in book *The Foucault Primer: Discourse, Power and the Subject* by Alec McHoul and Wendy Grace. He asserts:

Power is everywhere; not because it embraces everything but because it comes from everywhere [. . .] power comes from below; that is there is no binary and all encompassing opposition between ruler and ruled at the root of power relation and serving as a general metric- no such

duality extending from the top down and reacting on more and more limited groups to the very depths of the social body. One must suppose rather that the manifold relations of force that take shape and come into play in the machinery of production, limited groups, and institutions, are the basic for wide ranging effects that run through the social body as a whole. (39)

This approves that Foucault's main project is to turn the negative conception of power upside down. He sees power not as simply as repressive force of conspiracy but as a complex of forces that produce what happens in society. It is not exercised by somebody because he himself is caught and empowered by certain discourses and practices that constitute power. His notion of power deserves horizontally equal weight. Foucault again insists that power is never 'monolithic' and power relations always imply multiple sites not only of power but also resistance. That is why, it is the global property of the 'other side' too. So, there is no binary opposition between rulers and ruled at the root of power relation.

It is clear that every individual is the vehicle of power from which power is exercised. Foucault asserts that power is circulated through discourse. He defines discourse as:

A discourse is a social language created by particular cultural condition at a particular time and place, and it expresses a particular way of understanding human experience. Although the word discourse has roughly the same meaning as the word ideology, and the two terms are often used interchangeably the word discourse draws attention to the role of language as the vehicle of ideology. (48)

As so far, no discourse is permanent and usual. Discourses exercise power for those in change, but they also motivate opposition to that power. This is why, historicists believe that the relationship between individual identity and society is mutually constitutive. As a whole, human being is never merely evicted from an oppressive society; they can find various ways to oppose the authority in their personal and public affairs and lives.

Louis Montrose in his essay, "Professing the Renaissance: The Poetics and Politics of Culture" from the book *The New Historicism* edited by H. Aram Veeser; describes new historicism as a "reciprocal concern with the historicity of texts and the textuality of history" (20). By the textuality of history, he means that history is visualized to be not a set of fixed/ objective facts, but like the literature with which it interacts (a text) that itself needs to be interpreted. He states it as "the historical specificity the social and material embedding, of all modes of writing; including not only texts that critics study but also the texts which we study them" (20). Through this he means to say that "we have no access to a full and authentic past" (20). Through the historicity of the text, he suggests that any text, on the other hand is visualized as a discourse. It seems to present/reflect an external reality that consists of representations which are ideologically produced or culturally constructed in certain era. In precise, history itself is a text, interpretation or discourse which has particularly different shape from each, according to their specific time and place. He regards history as constructed document mediated by textual traces and ideological formation. He also declares, "All texts are ideologically marked, however, multivalent or inconsistent that inscription may be" (19). A literary text can never be free from its historical, political, cultural and ideological inscriptions but they are dependable.

To wrap up, new historicism defines history as never a simply retrospect (past) or to be fixed but it is the medium of life that is conducted today. As a literary text, history can be differentiated and fragmented into particular discourses which can be analyzed and described. As wholesome, new historicism involves an attention to ‘subjugated’ or ‘marginal’ or ‘others’ who are taken less than seriously by official histories. New historicists’ propositions can be analytical and justifiable to research Morrison’s *Home* by representing the involvement of the African Americans in Korean War in particular and their community fro and aftermaths in general. Morrison picks mainly a Korean War veteran, Money and his family and over all African American community that has been isolated, marginalized and located as ‘other’ in the mainstream history of the America.

This research is divided into three chapters. The first chapter incorporates a title of “Historicity of Morrison’s *Home*” which briefly introduces the issue of this thesis, new historicism, discourses on official history of Korean War and the raised issues of African Americans war veterans and their communities. The portions of theoretical perspectives of new historicism and official history are drawn to provide the material foregrounding for this research and to prove the proposed hypothesis as well as to support my arguments. In a similar way, the second chapter “Representation of the History of Korean War in Morrison’s *Home*” remains as main focus of this thesis project and *Home* is analysed through the perspective of new historicism. The third and final chapter is the conclusion of the entire research which sums of the explanations, logics and arguments of the thesis project and points out the findings of this thesis.

II. Representation of the History of Korean War in Toni Morrison's *Home*

Toni Morrison's *Home* (2012) fictionalises the real history of Korean War (1950-53) and its consequences in African American community. She not only represents the surfaced traumatic mentality and dynamic life experiences through a war veteran, Frank Money but also uncovers the deep and hidden meanings under power and politics that is guided by the so-called American society. Morrison depicts Money's traumatic mentality is the outcome effect of Korean War which makes him to run after to his past and alienates to his present. That is why, Morrison denies to present Money as an overtly rebellious man when he finds his sister, Cee, near to death under the hand of white-sheet called Dr. Beauregard. By fictionalising the history of Korean War and its aftermath consequences Morrison raises the African American issues as well as their conditions through direct and indirect involvement.

In this project, Morrison writes the scenario of the 1950s from the African American community. It mainly describes about their involvement in Korean War and aftermath effects till present time. Many historical discourses prescribe Korean War as 'disastrous Korean War' which is held from 1950 to 1953. Here, William Stueck in his article "The Soviet Union and The Origins of The Korean War" writes, "North Korea 'jumped the gun' on June 25, 1950 thereby surprising its ally. . .and ended on July 27, 1953 when the armistice was signed" (623-27). And another document about Korean War is told by Andrew C. Nahm in his book *Introduction to Korean History and Culture*. In the chapter, "The Korean War (1950-53)", he claims:

The Korean War is started from September 1948, when North Korean communist has started to strike in South Korea. But when North Korean troops have opened fire across the 38th parallel on the early morning of Sunday, June 25, 1950 then it comes in the existence . . .

the war is declared as end in Nov. 1955 when North Korea denies to sign “Peaceful Settlement of the Korean Question” in conference on Feb, 1954 in Geneva. (125-29)

This historical document only talks about the war from its ‘start to end’ in literal dated modality. It does not tell about the ongoing misery and effects of war in present time in veterans’ lives as well as in their society.

But Morrison discloses the way of consoling by American government to African Americans through presenting their outcome misery of Korean War up to now. Morrison represents, “Frank had not been on this dirt road since 1949, nor had he stepped on the wooden planks covering the rain’s washed-out places” (117). He had been to Korean War after his enlistment. He has sent many postcards to Cee, where he writes about his details, “Frank was stationed, first Kentucky, then Korea” (49). Morrison only writes about the starting date of war and involvement but does not write of its end. By this, she tries to create another discourse of her own that ‘war never ends if once it is started’.

African American veterans, who are killed and become returnee to their hometown, live the life worse than dog. Morrison states it through her character, Reverend Jessie Maynard, “Well, you not the first by a long shot. An integrated army is integrated misery. You all go fight, come back, they treat you likes dogs. Change that. They treat dogs better” (18). It clarifies how badly and negatively the Korean War has instigated into African Americans’ mind till today. She uncovers three years of Korean War (by historical discourses), brings out the tremendous disaster in human mind and their usual lives. Could the written discourses about the end of Korean War bring the peaceful mind among the African Americans? Really not, that is why Morrison is textualising the history and creating another discourse which demands the

favour of humankind. Through it, she persuades not and never wage a war that brings only destruction among people whenever the universe remains.

In official history, it is written that the Korean War is waged in order to keep peace, unified and independence to South Korea under American occupation. It can be clearer from a journal article entitled “U.S. Military Intervention in Crisis” by Michael J. Butler:

The united nation need not to be directly involved in altering the context of that fighting through the application of military influences . . . U.S. military intervention has been driven largely by the zealous desire to spread liberal democracy across the globe- most especially where the evils of communism were in danger of taking root. (229-30)

Butler explains that to keep peace and spread worldwide freedom and democracy America always intervenes to opposition who rebels on it. As well, America invades due to ideological conflict in order to minimize communist because it holds the belief that communism is not favourable for humankind.

Andrew C. Nahm, in “The Korean War (1950-53)” states:

The sixteen nations which has fought in the Korean War issued a declaration stating that U.N including U.S was fully empowered to take collective action to repel aggression to restore peace and security and to extend its goals offices to seek a peaceful settlement in Korea . . . (137)

Nahm makes his statement that is in the favour of South Korea as well as to America. He explores America along with the U.N involves to regain security and maintain peaceful environment whenever North Korea, called ‘the aggressor’ invades. Nahm

reinforces the discourse created by American government. He joins to power that makes acceptance of the reality with which one is presented.

In Morrison's view America never makes and tries to bring harmony and peaceful society among people. Rather it exploits the fundamental rights of human beings especially of African Americans who always support their government sacrificing their lives. America in the name of peace, stability, democracy and so on tries to operate ideological conflict, hegemonic power among the world. From that it can dominate to the world as it does so to African Americans.

Morrison fictionalises the Korean War and American occupation there. During American occupation in South Korea many African Americans involved due to American government policy. Many African Americans were killed and died in the name of America. The historic records are found silent in the numbers of the killed, the wounded, the returnee and prisoners among the African American soldiers. Hence, Kathryn Weathersby in an article, "The Korean War Revisited" claims, ". . . [M]ore than thirty three thousand American soldiers lay dead" (95). As well, another historic statement by Andrew Nahm marks in his book *Introduction to Korean History and Culture*:

The Korean War caused an enormous loss of human life as well as property damage: 157,500 American casualties, including 33,625 dead: 14,000 casualties 13,188 deaths of other U.N troops and 225,784 South Korean soldiers killed, 717,073 wounded and 43,572 missing, produced 100,000 orphans and over 300,000 war widows . . .(139)

It makes clear that, in these documents we do not find any historical records of African American soldiers; that is why, they are marginalized within their territory by

the American government. Many others troops of South Korea and the U.N troops are denoted but only African Americans soldiers are diffused in records.

So, to visualise African American participation and dedications in Korean War, Morrison illustrates the details in her fictionalised history, *Home*. She speaks out through:

Except for Salem, the men there were veterans. The two oldest fought in the First World War, the rest battled in the Second. . .the veterans ranked battles and wars according to loss numbers: three thousand at this place, sixty thousand in the trenches, twelve thousand at another. The more killed, the braver the warriors, not the stupider the commanders. (136)

It shows how many lives are sacrificed around African American community. That is the only record of dead soldiers but other record like prisoners, wounded, war widows, orphans and so on are still hidden or not kept as historical evidences due to American policy.

To bring fore to Morrison discourse on it, Victoria Redstone in her article, “Tales and Visions of Korean War” declares, “The 24th Regiment of the 25th Infantry Division, the only all African American infantry unit fought in the Korean War. The 24th was the last African American regiment before President Truman ended segregation in the armed forces” (42). This makes clear that African Americans have participated in Korean War in the ‘Infantry division’. But the records deny of making public about the number of dedicated African American soldiers. Morrison explains it through Frank’s letter to Cee:

In the photograph he’d sent home, a smiling warrior in a uniform, holding a rifle, he looked as though he belonged to something else,

something beyond and unlike Georgia. Months after he was discharged, he sent a two-cent postcard to say where he was living.

(53)

It shows Morrison's views of infantry division warriors who repress their sorrow and pain while imitating fake happiness in front of their family. They are compelled to handle the situation in anytime, anywhere when they are given the commands. So, the participation and dedication of African Americans in Korean War is unforgettable and immeasurable in any cost.

In this novel, Morrison fictionalises the direct and indirect involvement of African Americans in Korean War. The war veterans who have participated and served in Korean War are in direct involvement. And the African Americans who allow and send their husband, son, brother and so on in Korean War, suffering and tolerating monotonous lives without them, and the entire African American community is visualised as an indirect involvement.

Frank Money and his homeboys Mike, Stuff, Red are war veterans, who directly participate in Korean War holding the rifles. Most of them sacrifice their lives and returnee soldiers have lost everything (friends, memory, fun) in the war. These both categories of their involvement are supposed as direct involvement. To whom, the government is still indifferent for their promotions.

The indirect involvement in Korean War refers to the entire community of African Americans. The family of war veterans as Cee, Ida, Luther, Durhams, Stone, Miss Ethel allow and send their brother, son, husband in war even after knowing the misery behind their absence in home and uncertainty of life in battlefield. The community involvement in Korean War is unseen, but it is really admirable for their dedications. In this context too, the American government is indifferent.

Morrison's representative, Money along with his homeboys Mike and Stuff are enlisted in Korean War in their teenage. During that time, Morrison states, "Most of the young ones had enlisted in the war and when it was over didn't come back to work cotton, peanuts, or lumber" (45). She wants to explain that war compels most of young people to fight in battlefield and takes their lives. Mike and Stuff are in their early teenage while participating in war but they never return to their hometown even after the end of Korean War. In the report, "Korean War Atrocities", Joseph R. McCarthy writes, "About 92 percent of them that went up to that so-called hospital never come out" (13). McCarthy states about the 'so-called hospital' here, but it represents the so-called war as a whole. It gives reality that out of hundred percent, just eight percent warriors return to their 'home'. So, Money is only one returnee among his homeboys, then how does the community allow them to go in war? It is clear that American government compels them to go to the battlefield in the name of patriotism.

Such direct involvement in Korean War flashes out the destructive and dangerous stage of African Americans and of humankind generally. Through Money's memory, Morrison shows the sparks of battlefield when Money is alone and sober whatever the surroundings are, it is expressed as follows in the novel:

He saw a boy pushing his entrails back in, holding them in his palms like a fortune teller's globe shattering with bad news; or he heard a boy with only a bottom half of his face intact, the lips calling mama. And he was stepping over them, around them, to stay alive, to keep his own face from dissolving, his own guts under that oh-so-thin sheet of flesh. Against the black and white of that winter landscape, blood red took canter stage. (20)

Morrison explains the cruelty about battlefield, where it never knows the limit of age, humanity and so on in war. Here, a small child who has done nothing wrong and tries to enjoy his life, is killed. Another issue she shows, many countries involved to stop the Korean War through military force. They become enemies and fight, kill and be killed irrespective of their race, colour, thought and nationality. But when the war shows its destructive nature between them, then only the colour of blood 'red' takes centre place losing the existence of all human beings.

The involvement in Korean War causes traumatic mentality to returnee veterans that makes un-adjustable in their present lives. The past experience of battlefield: loss of intimate friends and inability to rescue them in war haunted them most. Money, in his returnee life, laments himself for his failure to save Mike and Stuff in battlefield. He desperately mourns and laments to Jesus for his friends' lives and comes to believe, what his two best friends used to say, "Bible stuff works every time everyplace except the fire zone. Jesus, God Almighty I'm fucked, Frank, Jesus help me" (31). In the battlefield, every time is merciful, and to stop it neither God Jesus can do anything nor Frank can save his friend's life.

Money reminds of the misery of war, when his friends leave him alone. And he tries to hide the real and bitter experience of war. Morrison exposes Mike and his homeboy's poor condition through Money's mentality. He memorises:

"Mike in his arms again thrashing, jerking, while Frank yelled at him. Stay here, man. Come on. Stay with me. Then whispering, Please, please." When Mike opened his mouth to speak, Frank leaned in close and heard his friend say, "Smart, Smart. Don't tell mama." Later when Stuff asked what he said, Frank lied. "He said, 'Kill the fuckers.'" By the time medics got there, the urine on Mike's pants had frozen and

Frank, aggressive as bombers, from his friend's body. It changed him.

(97-98)

By this excerpt, Morrison explodes the bitterness of battlefield from the very near, in the view of soldier. However, Money lies about Mike's saying to Stuff as well in their home, that Mike is killed and leaved Money merciful. Through it, Morrison flashes out the fake brevity that every veterans used to say about, while hiding the bitter and shameful experiences of killing and dying of innocent people in war.

Lost of homeboys in the Korean War makes more aggressive and traumatised to Money. The remembrances make insane and torture to him. As a result, he laments himself and 'God Jesus' about his inability to save them. But sometimes he confesses and consoles his deeds to run his present life. He reminds:

I dragged to Mike to shelter and fought off the birds but he died anyway. I held on to him, talked to him for an hour but he died anyway. I snatched the blood finally oozing from the place Stuff's arm should have been. I found it some twenty feet away and gave it to him in the case they could sew it back on. He died anyway. (103)

In the battlefield, the soldiers try to save their friends in any cost of their eagerness but they cannot heal to injuries. Along this, Morrison tries to strengthen veterans' mentality because it is not their faults that they are incapable to rescue them. But, it depends on the government who wages war and creates compulsion to take part in.

Morrison does not delay to represent the indirect involvement of African American community in Korean War. She views the absence of men in their home and community push women into crisis. They are often victimised by their cruel grandparents like Lenore and most of by white elite sheets of America.

Morrison represents Frank as a male representative, where Cee is a female representative of African American community during and after war. Cee is exploited by her grandparent Lenore and Salem, secondly by her boyfriend principal, called 'rat' and thirdly by her boss, Dr. Beauregard. Morrison views Cee's birth by Lenore conception, "[M]ost of all was the murmur of "gutter child" as she walked away from a failing that was always on display from her step-grandmother" (45). By this, Morrison explores the bad condition of Cee that is built by her grandparents, Lenore and Salem. That is why, Cee is discouraged and starts to take herself as inferior and believes in other's identifying about her.

Secondly, her boyfriend Principal, makes her run-off in the age of fourteen and leaves her alone in Atlanta. Then, Cee is ragged into thoughts which bring a situation of depression. Morrison views on, "When I lost my baby, I almost lost my mind. . . What she felt was bigger than that. She was broken. Not broken up but broken down, down into her separate parts" (54). In this case, Morrison shows how Cee is desperately heart-broken after believing to Principal. It is caused only because of Korean War that makes Frank's departure from Cee.

Thirdly, Morrison shows Cee, as a historical figure of African American woman who never tries to speak out and raises voice against her master. In the case, Cee becomes a helper of Dr. Beauregard in his medical clinic at his home. Cee believes that Dr. Beau is a good man and his job is for welfare of mankind. But, Dr. Beau unknowingly experiments into Cee which brings her near to death. This stage is explained by Morrison through such way:

Meanwhile Frank walked into the room where his sister lay still and small in her white uniform. Asleep? He felt her pulse. Light or none? He leaned in to hear breath or no breath. She was cool to the touch,

none of the early warmth of the death. Frank knew the death and this was not it-so far . . . cradled her in his arms, and carried her up the stairs. Sarah and doctor stood locked in . . . As Frank passed around them . . . No theft. No violence. No harm. (111-12)

It visualises the terrific sparks of slavery which is unknowing followed by African Americans under the mentality of white Americans till the present time. It is the climax of the plot, which brings only purpose of living for Frank. Here, Morrison rejects Frank to be overtly rebellious against white-sheets. As wholesome, by three different life experiences of Cee, Morrison opens up the hidden misery of African American women which is caused by the involvement of Korean War. To be precise, by the life experiences of Money and Cee, Morrison unlocks the sacrifices as well as misery of the entire community of African Americans thoroughly by direct and indirect involvement.

Through direct and indirect involvement in Korean War, Morrison explores the enduring life happening and circumstances of African Americans in the novel, *Home*. She shows that to become enlisted in war is neither a volunteer nor a choice but it is the unseen power of white American government. It makes compulsion to African Americans for believing their hometown as monotonous as suffocating place in the world.

Through Money's mentality Morrison expresses, "Lotus, Georgia, is the worst place in the world, worse than any battlefield. At least on the field there is goal, excitement, daring . . . In Lotus, you did know in advance since there was no future, no goal. . ." (83). This textual evidence proves the 'master mind' of the white Americans. White Americans not only dominate physically but exploit African Americans mentally. They play a game of battlefield and encourage them to

participate in it which diffuses to love and stay in their hometown. It makes clear that American government creates a discourse on war and through that they hegemonize the African Americans. In the way so, to be involved in Korean War is under American government that crafts out the returnee veterans to be aimless and purposeless. As a result, African Americans accept their zealous hometown as worst place than battlefield that makes them subjugated instead of their great dedication in Korean War.

Many discourses are created by the mainstream history of America that strengthens the power of white Americans. Through it, the new truths are constructed, and flourished which makes African American marginalised from long before. It can be understandable from the book, *A Foucault Primer* by Alec McHoul and Wendy Grace. They define, “Discourse is created and perpetuated by those who have the power and means of communication. . . Truth, morality, and meaning is created through discourse” (36). McHoul and Grace express truth, morality and meaning are not universal. It can be different in different contexts, so through different discourses, America always creates truth as universal in the favour of it. To make resistance and to show the hidden truths behind its power and politics, Morrison gives many evidences and details about it which is researched through this project.

In the title, “The Hill 303 Massacre”, by Joseph R. McCarthy presents the historical African American veteran, named Mr. Manring, who is kept in a ravine and made imprisoned. He states:

They thought we was dead. As they left, I heard a sound like somebody was coming back, so I managed to wiggle my body underneath the fellow that was next to me-was dead- and they coming and started kicking and you could hear the fellows grunting, groaning,

praying when they kicked me and I made grunting sound when I caught it in the gut, got shot in the gut at the time. . .they went down and kicked somebody and if they groaned they shot them again or bayoneted and kicked somebody else. (4-5)

Mr. Manning expresses his real story in Korean War. He tolerates and as fortune makes him alive and returns to home. This statement creates a truth and gives knowledge about the imprisoned soldiers.

In the same manner, Morrison proclaims the story of African Americans who are living their lives as captive and imprisoned soldiers bearing lifelong tortures in their own nation called America. She makes clear that as being African Americans in American society is the exact situation which is faced by the captive soldiers in Korea. It can be shown through Frank's mentality which is represented in flashback technique:

Breathing. How to do it so no one would know he was awake. Take a deep rhythmic snore, drop the bottom lip. Most important, the eyelids should not move and there must be a regular heartbeat and limp hands. At 2:00 a:m when they checked to determine if he needed another immobilizing shot they could see the patient in the second floor in Room 17, sunk in a morphine sleep. If convinced, they might skip the shot and loosen his cuffs, so his hands could enjoy some blood. (7)

Morrison issues-out how the soldiers can play a role of hero in front of death. They are suffering and fighting every single second for their lives in prison of captives. In such situation, to act like semi-coma or dead, is too hardest after awakening from the drugs given by captors. Frank reminds of, "The trick of imitating semi-coma, like playing dead face down in a muddy battlefield, was to concentrate on a single neutral

object” (7). It makes clearer that how difficulties and complications are being faced by them in battlefield as well in their own nation after returning ‘home’.

Another chapter of Korean War tells about the Americans who are left with no hope around them. Historical discourse by Joseph R. McCarthy, in title “The Sunchon Tunnel Massacre”, deals by General Allen who is the American veteran to Korean War. Allen discloses:

They were right in the tunnel. Then I heard a cry from another source, of an American . . . that was in sort of sunken road, a pile of American dead. I should estimate that in that pile there were 60 men. In the pile were men who were not dead, who were wounded . . . found a very shallow grave, it must have contained at least 60 bodies . . . (6)

Allen describes this massacre as downfall of Americans. Most of American soldiers are wounded and killed in that tunnel.

Morrison questions the American government that: Do all the dead soldiers in Korean War only belong to the white American? Then she answers, it is not and never. Because, the war and its aftermath consequences show the disastrous life of African Americans rather than white Americans in society. She represents it by Frank in the injured condition at hospital, “What about the ocean on a cloudy day seen from the deck of a troopship- no horizon or hope of one? No, Not that, because among the bodies kept cool below some, maybe, were his homeboys. . . No scenery, no trains, just endless, endless tracks” (8). Numbers of African American soldiers died in war but none of historical record has been written about their dedication until today. In the meantime, this evidence is witness of African American soldiers, who are kept in hospital called ‘nuthouse’ and treated as prisoners in their own nation called America.

Among many issues, Morrison raises another very pathetic confrontation of African Americans in the hospital called 'nuthouse'. They are exploited by white Americans in their own country in the same manner, the enemy called Korean and Chinese did in prison. She explains, "They had taken his shirt and laced boots but his pants and army jacket neither an effective suicide instrument were hanging in the locker" (8). Morrison desperately expresses it, in the way of angriness neither there is a choice of freely living for African Americans nor they have right to choose for death. It is the white Americans that accordance of whose timetable and commands African American can live or die.

In the scenario of the 1960s, the American government posited the new law called 'Law of Vagrancy'. It is a kind of broad and vague law in which citizens are not informed of which behaviours are illegal. Mainly, the vagrant; a poor person often lives in poverty and wanders from place to place with no purpose or employment is under captured within this law. This law gives full authority to police for deciding whether or not to arrest someone. This law brings out the real misery especially to African Americans. Morrison shows it, by the condition of war veteran, Frank who becomes captured in hospital during after repatriated. She shares:

Walking anywhere in winter without shoes would guarantee his being arrested and in the ward until he could be sentenced for vagrancy.

Interesting law, vagrancy, meaning standing outside or walking without clear purpose anywhere. Carrying a book would help, but being barefoot would contradict "purposefulness" and standing still could prompt a complaint of "loitering". (9)

Morrison's views are clear that to live in hospital being intoxicated in morphine sleep is similar to death. Another chance of escaping from hospital in winter is one

impossible thing to live. And the last is to run from law of vagrancy. Whether if you success to come out from morphine sleep and escape from nuthouse in winter, but the law of vagrancy catch you in the last step and bring back to hospital again. Because returnee veterans are found barefoot with no proper cloths and have no purpose of life. To find them with 'the book' is an only satire. So, this law directly made for African Americans but none of the white Americans. This 'law of vagrancy' seems to be similar as 'Fugitive Slave Act of 1793-1850' of America which is only made for recapturing the escaped African American slaves and bring back them to their masters.

This law of vagrancy may secure some of white Americans' mentality but most of African Americans are victimised and tortured mentally. The next evidence Morrison uncovers the life of small kid from the ordinary family of African American society. Billy is expressing an incident about his eight years old son to Frank:

Billy arranged his hands in rifle position. "Drive- by cop," he said. He had a cap pistol. Eight years old, running up and down the sidewalk pointing it. Some redneck rookie thought his dick was underappreciated by his brother-cops."

"You can't just shoot a kid," said Frank.

"Cops shoot anything they want. This here's a mob city. . ." (31)

This law gives full authority to police for arresting the vagrants, if they are suspected to be. But in many cases they misuse the power and arrest wrong man and make many ordinary people injured. In this accident, cops wound and handicap small African American kid. That makes a family broken heart and gives mental tortures to the community. But why are only the African Americans victimised?

This accident destroys the eagerness and purpose of Billy's son, named Thomas. Thomas is genius in sports and crazy in maths. He lost his willing for sport after that accident because he lost his right hand physically. Thomas is not weak in his mentality because he realises the truth. The communication between Thomas and Frank explain:

“Were you in the war?”

“I was.”

“Did you kill anybody?”

“Had to.”

“How did it feel?”

“Bad. Real bad.”

“That's good. That it made you feel bad. I'm glad.”

. . . “What you want to be when you grow up?” Thomas turned the knob with his left hand and opened the door. “A man,” he said and left.

(32-33)

It proves the white Americans' cruelty and brutality has no limits to dominate African Americans. Most of African Americans even small kid comes to realise the bad deeds and aspects of being 'man' in positive sense. But white Americans never confess it, and in such cases African American is defined as savage and barbaric instead of its improvements and development.

American government has suppressed African Americans from long before. Different in colour makes African American to endure most of the obstacles during their lives. Morrison talks about the situation of African American before Korean War:

He knew that being outside was not necessary for legal or illegal disruption. You could be inside, living in your own house for years, and still, men with or without badges but always with guns could force you, your family, neighbours to pack up and move with or without shoes. Twenty years ago . . . Residents of fifteen houses had been ordered to leave their little neighbourhood on the edge of town.

Twenty- four hours, they were told, or else. "Else" meaning "die". (10)

Above-mentioned situation shows the real misery in the 'real home' of African Americans. Man without badges but with guns has power to create discourse on marginalised African American community. So, being in society they can do nothing in front of the power of gun.

It flashes out the pictures of the captives who are kept in prison for certain time and killed after giving enduring torture to them. They order to march on miles away, if not they are killed or died themselves due to pain. In history it is prescribed in "Forced Marches of American Prisoners in War" by Joseph R. McCarthy. He writes, "After capture to Americans communists forced to march barefoot. They suffered by cold and froze their feet. . . and forced to parade through town and villages for display before the civilian populace" (21). The situation is enduring for the people who go through. In the real history, the document speaks in the side of American government and presents them as positive manner and keeps white Americans as centre. But, Morrison fictionalises African Americans' involvement and dedications in history from long before and in Korean War in particular by reducing white Americans' centrality.

African Americans are put under many exhausted dominations. But in short moment, African Americans resist white Americans' power by ignoring their

discourses. In these cases African Americans are beaten to death. As Joseph Rouse describes in his chapter of “Power/ knowledge” from the book, *The Cambridge Companion to Foucault*. He views, “Foucault’s insistence on a close connection between power and resistance. Resistance cannot be external to power, because power is not a system of domination with an inside or an outside” (108). It defines, wherever we see the use of power, automatically we find resistance on that, because both are connected under the power of system. Morrison expresses it through Frank’s past memory in flashback technique and stands for the resistance with ‘no violence’ of a common African American, named Crawford. Here:

Crawford sat on his porch steps and refused to vacate. Elbows on knees, hands clasped, chewing tobacco, he waited the whole night. Just after dawn at the twenty- fourth hour he was beaten to death with pipes and rifle butts and tied to the magnolia tree in the county. . . one of gravediggers told everyone that Mr. Crawford’s eyes had been carved out. (10)

White Americans behave African American as animal and worse than. Crawford is beaten to death when he resists for his right to live in his own home. It sparks out the stage of African American captives in Korean War, who are beaten to death by their enemy, if they ignore to obey their orders. Morrison makes details on, being in own nation African Americans are treated like enemies by the so called white Americans. Instead of great devotion in World War II and Korean War by African Americans, the dedications and oaths are forgotten by the so-called nation America.

The same situation of resistance is presented by Joseph R. McCarthy in title, “Other Examples of Shootings of American Prisoners” in historical document. It is happened to Lieutenant McNichols when he resists the order of Chinese and North

Koreans. It is written the way, “An American lieutenant who was captured by Chinese and North Koreans on September 10, 1950, was tied to a tree and shoot 4 times, 3 of the bullets entering his head and neck” (8). The way, the enemy reacts to their prisoners is unbearable. In the same way, Morrison visualises the happening to African American who is treated like an enemy in their own country America: by their own ‘father’, a government and brothers or friends, a white civilians. This situation is out of tolerating.

Morrison describes another pathetic situation of African Americans. They are taken to war affairs in their early teenage with no proper trainings. They fight, kill, be killed and get imprisoned in the war. They do not have rights to think about once of their own in war. In such cases too, they run after for the betterment of America. But in return, American government keeps them in miserable conditions even after they are repatriated. In *Home*, Morrison discloses it from the conversation between Frank and Reverend Locke:

You from down the street? At that hospital?

Reverend Locke grunted, “you lucky, Mr. Money. They sell a lot of bodies out of there.”

“Bodies?” Frank sank down the sofa. . .

“Uh-huh. To the medical school.”

“They sell dead bodies? What for?”

“ Well, you know, doctors need to work on the dead poor so they can help the live rich.” (12)

This is shameful to America, from which efforts it earns the identity in the world outside, it always mistreats and abuses them inside the country. And America misinterprets the ideal place called ‘hospital’ and ‘the medical school’. In the right

sense, both places are universal where people go for the betterment of their health. But, it is just opposite in America where they experiment the bodies in order to earn much name and fame in medical sectors. The experimentation and practicing of human bodies in medical school is immoral through the welfare of humankind as well as from the religious purpose.

The chapter, "Treatment in Communist Prison Camps", witnessed by Lieutenant Colonel Abbott and prescribed by Joseph R. McCarthy:

In this hospital men were dying again daily. . . men were sleeping on the floor, suffering from dysentery, beriberi and in this hospital Chinese had introduced an operation that their claimed was to cure- all diseases which they made an incision underneath the arm and injected into incision a chicken liver. Then reseeded and allowed to heal but any open cut does not heal readily and become infected, suffering a great deal . . . (12)

The Chinese attempts to give such inhuman treatments to their American prisoner which proves them as horror and vicious type of communist enemy around the world. But white-Americans have dominated their own brotherhood called African Americans more than that. Then, it is sure how far African Americans are ragged out in their 'home', America.

Again the conversation speaks out the real depression on African Americans. Because after returning or repatriated from Korean War, they do not gain any sympathy and admiration from the government and public. It can be verified from the journal, "The Korean War", by Jeffery Grey. He claims, "In the west at any rate, the returning prisoners have never enjoyed the status or public sympathy . . ." (674). It confirms that they do not receive any kindness and empathy. But rather they are

treated as enemies, as dangerous and lock them in hospital with drug sleep instead of promoting them. Morrison explains it through the dialogue between veteran Frank and Reverend Locke:

“Well how’d you end up in the hospital ‘stead of jail? That’s where most barefoot, half-dressed folks go.”

“The blood, I guess. A lot of running down my face.”

“How’d it get there?”

“I don’t know.”

“You don’t remember?”

“ No. Just the noise. Loud. Real loud.” Frank rubbed his forehead.

“Maybe I was in a fight?”

Reverend Locke gave him a worried glance. “They must have thought you was dangerous. If you was just sick they’d never let you in.” (13)

This discussion reveals the contradiction between the visual and the hidden policy of America. Through dialogue, the ordinary people are aware of the covered policy made by American government. The returnee as well as injury veterans are locked under the policy. If returnee soldiers return home, they are kept in hospital for the purpose of medical treatment. And if injured veterans return with no proper cloths and barefoot, they are kept inside jail and waited for their last breath. These two circumstances provide evidences of American government that it never does justice to African American soldiers.

Now Morrison talks about ‘American dream’ in American society in twenty first century. American dream follows mostly, ‘unalienable rights’ of ‘life, liberty and pursuit of happiness’. It is defined by Martin Luther King Jr. in his speech ‘I Have a Dream’ in 1963. About ‘freedom’ and of ‘American dream’, is proclaimed long

before by president of America Abraham Lincoln in speech of ‘Emancipation Proclamation’ on 1863. Does it suppose for all human races as equally as it defined? Morrison claims the situation of ‘American dream’ in present scenario by flashing out a conversation between a laborious African American woman, Lily with an agent:

The agent smiled and said, “I’m really sorry.”

“They are sold already?” asked Lily.

The agent dropped her eyes, then decided not to lie. “Well, no, but there are restrictions.”

“On what?”

The agent sighed. . . turning a page, she showed Lily an underlined passage. Lily traced the lines of print with her forefinger:

No part of said property hereby conveyed shall ever be used or occupied by any Hebrew or by any person of the Ethiopian, Malay or Asiatic race excepting only employees in domestic service. (73)

Morrison shows restriction among African American by white American till this time even after one and half century is passed since of ‘Emancipation proclamation’ in 1863. It makes sure of that proclamation is just a speech because that is not regulated in present context. So, American dream is only for so-called whites not for others races. An African American lady, Lily; who is capable to buy that house with her money, has job and potential to do hard work but also American society denies her to sell that house. These dialogues confine the brutality and inhuman nature of white Americans. White Americans just want to make them slaves including in domestic services. A century and more than five decades have been passed away of that ‘Proclamation’, but the mentalities of so-called educated and developed white Americans are still as same as of long before since seventeenth century.

Morrison states American government including American society has forgotten the great commitments and loyalties of African Americans who are the part of making American history alive. From the war of independence over England to Korean War, African Americans never leave to contribute their efforts on. But they are overlooked and lived a life of humiliation that makes them deprived of standing in America. John Hope Franklin and Henry Louis Gates, Jr. in their essay, "Race in America: Looking Back, Looking Forward" writes:

Blacks did not diversify the population. It took Hispanic, Asians, and others- even more Europeans- to diversify the racial population of United States. Therefore, we can now refer with great comfort and ease to diverse population, which of course we had from the very beginning of the colonies in the 17th century. (47)

It proclaims that every described race among African American belong to United States from the seventeenth century. So, what is the meaning behind those barriers and restrictions among their natives? Does American government refers to white Americans only as its citizens? Or, Do they want to be a superior overall? Yes, American government must have considered that the white Americans are only the citizens and they only belong to overall superior in the world. That is why; they see nothing valuable and behave like animal to other human races and act like 'Almighty God'. It paves the way of bursting cruelty overall which proves the Foucault views from the "Power/ Knowledge". He says, "My point is not that everything is bad, but that everything is dangerous, which is not exactly the same as bad" (112). It is demonstrated by American government. If the power of everything becomes hired to a single hand, or race, or government then it does not delay to devastate the 'other sides'.

As limitation and fences have been created by white American society, African Americans have to follow. White Americans generate the boundary the way they prefer to live, whenever African Americans have to sacrifice their way of living. The African American society and living standards are categorised as a material comforts. Morrison shows up:

To eat go to Bookers . . . for sleeping the YMCA. . . These hotels and what they call tourist homes can cost you a pretty penny and might not let you in with those raggedy galoshes on your feet . . . First time I saw a bed I thought it was a coffin. You never eat dandelions? In soup, they good. Hog guts. They call it something fancy now, but butchers used to throw them out or give them to us. Feet too. Necks. All offal. (25-29)

It shows the shameful discrimination between African Americans and so-called white Americans. The best and fruitful is used by white Americans and the remaining wastages and the expired is utilized by African Americans. Exposing it, Morrison states the nature of Americans as inhuman animalistic.

Morrison elevates another secret policy of white Americans in *Home*. She exposes unseen deeds of white American doctors who are supposed to be as 'God' for the betterment of health. Firstly, they seem to be a kind and serious about patients' health, and assign for patient's recovery outside in society. But, they are experimenting their new medicine through African American women inside the clinic. After that they transform a healing woman into worst condition for wealth. She speaks through Cee's mentality:

Her admiration for the doctor grew when she noticed how many poor people- women and girls, especially- he helped. Far more than . . . neighbourhood or from Atlanta proper . . . He was extremely careful

with his patients and invited to another doctor to join him . . . when all of his dedicated help didn't help and a patient got much worse he sent her to a charity hospital in the city. When one or two died in spite of his care, he donated money for funeral expenses. (64-65)

The doctor is introduced for saving lives of human being or as 'saver', but the cruelty inherited white American never leave it, even after becoming a doctor. In the name of clinic, doctors are misusing it and instead of betterment of patient's health; they are making it worse.

To uncover the mysterious way of medical treatment through white sheets like Dr. Beauregard: Morrison shows how the medical sectors are mishandled and ill-treated to native African American women like Cee, in the case of experiments and research on the books like, *Heredity, Race and Society* especially on 'eugenics'. As it is expressed by Sarah:

[. . .] she blamed Dr. Beau. She knew he gave shots, had his patients drink medicines he made up himself, and occasionally performed on society ladies. . . she didn't know was when he got so interested in wombs in general, constructing instrument to see farther and farther into them. Improving the speculum. But when she noticed Cee's lost of weight, her fatigue and how long her periods were lasting she became frightened . . . (112-13)

In the name of research, doctor like Dr. Beauregard is an example of American barbaric mentality. Including him many other doctors have immorally mistreated to African Americans who makes laboratory of women wombs to experiment 'eugenics' and intensely make them died.

This context of exploitation can be seen in historical discourse. The issue of medical treatment called ‘monkey-gland operation’ which is exercised by Chinese and Russian to Americans. The episode “Treatment in Communist Prison Camps” by Joseph R. McCarthy expresses the operation through Colonel Abbott. Abbott witnesses:

They attempted to force everyone to undergo that operation in the hospital, something new . . . that Russian medical science had just recently developed . . . was a cure-all and enable men to rebuild their bodies and regain their health and average person was at that time where willing to accept anything if there was a chance of improving his lot and he would regain his health and be able to get out of there, and many men accepted that . . . (12)

It sparks the enduring historical context of war veterans when they are imprisoned in the hand of their enemy, called North Korean, Chinese and Russian. American history shadows the participation of African American and only presents Americans as warrior everywhere. Morrison counter- attacks on it and claims more number of participation from African Americans in war, from junior sections ‘infantry’. They are firstly sent to a battlefield for attacking and defending with no proper trainings. It surely proves the way that Americans misbehave to African Americans.

By fictionalizing the history of Korean War in right manner, Morrison explores the unwritten American politics in medical sectors through the war and of civilians in the community. As wholesome, the American government along with its elite white Americans are involved to destroy the African Americans. The American government dispatches the African American men by compelling them into war and aftermath they experiment their bodies to invent new medicine. The way, American

government does to African American men, the elite white doctor work on a same manner of bodily experiments of African American women. To hide such evil deeds from society and world; Americans government gives a medal, 'dog tag' to veterans and doctors like Beauregard gives some expenses to patient's family for funeral and acts to be a kind man front of them. On the one side American government makes law to lock African Americans, at the meantime the elite white Americans exploit immorally through the use of law, on the other side.

That is why, to erase such inhumanity and to start from new beginning Morrison fictionalises the history of Korean War. By textualising the history, she creates discourse of a new history about African Americans involvement in war and especially of Korean War as well its aftermaths. Through new discourse, she visualises the wrapped reality and truth of 'other side'. She proves that every person, society, race and nation has its own history and has equally importance.

To become a war veteran is not as easy as people gossip about it and it is hard to attain lively fighting in battlefield. Making a decision to participate in war; may feel bravery and hero but it is far more complex to attain it. Frank fights in Korean War and sustains lifelong effects. Without experiencing and facing the battlefield, nobody can imagine how disastrous the war can be. Frank remembers the moment of Korea and of enemies, Chinese and North Koreans. He memorises:

Korea. You can't imagine it . . . bleak landscape, cold. More than freezing, Korea cold hurts . . . Battle is scary, yeah, but it's alive. Orders, gut-quickenning, covering buddies, killing- clear no deep thinking is needed. Waiting is the hard part . . . worst of all is solitary guard duty. Your eyes and ears are trained to see or hear movement. Is that sound the Mongolians? They are way worse than the North

Koreans. The Mongols never quit; never stop. When you think they are dead they turn over and shoot you in the groin. (93-94)

Frank reminds his bitter experiences of past, where he finds frizzing climate and doing of solitary duties in peak of land. He allows nothing except hearing the sound and looking forward to enemies. He describes of 'Mongols' which reminds of one vicious enemy in Korean War more than any North Koreans. Mongols refers to 'Chinese warriors' in Korean War who have treated Americans aggressively. Mongols are 'Chinese Communists' who are rude and cruel. They give Americans tortures and injure every moment in prison camp.

The same nature of Mongols or Chinese is prescribed in historical document by Sergeant Wendell Treffery in episode "Communist Prison Camps". He states, "Prisoners who are unable to continue the marches because of exhaustion were killed by the communist guards" (12). It sparks the inhuman nature of so-called Mongols. Again, he states of camp where Chinese doctors do nothing in order to recover the prisoners' health that are suffered by bad condition and have no energy to lift their arm. Treffery asked, "Can't you do something for these men? They are going to die in few days". He said: "Later, Later". Always. "Then I heard they died" (13). In both extracts it only reveals the Mongols savagery.

Andrew C. Nahm writes about Chinese communists in "The Korean War History". He claims:

The war seems to be almost over and General MacArthur said that Americans boys would be home by Christmas in Oct. 20. But in the meantime by Oct. 18, Chinese communists had already decided to dispatch troops to Korea. In the way within Jan 1951 communist troops has retaken the capital Seoul. (135)

Frank's memory describes Mongols as crueller enemy than North Koreans, that can be proved from the extract from official history. Morrison symbolically represents the inherited nature of Chinese communists who never leave their enemies alive. They do not stop shooting their enemies till they confirmed it deeply. Morrison reveals aggressive and orthodox nature of Chinese in order to blame and make shameful for their deeds. She discovers the truth that if there is no intervention from China, then obviously the Korean War does not changed into its destructive nature and brings loss of human beings as it is in present time.

Korean War brings the existence of humankind in crisis. Most of them from South Korea, America, North Korea, China, Russia and so on. The governor wage war and the ordinary people are victimized. Countries like America and South Korea compels to participate teenagers in war. And North Korea and China orders kids to join in war. Both enemies are equally unkind to ordinary citizens preceding an act opposite to law of human rights. In *Home*, Frank confuses in battlefield while seeing a little girl in enemy's side. He explains:

I shot the Korean girl in her face.

I am the one who saw her smile.

I am the one she said "Yum-yum" to.

A child. A wee little girl.

Better she should die.

How could I let her live after she took me down to a place I didn't know was in me? How could I like myself, even be myself if I surrendered to that place where I unzip my fly and let her taste me right then and there? (133-34)

This extract tells about Frank's mentality in war, where he has to decide a decision as soon as possible. He finds 'a child, a wee little girl' as his enemy. This makes him confused neither to kill nor save her. And finally he compels himself and kills her in order to save himself. This moment in battlefield makes trauma in Frank's mentality. That evil deed gives him lifelong torture. It can be pictured as though; "A little girl with slanty eyes reached up over the opposite edge of the table to grab a cupcake. Frank leaned over to push the platter closer to her. When she gave him a broad smile of thanks, he dropped his food, and ran through the crowd" (77). Frank is always haunted by his past memory in war. It is not his intension to kill that Korean little kid in war, but as the American government compels him to participate as well as trains him to shoot and kill the enemies, he does it so.

The warriors are not the major reason behind waging a war. But they are made as means of war to kill and die. The policy maker is the honour of war who is enemy of everyone, who forces children and teenagers to battlefield. This bitter event is forwarded in history by Joseph R. McCarthy in episode, "The Naeda Murders". It is witnessed by Mr. Hersmann:

Then little guy come in, who we had seen the most and he rattled something off in Korean to him (North Korean Lieutenant) and he went outside . . . This one little fellow came back in, this guy has always stayed there with us, and seen him pull back the bolt on his rifle. I don't guess anybody heard me, but I remember saying, "This is it", and I heard the first shot go off and fellow sitting across from me was hit and he fell forward. (7)

It exposes that North Korean government compels children to participate in war. They make kids as vigilantes in war without thinking it is unfair for kid's life. They misplay

with Americans' mind that American does not kill kids because of child's rights and their sentiments for them. As a result, many of soldiers died due to this policy made by Koreans and Chinese.

Whenever and however the historical discourses make alive to white Americans participation in Korean War but diffuse the sacrifices of African Americans, Morrison counter-attacks on it. And she re-establishes the history of African Americans through fictionalising the history of Korean War. The contexts: where Americans are presented as centre and muted African Americans as 'other' and made them dead in historical documents, Morrison starts from that.

Morrison proves of saying of H. Aram Veesser, in his introductory part in book, *The New Historicism*. He says, "I began with the desire to speak with the dead" (2). In the same manner, Morrison writes the history of African Americans who are belongs as 'dead' or 'covered' in the mainstream history of America. To bring them fore in mainstream history of America, Morrison creates a text, *Home* and represents it as the counter history to an official version.

Catherine Gallagher and Stephen Greenblatt write in the text, *Practicing New Historicism* about the counter-history. They state, "The exploration of the cul-de-sacs where unrealised possibilities were stranded, a determination to chart the dynamic interaction between history's usual object of study- the myriad relations constituting society and the culture" (60). This statement claims counter-history, as an exploration on totality that makes possibilities for constructing the new culture and society accordance to the context of history. In American mainstream history, there is an universal discourse that only speaks about white-Americans involvement in war; their misery in American societies, but never writes of 'others' as African American, Asian, Korean, European, Chinese and so on. Except white American, the

involvements of African American and other races are kept secret, unanswered and buried. That is why, to make dead alive and give new life; Morrison depicts and proves *Home* as counter-history to official version.

Firstly, Morrison represents the title *Home* as its main point to attack on. African American supposes their hometown Lotus, Georgia as worst place in the world because of the discourses and policy made by white-Americans. They are compelled to think before, but as the time passes on, they start on believing their hometown is the safety place in the world. The hometown seems better and beautiful in their eyes than before. As it is expressed:

I stood there long while, staring at that tree.

It looked so strong

So beautiful.

Hurt right down the middle

But alive and well.

Cee touched my shoulder .Lightly.

Frank?

Yes?

Come on, brother. Let's go home.

After a long time, Frank feels the value and love for his home. He hates when he is in teenage. But now he knows, confesses and realises that his 'home' along with hometown is much more beautiful and alive than before. In this way, Morrison creates love, care and purpose of living in the mind of veterans by erasing the worst thoughts of hating their hometown as before. Morrison's representative character Frank, finally ignores hating his hometown and confesses the mistakes and bad deeds in Korean War. He feels bad for killing kids in war and makes sympathy on the demise of his

homeboys instead of making a story of brevity and singing a song of victory.

Morrison discloses this feeling on Frank:

I have to say something to you right now. I have to tell the whole truth.

I lied to you and I lied to me. I hid it from you because I hid it from

me. I felt so proud grieving over my dead friends. How I loved them.

How much I cared about them, missed them. My mourning was so

thick it completely covered my shame. (133)

At the end of novel, Morrison stands on her view that Frank reveals his hidden suffering and declares his misdeed. It shows the brevity on victory is lying and suggests not to involve in such war affairs.

Morrison exposes the thoughts of African Americans about 'rest' and finds energetic in it. She claims, "Laziness was more than intolerable, it was inhuman. Whether you were in the field, the house, your own backyard, you had to be busy. Sleep was not for dreaming; it was gathering strength for coming day" (123). This definition is unique and makes enforcement to African American to involve in their fields to work with happiness.

Salem, a short character represented by Morrison in her fiction. His character always ignores the American policy and lives his life as he wants. He denies to participate in any progressive works of government and spends his whole life in vain. Morrison discloses it, "After supper on almost any day Salem and his friends gathered to play checkers, chess and once in a while whist" (137). By Salem, Morrison explains the rebel against American government. So, Salem's character is reactionary to answer American government who only involves in non-progressive works.

Morrison discloses African American women as empowered who start to believe on themselves. They start to love their whole community and believe in their

old natural medical cure. Morrison speaks out through Miss Ethel who compares her garden of natural plants and herbs with Eden's but finds much better than. She expresses, "An aggressive gardener, Miss Ethel, blocked or destroyed enemies and nurtured plants. Her garden was not Eden; it was so much more than that. For her the whole predatory world threatened her garden, competing with its nourishment, its beauty, its benefits and its demands. And she loved it" (130). By this, Morrison comes in the point that within this world, she finds African Americans are generous and the best people. They always serve for the betterment of mankind as the natural herbs and plants do with sick people. That's why she loves and supports to African Americans who never demand the payment of their deeds in war.

The involvement in Korean War makes less numbers of men and maximum number of women in African American community. To regulate their as usual life, they spend times in fruitful works. They spend their life as traditionally and culturally as their fore parents taught them. This is recited on this way:

The women changed tactics and stopped their berating. Now they brought their embroidery and crocheting, and finally they used Ethel Fordham's house as their quilting centre. Ignoring those who preferred new, soft blankets, they practiced what they had been taught by their mothers during the period that rich people called the Depression and they called life. . . Listening to their talk, their songs, Cee had nothing to do but pay them an attention she had never given before. (122)

This shows Morrison counter-attacks through culture and tradition of African American to white American thoughts. African American used to believe in discourses made by white Americans about their culture and tradition, and they hated the way American hated it. But now, Morrison raises the resistance and revolution

against white Americans' thoughts and the African American women start to live their lives as traditionally and culturally. They enjoy their traditional way of quilting, singing, and embroidering while redefining the definition of life and ignoring it as 'depression'.

Morrison recites of believing the natural way of cure in African American society. The traditional way of natural medic can cure to heal African Americans whereas white Americans' experimented medicine does not heal. Morrison expresses, "The final stage of Cee's healing had been, for her, the worst. She was to be sun-smacked which meant spending at least one hour a day with her legs spread open to the blazing sun. Each woman agreed that embrace would rid her of any remaining womb sickness" (124). It directly attacks to the medical improvements of white-Americans which can not heal the health of women womb. But, it is cured by the traditional way of natural cure which is more affecting than the so-called new medical invents.

After tolerating such disastrous condition, Cee becomes well and feels good than before. She comes to believe in their traditional and cultural way of living. Morrison shows, "Cee put her finger in the blackberry jar. She licked it. "I ain't going anywhere, Miss Ethel. This is where I belong" (126). By sharing Cee's mentality to Miss Ethel, Morrison hits on white Americans' way of thinking. Cee puts 'her finger' in jar instead of spoon and 'licks', it pictures out the traditional way of living. Cee is convinced that she earns her self-identity by living in her own home and community and rejects to go far. By using Black English Vernacular (BEV) in dialogues, Morrison expresses celebration of blackness and attacks in American English Language.

Morrison depicts Miss Ethel as a character of her voice. Through Miss Ethel, Morrison resists, counter-attacks to white-Americans' thoughts and empowers to African Americans as well as convinces to celebrate their blackness, tradition, and culture. Morrison visualises Miss Ethel's empowering to Cee for living her life as the way she chooses and demands. And she insists Cee to find her own independent identity by herself and not to let anyone to identify her in their way. Miss Ethel proclaims:

See what I mean? Look to yourself. You free. Nothing and nobody is obliged to save you but you. Seed your own land and a woman and their serious limitation in both, but you a person too. Don't let Lenore or some trifling boyfriend and certainly no devil doctor decide who you are. That's slavery. Somewhere inside you is that free person I'm talking about. Locate her and let her do some good in the world. (126)

By Ethel's voice, Morrison stands for creating a self independent identity of African American women. She disregards slavery from their mind and deeds. As to be a woman, they should be a person or human being first and a woman after. So, to bring fore her free mind and locate herself, she has to celebrate her tradition and culture.

Conclusively, at the end of the text, Morrison proves her title *Home*, bringing her main two characters, Frank and Cee in Lotus within their community which gives them love, security, culture and self identity. And she reveals the discourses, power and politics of American government which are made in order to dominate African Americans. Here, Morrison juxtaposes the history and fiction in order to bring forth African Americans involvement in Korean War. In this project, Morrison does not only expose the exploitation of African American as marginalised and slavery but she represents the resistance and counter-attacks on it. By textualizing the historical

context of Korean War in specific and of African Americans' condition aftermaths, Morrison discloses the 'other side' or 'hidden' history in her fiction, *Home* which is muted up to this present scenario by mainstream history of America.

III. Toni Morrison's *Home* as a Historical Representation of Korean War

Toni Morrison's novel *Home* fictionalises the historical context of Korean War in specific and of war in general. It represents the events, involvements of African Americans and exposes the aftermath consequences of Korean War. Morrison dramatises her male protagonist, a Korean War veteran, Frank as a normal African American who has to under-go through the politics and discourses made by white Americans. In the way so, African Americans are discouraged to love their ownness, hometown, language, and culture but compelled to participate in Korean War. White Americans create such hating and ignoring environment for African Americans who have to accept white Americans' superiority that makes easy to include them in war affairs.

Morrison visualises Frank's hatred of his hometown Lotus and hope for some purpose of life in Korean War after his enlistment. In the same manner, Morrison portrays the situation of female protagonist Cee. But in both cases of Frank and Cee, they are victimised and exploited by the American government as well as by white American society. These both cases show the unseen and indirect slavery to African Americans that creates different truths and conditions. Morrison's purpose to depict direct and indirect involvement of African American in Korean War is to bring forth hidden reality among the world which makes possible to stop such disastrous war and to give independent identity of African Americans.

Morrison's writing of *Home* about Korean War, in this present scenario, proves that the aftermath effects are still inherent in African American society. She genuinely represents the historical context of African Americans lives before, during and after the Korean War. She analyses the negative sides of war in general and of Korean War in particular. In doing so, she expresses and creates the history of 'other

side' or of 'African Americans' who are wrapped and do not appear in the mainstream history of America. Through this, she proclaims of American government's exploitation of African Americans which visualises indirect slavery by compelling males in war and females in house services only. To stop this indirect ongoing process of slavery acts and to promote African American dedications in world welfare affairs, Morrison fictionalises history to make the American government accept the reality and do something for the betterment of African Americans.

To sum up, this research comes to the conclusion that Morrison's rewriting of the history of Korean War points out the secret history of 'others' which has been ignored till today in American mainstream history. By this, she proves that America creates discourses in favour of people in power, i.e. white Americans. She not only discloses the evil deeds of America but attempts to empower African Americans by suggesting them to accept and have faith in their own cultural identity, tradition, culture, life of style and so on. At the end, Morrison justifies her title *Home* as 'African Americans' home' called America where they are suppressed and dominated by their 'own father' called American government and by their 'own fellow citizens' as white Americans in their own nation called America. By rejecting all the superiority of white Americans and discrimination between them Morrison fictionalises *Home* as African Americans' 'home America' to create new identity, relationship and history between white Americans and African Americans.

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