Afro-Asian Intimacies Across Southern Cartographies: Race, Sex, and Gender in Toni Morrison's *Home* and Yusef Komunyakaa's *Dien Cai Dao*

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In 1953, following the Korean Armistice Agreement that ostensibly ended direct U.S. intervention in Korea (but, in reality, merely led to a recalibration of the unending Korean War), African American soldier Clarence Adams was one of twenty-one prisoners of war who refused repatriation back to the United States and instead migrated to the People's Republic of China. His decision was influenced by the antiblackness that structured the segregated U.S. South, curtailing his chances of upward mobility, as well as his compassion for the Korean civilians devastated by U.S. military intervention, prompting recognition of the shared oppression of Third World peoples.[1] Twelve years later, during the Vietnam War, he broadcast a message to Black soldiers via Radio Hanoi, urging them to return to the United States: "You are fighting the wrong war. Brothers, go home. The Negro people need you back there."[2] According to Daniel Y. Kim, "Adams mobilize[d] a historiography of a race war to cast both the Korean and Vietnam Wars as ones waged by a white empire against a colored population," exemplifying what Bill Mullens terms "Afro-Orientalism": a phenomenon in which Black activists turned to idealized Asian subjects for anti-imperialist and antiracist inspiration.[3]

I begin with Adams' story for three reasons. First, it highlights continuities between Black narratives of the Korean and Vietnam Wars. Whereas historians have elucidated the experiences of Black soldiers during the Korean and Vietnam Wars, respectively, few studies have grappled with these two Cold War fronts in relation, noting patterns and

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particularities in Black subject formation across the two U.S. imperial conflicts.[4] With the signing of Executive Order 9981 in July 1948, President Harry S. Truman desegregated the U.S. military, exemplifying the United States' project of racial liberalism and bolstering the expansion of the liberal empire, vis-à-vis the Soviet Union, even as Jim Crow laws continued to delimit the mobility of African Americans on the home front. Whereas the Korean War was the first U.S. experiment in militarized integration, it wasn't until the Vietnam War that the question of Black–white tensions in the military, transposed from the continental United States to the battlefront in Asia, gained widespread visibility. As Martin Luther King, Jr., famously observed in his "Beyond Vietnam" speech of April 1967: "[We watch] Negro and white boys on TV screens as they kill and die together for a nation that has been unable to seat them together in the same schools. So we watch them in brutal solidarity burning the huts of a poor village, but we realize that they would hardly live on the same block in Chicago."[5] Segregation at home was only interrupted by "brutal solidarity" abroad: the uniting of Black and white soldiers in a common project of racialized wartime destruction.[6] But continuities between the Korean and Vietnam Wars also led to political mobilization: many civil rights and Black Power leaders active during the Vietnam War era, such as Bobby Seale, James Forman, Ivory Perry, and Robert F. Williams, were radicalized during their experiences as Black soldiers in Cold War Korea.[7]

Second, Adams' story stitches together three southern spaces that are rarely discussed in relation: the U.S. South, South Korea, and South Vietnam. To focus on the southern-ness of these three sites is to trace the convergence of white supremacy, antiblackness, imperialism, and anticommunism that cohere at the intersection of the U.S. Civil War and Cold War politics.[8] Raised in Memphis, Tennessee, amid the structural antiblackness of the segregated U.S. South, Adams joined the U.S. Army to escape incarceration at the hands of white policemen. This military service brought him to South Korea: a decolonizing nation that the United States had taken upon itself to protect in the Cold War struggle against North Korea, Communist China, and the Soviet Union. These south–south relationalities—the transposition of a Black subject of the U.S. South to the southern warfront of a new Cold War/civil war struggle—were then extended to South Vietnam, when Adams in a radio broadcast addressed a new generation of Black soldiers deployed to fight in the United States' latest war of imperial expansion. As with South Korea, South Vietnam became a distinctly southern space of U.S. military intervention and U.S.-styled capitalism and democracy within the Cold War frame; indeed, much has been written about South Korea's own participation in the Vietnam War on behalf of South Vietnam and the United States.[9] My goal in this essay is not to homogenize or

reify an abstract, southern sensibility. Rather, I argue that to attend to these three sites—South Korea, South Vietnam, and the U.S. South—as distinctly *southern* spaces is to trace how the legacies of the U.S. Civil War—southern white supremacy and the afterlives of slavery—were extended into Cold War Asia via Black experiences of soldiering. It also acknowledges that what the United States called the Korean and Vietnam Wars were also *civil wars* over competing domestic visions of what postcolonial independence should look like. In other words, it's important to highlight the (albeit curtailed) political agency of South Korea and South Vietnam in what too often gets flattened in U.S. historiography as a binary Cold War struggle between U.S. capitalist democracy and North Korean and North Vietnamese socialist authoritarianism.

Lastly, Adams' anecdote is haunted by the gendered subjects who are not named in masculinist accounts such as these, which detail the conflict of race relations as one between Black and white men. In actuality, Black soldiers also encountered Korean and Vietnamese women in the battlefields and in bed, in spaces of militarized intimacy and struggle, which shaped their racial triangulation with Asian subjects also fighting against white supremacist violence.[10] These encounters necessitate discussing race alongside sex and gender, the U.S. South alongside South Korea and South Vietnam, to unpack the entanglements of Afro-Asian intimacies across multiple southern cartographies.

This essay converses with other comparative studies probing the messy, private Afro-Asian intimate relations that exceed the "public, institutionalized space of the archive" and do not cohere to the "heteropatriarchy of Afro-Asian solidarity history."[11] To adopt Vanita Reddy and Anantha Sudhakar's analytic of "feminist and queer Afro-Asian formations," however, is not to romanticize intimacies between Black soldiers and gendered Asian subjects as inherently feminist or radically queer, but rather to forward feminist and queer analyses of complex race and gender dynamics. In her discussion of Black GIs' romantic encounters with Japanese women in "Jim Crow Tokyo" during the Allied occupation of Japan and the subsequent Korean War, Sonia Gomez invokes the term "Afro-Asian intimacies" to demonstrate how such encounters reproduced "existing gender and sexual hierarchies" across imperial spaces even as they "unsettled American racial hierarchies" between Black and white men.[12] Gomez's analysis offers a template for unpacking the power dynamics structuring the Afro-Asian intimacies between Black soldiers and South Korean and South Vietnamese subjects discussed in this essay. Moreover, she contextualizes these vexed Afro-Asian intimacies abroad during the Korean (and, later, Vietnam) War within the domestic civil rights struggle for interracial marriage equality, which was not guaranteed across the fifty U.S. states until the 1967 Supreme Court case *Loving v. Virginia*. Reddy meanwhile

mobilizes "Afro-Asian intimacies" to pinpoint "tacit, minor, or ephemeral affective relations that remain difficult to locate within state or official archives and that may surface only within the domains of the aesthetic and the representational."[13] Moving from the archival to the literary, this essay analyzes two prominent African American representations of Black soldiering during the Korean and Vietnam Wars—Toni Morrison's *Home* (2012) and Yusef Komynyakaa's *Dien Cai Dao* (1988)—to probe the complex contours of otherwise elusive Afro-Asian intimacies. Attending to how "domains of the intimate relate to the structured violences of imperial states," to quote Ann Laura Stoler, I probe how these Afro-Asian intimacies manifest not only as romantic partnerships and Third World solidarities, but also as forbidden erotics and gendered violence.[14] In so doing, I extend the rich scholarship on Afro-Asian relations in the U.S. South to the southern Cold War spaces of South Korea and South Vietnam.[15]

In this essay, "Afro-Asian intimacies" refers not only to sexual relations between Black soldiers and Asian subjects, but also cartographic convergences between the U.S. South (figured here as "Afro") and South Korea/South Vietnam (figured here as "Asian"), connecting transatlantic histories of slavery with transpacific encounters of imperial warfare. As other scholars theorize, "intimacies" is a profoundly cartographic analytic. Hazel Carby characterizes "imperial intimacies" as "geographies of pain, of the continuing aftermath of enslavement, a story of land, of sea and of war."[16] Lisa Lowe mobilizes "intimacies" as a "practice of reading across archives" that "unsettles the discretely bounded objects, methods, and temporal frameworks canonized by a national history invested in isolated origins," defiantly mapping the interdependent emergence of European liberalism, Indigenous genocide, African chattel slavery, and Asian coolie labor across four continents.[17] Similarly, this essay charts the southern intimacies between the U.S. South, South Korea, and South Vietnam that structured Afro-Asian intimacies between Black soldiers and Asian subjects during the Korean and Vietnam Wars. In doing so, it invokes Gayatri Gopinath's theorization of "region" as a "subnational and supranational space" that "suggests the possibility of tracing lines of connection and commonality, a kind of South-South relationality, between seemingly discrete regional spaces that in fact bypass the nation" as the singular, heteronormative unit of subject formation.[18] Gopinath puts forth a "queer regional imaginary," and whereas the Afro-Asian intimacies represented in these literary texts are heterosexual, they are nonetheless racialized as nonnormative and perverse, alternatingly violent and hopeful, necessitating a feminist and queer analysis of these imperial, southern encounters.[19]

If, as Yogita Goyal argues, the runaway genre of the slave narrative has gone global, what does it mean to view the Cold War "through the

lens of a historical event like slavery?"[20] *Home*, the tenth novel by Nobel-prize winning author Toni Morrison, follows protagonist Frank "Smart" Money, a twenty-six-year-old Black Korean War veteran who must return to his southern hometown in Georgia with his sister Ycidra "Cee" Money in order to confront past traumas and heal from racial violence. Of particular note is the character of an unnamed girl that Frank encounters while stationed in South Korea and how she relates to Morrison's notable oeuvre, which has narrated southern Black subjectivity in the wake of the Middle Passage, slavery, Jim Crow segregation, and ongoing antiblackness. Although Morrison never explicitly names the character's race or ethnicity, in this article I refer to her as a "South Korean girl," given her location near a U.S. military base south of the 38th parallel.[21] I argue that she be considered a *southern subject* alongside *Home*'s Black protagonists from the U.S. South, and I offer the analytic of *southern violence* to connect antiblack violence emanating from the U.S. South during the afterlives of slavery with the imperial violence in South Korea in the wake of U.S. Cold War intervention. Additionally, I examine how "the South"—understood most explicitly as the U.S. South but also South Korea—is figured in the novel as a space of not only haunting trauma, but also communal healing, for not only the novel's southern Black characters, but also its South Korean one.

According to Shirley A. James Hanshaw, Black literature on the Vietnam War includes a robust literary corpus of "thirty-five novels, eighteen oral narratives and autobiographies, nine collections of poetry, and an anthology," the most famous of which is Yusef Komunyakaa's *Dien Cai Dao*.[22] Born in Bogalusa, Louisiana, in 1947, Komunyakaa grew up in the U.S. South in the shadow of the Korean War. From 1968 to 1971, he joined a new generation of Black men inducted into the recently integrated U.S. armed forces. While stationed in Vietnam from 1969 to 1970, Komunyakaa served as a correspondent and editor of *The Southern Cross* and received a Bronze Star for his work as a journalist.[23] In 1994, he became the first African American man to win the Pulitzer Prize for poetry for his book *Neon Vernacular*. According to Angela M. Salas, "much of Komunyakaa's finest poetry derives from the trauma associated with his military service in Vietnam," though it is important to note that "Komunyakaa considers himself a poet who served in Vietnam, rather than a Vietnam War veteran who has turned to poetry to express his anguish about the war."[24] In other words, attending to Komunyakaa's literary craft is important when analyzing his depictions of Afro-Asian intimacies during the Vietnam War.

The title of Komunyakaa's Vietnam War poetry volume, *Dien Cai Dao*, refers to the Vietnamese term "điên cái đầu," meaning "crazy in the head," which the Vietnamese used to refer to U.S. soldiers and their stubborn insistence in intervening in Vietnam's civil war of decolonization.

Starkly vivid and hauntingly beautiful, Komunyakaa's poems capture the psychological dimensions of the war: the nearness of death, the camouflage of the enemy, the mystery of the landscape, and the fleetingness of sex. According to Salas, the poems are "human, humane, wrenching, ironic, and infused with love for people, even when asking hard questions about atrocity and complicity in atrocity."[25] Eleven of *Dien Cai Dao*'s forty-three poems depict intimate relations between Black men and Vietnamese women, marking both vexed encounters between imperial aggressors and sexualized subjects, as well as possibilities for solidarity across distinct yet interconnected *southern sensibilities*.

Scholarship on Morrison's *Home* and Komunyakaa's *Dien Cai Dao* has yet to analyze these two texts in relation and, by extension, explore the continuities between Black soldiering in South Korea and South Vietnam and the militarized southern cartographies that such juxtapositions reveal.[26] Previous literary analyses of Morrison's *Home* highlight the novel's similarities to *Beloved* as well as to other southern American classics, such as William Faulkner's *The Sound and the Fury* and *Absalom, Absalom!*; analyze the novel's invocations of home in relation to Morrison's talk at the 1997 Princeton University "Race Matters" conference of the same title; and explore how the Korean War resonated with non-Korean minoritized subjects and authors.[27] They also debate the influence of the Cold War context on the novel's plot and characters; explore the novel's contribution to literary trauma theory, ghosts and haunting, and progressive gender roles; and note resonances between the novel and the "Hansel and Gretel" fairy tale.[28] My analysis aligns most closely with that of A.J. Yumi Lee, who argues that *Home* "focuses on the fraught figure of the black veteran to link the lethal violence of liberal racism to the lethal violence of liberal empire," in effect juxtaposing "the foundational antiblackness of American policing with the dehumanizing impulses of American soldiering in U.S. wars of intervention" in order to reveal "important continuities between these two linked forms of violence."[29] Highlighting the southern cartographies that link antiblack policing (figured via the U.S. South) with imperial soldiering (figured via South Korea), I build on Lee's analysis to pinpoint the gendered dimensions of these linkages as well as extend her analysis to South Vietnam.

Literary analyses of Komunyakaa's *Dien Cai Dao*, meanwhile, emphasize how Komunyakaa's poems challenge the white canon's representations of the Vietnam War, highlighting the distinct challenges of Black soldiers who faced not only the uncertainties of guerilla warfare in Vietnam, but also the racism of white soldiers with whom they were supposedly aligned.[30] Less explored are the relationalities between Black and Vietnamese subjects, both male and female, that the poems

depict. A significant exception is Sunny Yang's article "Expanding the Southscape to the Global South," which, via an analysis of Afro-Vietnamese intimacy in *Dien Cai Dao*, posits a new spatial imaginary, the "global southscape," to reconfigure the "literal and figurative distances" between the U.S. South and the Global South, understood here as Vietnam.[31] As Yang notes at the beginning of her article, Komunyakaa was inspired to write his first Vietnam War poem while renovating a house in the Bywater district of New Orleans. Komunyakaa explains, "[I]t was just something that happened, and perhaps it had a lot to do with the fact that it was summertime, and there was a kind of familiar tropic heat that day."[32] Yang observes, "For Komunyakaa, the excavation of his Vietnam memories hinged on a serendipitous convergence of two seemingly disparate places and times in his life. The 'familiar tropic heat' triggered a joining of New Orleans with Vietnam, inducing the past to resurface in the present and generating his first written reflections on the war."[33] In other words, the southern cartography of New Orleans bled into the southern space of South Vietnam. I build on Yang's incisive arguments to understand South Vietnam as not only a key site of the larger Global South struggle, but as a short-lived nation shaped by southern sensibilities and interpolated into the United States' empire-building project, making possible fraught alignments between the U.S. South and South Vietnam. I also extend Yang's spatial analysis to South Korea, tracing Cold War/civil war intimacies between the U.S. South, South Korea, and South Vietnam in order to reveal overlapping southern cartographies marked by race, militarism, and empire.

Southern Haunting and Healing in Toni Morrison's Home

Southern cartographies map affective and political resonances between different southern geographies marked by Cold War/civil war conflict. Yang's "global southscape" can be extended to facilitate analytical linkages between not only the U.S. South and South Vietnam in Yusef Komunyakaa's *Dien Cai Dao*, but also the U.S. South and South Korea in Toni Morrison's *Home*. The novel—more fleeting and gestural than Morrison's other work—consists of seventeen short chapters that move between the third-person narratives of Frank, Cee, and Frank's lover, Lola, as well as the first-person soliloquies of Frank, who addresses an unnamed second-person author tasked with narrating his story.[34] Distinguished formally by the use of italics, these first-person chapters, of which there are eight in total, emphasize the mediated nature of the rest of the text, marking distance between the characters' experiences of racial and gendered violence and the second-person author/witness/reader. For example, the protagonist Frank accuses the author in chapter nine: "*Korea. / You can't imagine it because you weren't there. You can't*

describe the bleak landscape because you never saw it."[35] This mediation marks the gendered difference between Frank, the Black GI, and the author, a stand-in for Morrison, and foreshadows the themes of secrecy, memory, trauma, and retelling that structure the novel's depiction of the so-called "Forgotten War." Grappling with the culpability of Black soldiers and "the unspeakability of the past… that refuse[s] to die," *Home* builds on a rich southern gothic tradition, of which Morrison is a key author, to put the "original sin of slavery" in intimate relation with the transpacific Cold War.[36]

In *Home*, Frank's narrative is marked by multiple southern displacements: first from Bandera County, Texas, at age four, when he, his parents, and fourteen other families are ordered by hooded Ku Klux Klan members to vacate their homes within twenty-four hours or risk facing death, and later from Lotus, Georgia, where his family resettled but which Frank describes as "the worst place in the world, worse than any battlefield," marked as it is by the afterlives of southern plantation slavery and curtailed opportunities for upward mobility: "Nothing to do but mindless work in fields you didn't own, couldn't own, and wouldn't own if you had any other choice."[37] Frank escapes Lotus via the U.S. military, only to find himself in another southern space wrought by racial violence: the battlefields of South Korea. Despite the promises of militarized integration, South Korea does not offer an escape from the antiblackness of the U.S. domestic front. As a Black reverend points out to Frank once he returns to the United States from South Korea: "An integrated army is integrated misery."[38] According to Lee, what is "miserable" is not just a matter of the fraught and elusive experience of desegregation abroad, but the "mission of the army" itself, which "advances the project of U.S. imperial domination and racialized violence around the globe."[39] Indeed, on this new southern front of the global race war, Frank is not only a victim of white supremacist violence, but also a perpetrator. Morrison writes, "There were not enough dead gooks or Chinks in the world to satisfy him. The copper smell of blood no longer sickened him; it gave him appetite."[40] Lee highlights a "structural contradiction": that, as a Black civilian, Frank is "routinely targeted by state violence in the form of policing," but as a Black soldier in South Korea, he was "tasked with carrying it out"—an observation underscored by President Truman's insistence on calling the Korean War a "police action."[41] In sum, Frank enacts the racial violence he suffered at the hands of the Ku Klux Klan and stultifying Jim Crow laws in the U.S. South onto the bodies of Koreans displaced by the Cold War/civil war conflict. Moreover, this racial state violence can be understood in spatial terms as *southern violence* to mark the specificity of antiblack violence that culminated but did not begin or end with the U.S. Civil War as well as the Orientalist violence that manifested in the north/south divisions of Cold War intervention in Korea.

This southern violence was enacted by Black soldiers, such as Frank, on not only Korean soldiers but also Korean civilians: in particular, the figure of an unnamed South Korean girl in *Home*. Frank's encounters with the South Korean girl are marked by the figurative blurring of southern spaces, the U.S. South with South Korea. Chapter nine, italicized and narrated from Frank's first-person perspective, first introduces readers to the girl: "*Then I saw… a child's hand sticking out and patting the ground. I remember smiling. Reminded me of Cee and me trying to steal peaches off the ground under Miss Robinson's tree, sneaking, crawling, being as quiet as we could so she wouldn't see us and grab a belt*."[42] Here, the "*ground*" of Frank's and his sister's hometown in Lotus is figuratively transposed onto the ground of a snowy hill in South Korea, perched high above "*a quiet village*" that Frank is tasked with patrolling.[43] In this passage, the South Korean girl's body is also transposed onto the bodies of Frank and his sister via the grammar of comparison: she "*reminded me of Cee and me*." This bodily transposition is further facilitated by the fact that Morrison avoids using explicit racial markers to identify the characters in *Home*, instead deploying what Lee calls a "strategic form of color-blindness" to reveal racial identities not through skin color, but through subjects' differential relationships to power.[44] The figurative space between Frank and Cee as children and the girl—never explicitly described as "South Korean" or even "Asian," but instead via the racially ambiguous characteristics of "*two missing teeth*" and "*the fall of black hair over eager eyes*"—thus collapses, facilitating a reading of Frank, Cee, and the girl *collectively* as *southern subjects*.[45] I return to this southern subjectivity later to describe the girl's haunting transposition onto the bodies of two other ghostly figures of the U.S. South. But, first, I highlight that Morrison also uses fruit imagery to suture the soil of the U.S. South to South Korea: the "*peaches… under Miss Robinson's tree*" are echoed in a later scene by an "*orange, soft now and blackened with rot*" that the girl reaches for before her untimely death.[46]

This image of the rotting orange appears twice in the novel: once in chapter nine, quoted above, and then again in chapter fourteen, also typeset in the italicized font signaling Frank's first-person narrative. The story of the South Korean girl's death is, thus, mediated through Frank's trauma, which necessitates multiple first-person retellings in order to reveal, in Frank's words, "the whole truth."[47] In the first iteration, which appears in chapter nine, Frank narrates the cause of the girl's death using third-person pronouns, mirroring the formal shifts in first- and third-person perspective that structure the novel's chapters:

> *…"Yum-yum."*
> *She smiles, reaches for the soldier's crotch, touches it. It surprises him… he blows her away. Only the hand remains in the*

> *trash, clutching its treasure, a spotted, rotting orange.*
> *… Thinking back on it now, I think the guard felt more than disgust.*
> *I think he felt tempted and that is what he had to kill.*
> *Yum-yum*.[48]

In this passage, the girl's innocent hunger for fruit—the rotting orange, but also the southern peaches in Frank's recollection—slips suddenly into a fraught expression of the third-person soldier's hunger for oral sex: a forbidden erotics, marked by transgressions across race, age, and imperial borders. Faced with a masculine embodiment of the occupying U.S. military forces, the South Korean girl automatically enacts a gesture that she thinks will satisfy the soldier and, thus, save her but, tragically and ironically, actually leads to her death.

The girl thus recalls the occluded figure of the *yanggongju*, which Grace M. Cho, in her groundbreaking sociological study on the gendered dimensions of Korean War hauntings, theorizes as a "ghostly figure of all that has been erased" and a "psychic figure" that "has been constituted by trauma."[49] Literally meaning "Western princess," the word, often used pejoratively and deployed at the level of the family as well as the nation, refers to a Korean "woman who provides sexual labor for the U.S. military" but is "so full of meaning" that it is simultaneously "unspeakable and 'phantomogenic.'"[50] Power dynamics are even more vexed in *Home* because the girl is underaged, unable to provide any meaningful form of consent. Whereas Cho examines how the occluded *yanggongju* haunts the Korean diaspora, I extend Cho's analysis to explore how this figure also haunts the Black diaspora in Morrison's *Home*—particularly the Black veteran who shares the traumatic experience of the Korean War and in particular the southern violence made possible by both antiblackness and military imperialism on this new Cold War/civil war front.

Indeed, understanding the South Korean girl as a *yanggongju*, a sexualized "ghostly figure," helps to explain her return in the novel as a ghost. Shifts in formal point-of-view register changes in the perception and acknowledgment of the girl as ghost. In chapter thirteen, narrated in the third person, Frank's sister Cee, whose womb was gutted in a series of nonconsensual experiments performed by a "heavyweight Confederate" doctor in Atlanta, tells Frank after they return to Lotus: "It's like there's a baby girl down here waiting to be born. She's somewhere close by in the air, in this house."[51] Cee's revelation prompts Frank, in chapter fourteen, narrated in the italicized first-person perspective, to speculate, "*Maybe that little girl wasn't waiting around to be born to [Cee]. Maybe it was already dead, waiting for me to step up and say how*."[52] In life, the South Korean girl was conflated with Frank and Cee as children as discussed above; in death, she is now conflated with Cee's

unborn daughter, the ghostly "fruit" of Cee's womb (a word that calls to mind other fruit imagery, namely, the rotting orange and the southern peaches from chapter nine).[53] Cee's unborn daughter recalls as well the quintessential gothic ghost of American literature, Morrison's Beloved.[54] Such comparisons again support a reading of the South Korean girl and the novel's Black characters as, collectively, southern subjects marked by different iterations of southern violence in the aftermath of slavery and imperial warfare.

Moreover, Cee's revelation prompts Frank to retell the cause of the South Korean girl's murder, this time using first-person pronouns:

> *I shot the Korean girl in her face.*
> *I am the one she touched.*
> *I am the one who saw her smile.*
> *I am the one she said "Yum-yum" to.*
> *I am the one she aroused.*[55]

Frank's narration in this chapter of the traumatic memory of arousal and murder is marked by a formal shift in point of view: from third-person pronouns, placing the blame for the girl's death on an anonymous soldier, to first-person pronouns, as he acknowledges his culpability as an agent of U.S. imperialism.

As scholars of literary trauma studies and gothic fiction observe, Frank's confession in this passage, buried as it was in secrecy and shame, was only made possible by his and his sister's healing return *home*—a complex figuration, evocative of Gopinath's "queer regional imaginary," that invokes multiple meanings.[56] Drawing from Yoruba-Bantu-Kongo spiritual systems, Valorie Thomas highlights the importance of homecoming as a form of healing for the African diaspora in particular given the trauma of the Middle Passage.[57] Cheryl A. Wall argues that Morrison's novels "understand home as a place in the spirit, a place that is necessarily symbolic rather than real."[58] Likewise, in Mark A. Tabone's discussion of "home-as-utopia," he argues that "home for Morrison is primarily about caring people rather than spatiality."[59] In response, I emphasize that the racial contours of "home" in the novel also signify a specific physical, sociohistorical region: the U.S. South. In other words, we need to understand the U.S. South as a space wrought by white supremacist violence—southern violence—but one that also harbored a resilient Black community open to welcoming Frank and Cee back: "Now [Lotus] seemed both fresh and ancient, safe and demanding."[60] Indeed, I argue that, via Frank and Cee's return home to the U.S. South, the southern figure of the South Korean girl is also "returned" home, put to rest, albeit in a different south: not the South Korea of her birth, but the

U.S. South that, throughout the novel, is linked to South Korea as a space of traumatic violence but also southern healing.

According to Kim, "the question of what acts of reparation toward that Korean girl would be warranted remains unresolved" in *Home*.[61] I offer a different reading by turning to the burial that takes place toward the end of the novel. In the penultimate chapter, Frank and Cee return to the field in Lotus that opened the novel, another site of southern violence and southern trauma, to dig up the bones of the father of another Black character, Jerome, whom Jerome was forced to fight to the death for the entertainment of white watchers—a fight that Frank and Cee witnessed as children in chapter one but did not understand the implications of until the end of the novel as adults. In chapter sixteen, Frank and Cee return to this scene of violence to dig up the bones, wrap them in a quilt that Cee has knitted, and give them a proper burial at the foot of a sweet bay tree whose description, as many scholars note, applies to Frank and Cee as well: "*Hurt right down the middle / But alive and well*."[62]

For Kim, this reburial does not "provide any redress for the horrific act of violence [Frank] had committed against the young girl in Korea," and the novel's resolution "does nothing to compensate or atone for the war crime [Morrison's] protagonist has committed."[63] Mobilizing "analogy as a heuristic," to quote Goyal, I argue instead that the ghostly figure of the South Korean girl *does* return in the novel's final chapters.[64] Recall that the South Korean girl in previous chapters is compared to the novel's Black characters: Frank and Cee as children, Cee's unborn daughter. Recall as well Lee's observation that Morrison's "strategic form of color-blindness" elides explicit racial markers, opening up space for racial ambiguities and cross-racial connections across distinct yet shared experiences of southern violence. The "small bones" and "few pieces of clothing" in chapter sixteen are never explicitly identified by Morrison as belonging to Jerome's father, although the makeshift grave marker that Frank makes, "Here Stands A Man," certainly lends itself to this reading.[65] However, I suggest that we can read these bones as belonging to the unnamed figure of the South Korean girl, the ghostly *yanggongju*, as well. By extension, if we recall the previously discussed scene of southern peaches, the bones can also be read as belonging to Frank and Cee as children: that is, an acknowledgment that Frank and Cee lost their childhood innocence in the field that night when they witnessed the traumatic scene of racial violence. The field thus becomes a mass graveyard of multiple victims of southern violence, of multiple ghosts of southern trauma. These readings open the possibility that the novel offers healing to the southern figure of the South Korean girl alongside the southern figures of Frank and Cee. Frank and Cee find healing in "home"—the region of the U.S. South. Understood expansively, via southern cartographies, this southern soil can also lay to rest the

ghost of the South Korean girl, who bridges two southern spaces brought intimately together by the southern violence of the Korean War. In this way, *Home* addresses and perhaps even redresses the southern trauma of not only its Black characters, but its South Korean one as well.

Southern Intimacies and Fraught Solidarities in Yusef Komunyakaa's *Dien Cai Dao*

Lee's argument that Black soldiering during the Korean War connected the antiblack violence of domestic policing in the U.S. South to the military violence of global policing in South Korea can also be extended to Black soldiering during the Vietnam War. Indeed, it is these vexed imperial entanglements that structure the Afro-Asian intimacies depicted across Komunyakaa's poems in *Dien Cai Dao*. These entanglements necessitate an analysis of southern cartographies—how overlapping southern landscapes, affects, and political conditions facilitate Afro-Asian intimacies between multiple southern subjects in the poems: Black soldiers shaped by the afterlives of slavery in the U.S. South as well as South Vietnamese women marked by U.S. military intervention into Vietnam's civil war of decolonization.

I begin with "Hanoi Hannah," the eighth poem in *Dien Cai Dao*, to establish the importance of southern particularity. "Hanoi Hannah" depicts the address of a female North Vietnamese communist radio host to a Black American soldier: an appeal to cross-racial solidarity against the violence of white supremacist imperialism. With the sounds of warfare serving as a backdrop, Hanoi Hannah croons: "Hello, Soul Brothers. Yeah, / Georgia's also on my mind."[66] As in Morrison's *Home*, here too does Georgia stand in as synecdoche for racial violence—understood as southern violence—that emanates from, yet is not confined to, the U.S. South. Hanoi Hannah also recalls Seoul City Sue, the white American radio announcer whose North Korean propaganda also targeted Black soldiers during the preceding Korean War.[67] In Komunyakaa's poem, "Soul Brothers," which invokes Black fraternal vernacular as well as references "Soul Alley" in the Khanh district, the segregated street in Sài Gòn set aside for Black soldiers' rest and recreation, operates as a targeted, racialized interpolation, a form of psychological warfare that, as Yang notes, "cynically appropriates the language of black liberation and community not to signal Afro-Asian kinship but to emphasize the racial tensions and civil-rights struggles dividing Americans."[68] In between the songs of Ray Charles and Tina Turner, Hanoi Hannah warns to her listeners: "You know you're dead men, / don't you? You're dead / as King today in Memphis."[69] The cause of death here is ambiguous: perhaps literally at the hands of communist Vietnamese soldiers but also figuratively at the hands of American white supremacy that killed Martin Luther King, Jr., in 1968. Indeed, during the war, white soldiers flew

Confederate flags throughout U.S. army and naval bases, particularly after Dr. King's assassination, transposing the antiblack politics of the U.S. South to the Cold War/civil war region of South Vietnam.[70]

In Komunyakaa's poem, Hanoi Hannah's warnings are followed by an invitation to defect from the U.S. army and join the Vietnamese struggle for independence: "Soul Brothers, what are you dying for?"[71] According to the poem's narrator, Hanoi Hannah's "knife-edge song cuts / deep as a sniper's bullet" for exposing the hypocrisies of the U.S. liberal project: of promising racial equality in the military while denying civil rights at home. And yet the promise of Afro-Asian solidarity in this moment is amorphous and fleeting, ultimately evidencing, to quote Yang, "the more destructive applications of intimacy."[72] The poem ends on an ambiguous note: "Her voice grows flesh / & we can see her falling / into words, a bleeding flower / no one knows the true name for. / 'You're lousy shots, GIs.' / Her laughter floats up / as though the airways are / buried under our feet."[73] Striking from below, Hanoi Hannah's laughter in these stanzas comes as a taunt: an insincere attempt at Afro-Asian solidarity that, despite the truth it tells about U.S. race relations, is ultimately more self-interested in Vietnamese independence than Black justice. This self-interest, I argue, is in part due to the *northern* positionality of Hanoi Hannah as an agent of North Vietnamese communism. That is, Afro-Asian solidarity breaks down without the affective glue of a shared southern sensibility, a shared vulnerability to what this article calls southern violence. My goal here is not to reify the Vietnam War's north/south, communist/anticommunist divisions, which, in fact, were relatively short-lived when understood in the context of Vietnam's much longer history, nor is it to deny the importance of the Great Migration, which facilitated African Americans' departure from the U.S. South during the twentieth century. I would like, however, to pinpoint the historically specific contours of a shared southern subjectivity, a shared historical experience of different forms of southern violence, that in African American literature facilitates Afro-Asian intimacy between Black soldiers and South Vietnamese (and South Korean) civilians.

The poem "Tu Do Street"—named after the famous "Liberty Street" in Sài Gòn, so called during the war—also depicts the fraught ambiguities of Afro-Asian solidarity facilitated through intimacy from the perspective of a Black male soldier. In the opening lines of the poem, the Jim Crow segregation of the U.S. South bleeds into the brothels of South Vietnam, marking overlaps between multiple southern cartographies:

> Music divides the evening.
> I close my eyes & can see
> men drawing lines in the dust.
> America pushes through the membrane

of mist and smoke, & I'm a small boy
again in Bogalusa. *White Only*
signs & Hank Snow…[74]

As in *Home*, spatial resonances trigger temporal slippages as the Black GI narrator slips back into the memory of southern violence experienced during childhood.[75] The narrator tries to cross the color line, transposed from the U.S. South to South Vietnam, but is denied service by a Vietnamese "mama-san" who respects the unwritten segregationist rules. White–Black integration on the battlefield falls apart in this space of pleasure: "We have played Judas where / only machine-gun fire brings us / together." As Judas betrayed Jesus, so too have U.S. soldiers "betrayed the Christian ideal of brotherhood," replacing it with, in Tom Marvin's words, "the hollow camaraderie of combat," or what King called "brutal solidarity."[76]

Turned away by the antiblack mama-san, the narrator wanders "deeper into the alleys" to Soul Alley, where "black GIs hold to their turf also."[77] There, he is able to find intimacy in the bodies of South Vietnamese women, exchanging money for sex and also expressing a genuine tenderness and mutual anguish that I argue is facilitated by a shared southern subjectivity. The narrator notes "a softness behind these voices / wounded by their beauty & war" while also acknowledging his culpability in the women's sorrow as an agent of the U.S. military and, therefore, an imperial aggressor stationed in South Vietnam: "Back in the bush at Dak To / & Khe Sanh, we fought / the brothers of these women / we now run to hold in our arms."[78] This invocation of Vietnamese familial relations—the brothers of the South Vietnamese women positioned as the enemy of Black soldiers in this Cold War/civil war struggle—pinpoints the entanglements of Cold War divisions that pitted Vietnamese family members against one another in a brutal civil war over differing visions of Vietnam's independence. Although a mutual southern sensibility facilitates Afro-Asian intimacy in "Tu Do Street"— elusive moments of shared vulnerability, comfort, and pleasure—as in "Hanoi Hannah," genuine solidarity ultimately cannot surmount the barricade of self-interest, this time on the part of the American GIs. The poem ends: "There's more than a nation / inside us, as black & white / soldiers touch the same lovers / minutes apart, tasting / each other's breath, / without knowing these rooms / run into each other like tunnels / leading to the underworld." Here, the South Vietnamese female figure becomes a bridge, a mere tool, in the seemingly larger goal of white–Black American fraternity. And yet this goal is questioned—not as hopeless, but perhaps misguided, "leading to the underworld" instead of true racial and gender justice for Black men and South Vietnamese women alike. According to Marvin, the poem's closing image "calls to mind the myth of Orpheus,

whose unsuccessful attempt to rescue his beloved from the underworld resonates with the speaker's desire to rescue the Vietnamese women, even as he participates in their sexual exploitation."[79] As in Morrison's *Home*, Afro-Asian intimacies in *Dien Cai Dao* are vexed, rooted in the Cold War context of U.S. imperial intervention and global police violence.

Other poems gesture toward more promising opportunities for Afro-Asian solidarity via intimacy, for mutual recognition via shared vulnerability to different forms of southern violence. In "'You and I Are Disappearing,'" the title of which references a quote from Swedish disabilities activist Björn Håkansson, the cry of a South Vietnamese girl, burned by napalm, emanates from the anguished Black narrator's own throat.[80] He embodies her pain, identifying with the violence wrought upon her body. "Night Muse & Mortar Round" features the beckoning ghost of a South Vietnamese woman who saves the narrator and his comrades from a mortar blast.[81] In "One More Loss to Count," a Black GI narrator comforts Be Hai, an ethnic Chinese South Vietnamese woman spurned by a white southern sergeant major with "blond children / back in Alabama."[82] Likely having suffered the brunt of the sergeant major's southern racism himself, the narrator shares a moment of sexual escape with Be Hai and in doing so betrays his own lover, Anna, who awaits him at home.[83] "After the Fall" features a South Vietnamese sex worker, Dzung, singing "Stars Fall on Alabama," a 1930s jazz standard performed by prominent Black jazz singers, such as Ella Fitzgerald, Louis Armstrong, and Billie Holiday. She does so while "trying to bite off her tongue"—a reference to the sense of chaos, loss, and betrayal following the Fall of Saigon, as well as an invocation of the violent racial landscape that African Americans had to navigate following the end of the U.S. civil war.[84]

"Re-creating the Scene," the thirteenth poem in *Dien Cai Dao*, is notable for aligning the Black male narrator with a South Vietnamese woman *against* white male aggressors, distinctly identified as embodying the southern violence of the U.S. South. In this two-page, single-stanza, free-verse poem, whose urgent, undulating rhythm mirrors the "curves of the land," a South Vietnamese mother is raped at the hands of three men who "ride her breath, grunting / over lovers back in Mississippi," while a "Confederate flag / flaps from a radio antenna" attached to the armored personnel carrier in which the violation occurs.[85] Here, the military vehicle becomes a space of sexual violence; the Confederate flag sutures the rape of this South Vietnamese woman by white soldiers during imperial warfare to the rape of Black women by white masters during slavery and its afterlives.[86] Resistance is curtailed though not absent as the men avenge the Confederacy's loss in the U.S. South upon the body of this new southern woman in South Vietnam: "She floats on their rage / like a torn water flower, / defining night inside a machine / where men are gods."[87] The South Vietnamese woman draws on an otherworldly

strength to weather the brutalization.

It is not until halfway down the second page of the poem that the first person is invoked, revealing the Black narrator as the one who listens, who bears witness to this southern sister, and who informs *The Overseas Weekly* of the crime. Solidarity here, though earnest, is fleeting as the poem ends ambiguously: the woman disappears, "turns into mist," either paid off or killed before she can press charges, her baby abandoned and left "searching for a breast"—an uncanny echo of the way that slavery also severed the familial ties of Black subjects deemed property and calling to mind Cee's ghostly child in *Home*.[88] In sum, Afro-Asian intimacies in *Dien Cai Dao*, shaped by the vexed encounters of Black GIs with South Vietnamese women during the Vietnam War, are formed in the shadow of a Confederate flag: a stark symbol of southern violence, transposed from the antiblack landscape of the U.S. South to the imperial warfront of South Vietnam.

Conclusion

In *Soldiering Through Empire: Race and the Making of the Decolonizing Pacific*, Simeon Man offers "soldiering" as an analytic for unpacking the labor of war: the mobilization of racialized soldiers to further U.S. imperial expansion of capitalist markets in the name of racial liberalism.[89] Whereas Man focuses on Asian and Asian American military laborers, this essay grapples with the vexed positionality of Black soldiers, simultaneously subject to Jim Crow laws and the afterlives of slavery in the continental United States while also serving as imperial and masculinist aggressors in Cold War Asia. The fraught contours of Black soldiering become apparent in African American literary representations of Afro-Asian intimacies, understood as sexual encounters between Black GIs and Asian subjects as well as cartographic convergences between the U.S. South, South Korea, and South Vietnam. Reading Morrison's *Home* and Komunyakaa's *Dien Cai Dao* in relation illuminates continuities and convergences between Black experiences of soldiering during the Korean and Vietnam Wars, particularly in regards to hierarchies of race, sex, and gender. In this essay, I understand Black GIs, South Korean girls, and South Vietnamese women collectively as *southern subjects* shaped by *southern sensibilities*—not to erase the historical and cultural specificity of their raced and gendered positionalities, but to articulate potential linkages between shared experiences of what I call *southern violence*: antiblack policing of Black men, rape of Black women, and imperial war-making and gendered violence against South Korean and South Vietnamese women and children. Such experiences demand accountability but also facilitate possibilities for cross-racial intimacy, healing, and resistance: an acknowledgement of intertwined fates that necessitate expansive southern coalitions in both literature and beyond.

Notes

1. Clarence Adams, *An American Dream: The Life of an African American Soldier and POW Who Spent Twelve Years in Communist China*, ed. Della Adams and Lewis H. Carlson (Amherst: University of Massachusetts Press, 2007), 33, 40, 141; see also Daniel Y. Kim, *The Intimacies of Conflict: Cultural Memory and the Korean War* (New York: New York University Press, 2020), 205–10.

2. UPI, "Korean War Defector, as 'Voice' of Hanoi, Bids G.I.s Get Out," *New York Times*, August 15, 1965.

3. Kim, *The Intimacies of Conflict*, 203; Bill V. Mullen, *Afro-Orientalism* (Minneapolis: University of Minnesota Press, 2004).

4. David P. Cline, *Twice Forgotten: African Americans and the Korean War, An Oral History* (Chapel Hill: The University of North Carolina Press, 2022); Daniel Widener, "Seoul City Sue and the Bugout Blues: Black American Narratives of the Forgotten War," in *Afro Asia: Revolutionary Political and Cultural Connections between African Americans and Asian Americans*, ed. Fred Ho and Bill V. Mullen (Durham: Duke University Press, 2008), 55–87; Wallace Terry, *Bloods: Black Veterans of the Vietnam War: An Oral History* (New York: Ballantine Books, 1985); James E. Westheider, *Fighting on Two Fronts: African Americans and the Vietnam War* (New York: New York University Press, 1997); Daniel Lucks, "African American Soldiers and the Vietnam War: No More Vietnams," *The Sixties* 10, no. 2 (2017): 196–220.

5. Martin Luther King, Jr., "Beyond Vietnam" (Riverside Church, New York, April 4, 1967), http://kingencyclopedia.stanford.edu/encyclopedia/documentsentry/doc_beyond_vietnam/.

6. For more on "brutal solidarity," see Evyn Lê Espiritu Gandhi, "Queer Love across Queer Time: Nonaligned Solidarity, Indigenous Incommensurability, and the Temporal Drag of the Vietnam War," *Critical Ethnic Studies* 5, no. 1 (Spring 2019): 99–123.

7. Widener, "Seoul City Sue," 76.

8. For more on these southern convergences, see Evyn Lê Espiritu Gandhi, "Revisiting the Southern Question," *Georgia Review* 76, no. 1 (Spring 2022): 16–25; Evyn Lê Espiritu Gandhi, "Southern Memory, Southern Metaphor: Representing South Vietnam through the US South," *American Quarterly* 74, no. 3 (2022): 591–614.

9. Jin-kyung Lee, "Surrogate Military, Subimperialism, and Masculinity: South Korea in the Vietnam War, 1965-73," *Positions: East Asia Cultures Critique* 17, no. 3 (2009): 655–82; Hyun Sook Lee Kim, "Korea's 'Vietnam Question': War Atrocities, National Identity, and Reconciliation," *Positions: East Asia Cultures Critique* 9, no. 3 (Winter 2001): 622–35; Heonik Kwon, *After the Massacre: Commemoration and Consolation in Ha My and My Lai* (Berkeley: University of California Press, 2006).

10. Claire Jean Kim, "The Racial Triangulation of Asian Americans," *Politics & Society* 27, no. 1 (March 1999): 105–38.

11. Vanita Reddy and Anantha Sudhakar, "Introduction: Feminist and Queer Afro-Asian Formations," *The Scholar and Feminist Online* 14, no. 3 (2018), http://sfonline.barnard.edu/feminist-and-queer-afro-asian-formations/introduction-feminist-and-queer-afro-asian-formations/.

12. Sonia Gomez, "The Politics of Afro-Asian Intimacies in Jim Crow Tokyo," *Journal of American Ethnic History* 39, no. 1 (Fall 2019): 37.

13. Vanita Reddy, "Afro-Asian Intimacies and the Politics and Aesthetics of Cross-Racial Struggle in Mira Nair's *Mississippi Masala*," *Journal of Asian American Studies* 18, no. 3 (October 2015): 234.

14. Ann Laura Stoler, "Intimidations of Empire: Predicaments of the Tactile and Unseen," in *Haunted by Empire: Geographies of Intimacy in North American History*, ed. Ann Laura Stoler (Durham: Duke University Press, 2006), 4.

15. Leslie Bow, *Partly Colored: Asian Americans and Racial Anomaly in the Segregated South* (New York: New York University Press, 2010); Jigna Desai and Khyati Y. Joshi, eds., *Asian Americans in Dixie: Race and Migration in the South* (Champaign: University of Illinois Press, 2013).

16. Hazel V. Carby, *Imperial Intimacies: A Tale of Two Islands* (London: Verso, 2019), 4.

17. Lisa Lowe, *The Intimacies of Four Continents* (Durham: Duke University Press, 2015), 6.

18. Gayatri Gopinath, *Unruly Visions: The Aesthetic Practices of Queer Diaspora* (Durham: Duke University Press, 2018), 5, 10.

19. Gopinath, 5.

20. Yogita Goyal, *Runaway Genres: The Global Afterlives of Slavery* (New York: New York University Press, 2019), 7.

21. In her book on Black women writers' depictions of "Black intimacy with state-sanctioned terror," Erica R. Edwards refers to the girl in *Home* as "North Korean" but does not elaborate on this identification. See Erica R. Edwards, *The Other Side of Terror: Black Women and the Culture of US Empire* (New York: New York University Press, 2021), 13, 291. Rather than contradict Edwards' analysis, my reading of the girl as alternatively "South Korean" points to the generative ambiguity of the girl's national framing, which exceeds Cold War borders via Gopinath's "queer regional imaginary."

22. Shirley A.J. Hanshaw, *Re-Membering and Surviving: African American Fiction of the Vietnam War* (East Lansing: Michigan State University Press, 2020), x.

23. Yusef Komunyakaa, *Dien Cai Dau* (Middletown, CT: Wesleyan University Press, 1988), 64.

24. Angela M. Salas, *Flashback through the Heart: The Poetry of Yusef Komunyakaa* (Selinsgrove, PA: Susquehanna University Press, 2004), 67.

25. Salas, 67.

26. For another project that insists on analyzing literary representations of U.S. intervention in the Korean and Vietnam Wars in relation though not necessarily through the frame of Black soldiering, see Josephine Nock-Hee Park, *Cold War Friendships: Korea, Vietnam, and Asian American Literature* (New York: Oxford University Press, 2016).

27. Erin Penner, "For Those 'Who Could Not Bear to Look Directly at the Slaughter': Morrison's *Home* and the Novels of Faulkner and Woolf," *African American Review* 49, no. 4 (Winter 2016): 343–59; Mark A. Tabone, "Dystopia, Utopia, and 'Home' in Toni Morrison's *Home*," *Utopian Studies* 29, no. 3 (2018): 291–308; Toni Morrison, "Home," in *The House That Race Built: Black Americans, U.S. Terrain*, ed. Wahneema Lubiano (New York: Pantheon, 1997), 3–12; Laura Castor, "'This House Is Strange': Digging for American Memory of Trauma, or Healing the 'Social' in Toni Morrison's *Home*," in *Living Language, Living Memory: Essays on the Works of Toni Morrison*, ed. Kerstin W. Shands and Giulia Grillo Mikrut (Sweden: Elanders, 2014), 139–50; Kim, *The Intimacies of Conflict*, 210–18.

28. Donald E. Pease, "The Uncanny Return of Settler-Colonial Capitalism in Toni Morrison's *Home*," *Boundary 2* 47, no. 2 (May 2020): 49–70; Maxine L. Montgomery, "Re-Membering the Forgotten War: Memory, History, and the Body in Toni Morrison's *Home*," *CLA Journal* 55, no. 4 (June 2012): 320–34; Maxine Montgomery, "Bearing Witness to Forgotten Wounds: Toni Morrison's *Home* and the Spectral Presence," *South Carolina Review* 47, no. 2 (Spring 2015): 14–24; Katrina Harack, "Shifting Masculinities and Evolving Feminine Power: Progressive Gender Roles in Toni Morrison's *Home*," *Mississippi Quarterly* 69, no. 3 (2016): 371–95; Irene Visser, "Fairy Tale and Trauma in Toni Morrison's *Home*," *MELUS* 41, no. 1 (Spring 2016): 148–64.

29. A.J. Yumi Lee, "Repairing Police Action after the Korean War in Toni Morrison's *Home*," *Radical History Review* 137 (May 2020): 120.

30. Owen W. Gilman Jr., *Vietnam and the Southern Imagination* (Jackson: University Press of Mississippi, 1992), 143–49; Kevin Stein, "Vietnam and the 'Voice Within': Public

and Private History in Yusef Komunyakaa's *Dien Cai Dau*," *Massachusetts Review* 36, no. 4 (1995): 541–61; Michael C. Dowdy, "Working in the Space of Disaster: Yusef Komunyakaa's Dialogues with America," *Callaloo* 28, no. 3 (Summer 2005): 812-823; Salas, *Flashback through the Heart*; Tom Marvin, "Komunyakaa's Tu Do Street," *The Explicator* 64, no. 4 (2006): 256–58.

31. Sunny Yang, "Expanding the Southscape to the Global South: Remapping History and Afro-Vietnamese Intimacy in Yusef Komunyakaa's *Dien Cai Dau*," *African American Review* 53, no. 2 (Summer 2020): 80.

32. William Baer, "Still Negotiating with the Images: An Interview with Yusef Komunyakaa," *Kenyon Review* 20.3-4 (1998): 6.

33. Yang, "Expanding the Southscape to the Global South," 79.

34. For more on the novel's formal use of different points of view, see Jan Furman, "Telling Stories: Evolving Narrative Identity in Toni Morrison's *Home*," in *Toni Morrison: Memory and Meaning*, ed. Adrienne Lanier Seward and Justine Tally (Jackson: University Press of Mississippi, 2014), 231–42.

35. Toni Morrison, *Home* (New York: Vintage International, 2013), 93.

36. Goyal, *Runaway Genres*, 74, 94.

37. Morrison, *Home*, 2013, 83–84.

38. Morrison, 18.

39. Lee, "Repairing Police Action," 125.

40. Morrison, *Home*, 2013, 98.

41. Lee, "Repairing Police Action," 120.

42. Morrison, *Home*, 2013, 94.

43. Morrison, 94.

44. Lee, "Repairing Police Action," 123.

45. Morrison, *Home,* 2013, 95.

46. Morrison, 94–95. The peaches and orange can also be read as allusions to the forbidden fruit of the Biblical Garden of Eden.

47. Morrison, 133.

48. Morrison, 95–96.

49. Grace M. Cho, *Haunting the Korean Diaspora: Shame, Secrecy, and the Forgotten War* (Minneapolis: University of Minnesota Press, 2008), 4, 17.

50. Cho, 3.

51. Morrison, *Home*, 2013, 62, 131.

52. Morrison, 133.

53. Morrison, 128.

54. Goyal, *Runaway Genres*, 74.

55. Morrison, *Home*, 2013, 133.

56. Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: Johns Hopkins University Press, 1996); Eve Kosofsky Sedgwick, *The Coherence of Gothic Conventions* (New York: Methuen, 1986); Harack, "Shifting Masculinities and Evolving Feminine Power"; Montgomery, "Re-Membering the Forgotten War"; Gopinath, *Unruly Visions*, 5.

57. Valorie Thomas, "'A Kind of Restoration': Psychogeographies of Healing in Toni Morrison's *Home*," in *Toni Morrison: Memory and Meaning*, ed. Adrienne Lanier Seward and Justine Tally (Jackson: University Press of Mississippi, 2014), 194–204; see also Montgomery, "Bearing Witness."

58. Cheryl A. Wall, "Trying to Get Home: Place and Memory in Toni Morrison's Fiction," in *Toni Morrison: Memory and Meaning*, ed. Adrienne Lanier Seward and Justine Tally (Jackson: University Press of Mississippi, 2014), 64.

59. Tabone, "Dystopia, Utopia, and 'Home,'" 305.

60. Morrison, *Home*, 2013, 132.

61. Kim, *The Intimacies of Conflict*, 217.

62. Morrison, *Home*, 2013, 147; see for example Castor, "'This House Is Strange,'" 142; Harack, "Shifting Masculinities," 391; Lee, "Repairing Police Action," 133; Montgomery, "Bearing Witness," 22; Visser, "Fairy Tale and Trauma," 160.

63. Kim, *The Intimacies of Conflict*, 217.

64. Goyal, *Runaway Genres*, 9.

65. Morrison, *Home*, 2013, 145.

66. Komunyakaa, *Dien Cai Dau*, 13.

67. Widener, "Seoul City Sue," 65–69.

68. Yang, "Expanding the Southscape to the Global South," 90.

69. Komunyakaa, *Dien Cai Dau*, 13.

70. Greg Grandin, "What Was the Confederate Flag Doing in Cuba, Vietnam, and Iraq?," *The Nation*, July 7, 2015, https://www.thenation.com/article/archive/what-was-the-confederate-flag-doing-in-cuba-vietnam-and-iraq/; Gerald F. Goodwin, "Black and White in Vietnam," *New York Times*, July 18, 2017, https://www.nytimes.com/2017/07/18/opinion/racism-vietnam-war.html.

71. Komunyakaa, *Dien Cai Dau*, 13.

72. Yang, "Expanding the Southscape to the Global South," 90.

73. Komunyakaa, *Dien Cai Dau*, 13–14.

74. Komunyakaa, 29.

75. See also Yang, "Expanding the Southscape to the Global South," 85.

76. Marvin, "Komunyakaa's Tu Do Street," 256–57; King, Jr., "Beyond Vietnam."

77. Komunyakaa, *Dien Cai Dau*, 29.

78. Komunyakaa, 29.

79. Marvin, "Komunyakaa's Tu Do Street," 258.

80. Komunyakaa, *Dien Cai Dau*, 17.

81. Komunyakaa, 21.

82. Komunyakaa, 22.

83. Yang writes, "The union between Be Hai and the speaker is thus enabled by a literal and figurative reproduction of Southern whiteness in Vietnam." Yang, "Expanding the Southscape to the Global South," 89.

84. Komunyakaa, *Dien Cai Dau*, 53.

85. Komunyakaa, 19.

86. See also Stein, "Vietnam and the 'Voice Within,'" 546; Yang, "Expanding the Southscape to the Global South," 86.

87. Komunyakaa, *Dien Cai Dau*, 19.

88. Komunyakaa, 20.

89. Simeon Man, *Soldiering through Empire: Race and the Making of the Decolonizing Pacific* (Berkeley: University of California Press, 2018).

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