

Race, Racism and Home in Contemporary American Narrative

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Abstract

*A human being may leave his home, particularly the small city he lives in or leaving his big home to find better opportunities in living or escaping from oppression or wars that drive him to another city or another country to secure a better life for his family and his children. This article attempts to trace the contemporary American narratives how they portray the problem of immigration from home and the consequences of such immigration enforced on human beings for racial, social, cultural, political, or economical reasons. Such immigration leave a deep scar on the identity of the immigrant in the form of traumatic experiences that rock the stability of the immigrant and make him cry 'take me home' or make them feel lost and torn between two countries and two cultures. This article addresses two novels of Brian Leung: *Lost Men* and *Take me Home*. The article also addresses Toni Morrison's *Home* which, in turn, tackles in one way or another the sense of Home in the hearts of immigrants who find themselves in another city because of racism and discrimination or other social and economical reason. However, immigrants may leave to another country under the war circumstances that arouse in their hearts homesickness and feelings of loss. The article found that 'Home' remains in the hearts of the immigrants whatever the economical privileges enjoyed abroad. The immigrants would wait any opportunity to go back home. Their race is highly appreciated wherever they are.*

Keywords: immigration- race- racism- home- contemporary- American- traumatic- war.

1. Introduction

Race represents the roots of a human being, which he remains proud of even if he is enforced to leave his country or move to another one. His passion is directed to his home and his race. No one may deny his race and origin because the human's race brings him into life. Despite the American writers living under the tent of America as a cosmopolitan country for many races and different origins, their race remains stuck to their name as African American, Asian American or Arab Americans to show their belonging to their race and their origin. The bond of their race remains alive even if they have been enforced to be exiled or dislocated. Toni Morrison, as one of the African Americans and one of the Nobel laureates in literature, addresses many issues related to slavery and violation against African Americans in the past. Most of her literary works address, in one way or another, stories of struggling and suffering of African Americans to get liberated. History is one of Toni Morrison fertile land that represents the raw material for her literary works. She has combined between the historical facts and interesting fiction that lead readers to the past centuries. Such literary works may drive readers to one of the stories of slavery and salvation, stories of struggle for equity and equality, the African American revolutions against slavery and oppression, against the whites who claim their superiority and the African inferiority in terms of race and color.

The African writers, Asian writers and other nationalities that travel to America in search for a better living and a better life give a large space in their literary writings to their race suffering, relying on the historical facts and their creativity to turn such historical facts into likable fiction. Such writers by their race belonging remain loyal to their race and their root. They have written about a period of American history that shows oppression and racism against mixed color or black people. Toni Morrison's literary works address the Africans struggle to free themselves from the slavery and oppression. Morrison has written the *Bluest Eye*, *Beloved*, *A Mercy*, etc., as well as *Home* which will be analyzed and discussed in this article to recognize one of the sides of African Americans' suffering and struggling to be out of the oppression and dislocation circle.

Simultaneously, Brian Leung whose father moved to America to find better opportunities in living is one of the Chinese American writers who represent the contemporary American narrative by exposing the historical facts related to the Asian struggle, particularly Chinese, in America.

His race and root as one of the Chinese Americans drive him to look back to the history of Chinese in America and the sacrifices presented to find a better place for living in America. Leung also relies on the historical facts and he is very careful to make that bond between the historical facts and the creativity of literature to make the picture clear in the minds of the readers. Leung does not leave for his art to write about very significant historical facts related to his race and his root, but he makes use of the historical facts that are involved with the Chinese American past. Like Toni Morrison, Leung addresses the Asian issues in his literary works particularly the novels which will be the focus in this article, *The Lost men* and *Take Me Home*, in which he exposes the past stories of his nation and his race. A human being whether declared or not, his passion is still stuck to his race even if he is dislocated. Both Morrison and Leung show their passion towards their race and their literary works which have taken a large space for their race. They address a period of the American history which represents a hard time for the Chinese and African Americans which led sometimes to many conflicts and confrontations with the white or indigenous people of America who see in the Chinese or African as competitors for their living and their jobs. Brian Leung finds in the history of America a raw material for his novels to show something about the struggle of the Chinese in America.

The first coming of the African and Chinese to America was stigmatized by slavery and racism against them because of their race and their color. Such hard circumstances and unbearable experiences left its impact on the psychological lives of such people in America. Their suffering and struggling remain traumatic experiences which are portrayed in the literary works of Morrison and Leung, reminding readers with such an unforgettable period of American history and traumatic experiences that would be hard to be healed. The article traces the race, racism and the sense of home in the contemporary American narrative and how writers such as Morrison and Leung portray such concepts in their literary works and what these concepts mean for their protagonists in their literary works. How the writers express the oppression and racism lied on their race in the past. Leung's *Lost Men*, *Take Me Home* and Morrison's *Home* are examples of the suffering of the people and the racism practiced against their race and their color.

Morrison is influenced by the history of the African Americans, particularly her family history, the history which is pointed out by Carmen (2008) saying that: "her grandfather was forced from his position as a train engineer shortly before his family relocated from Cartersville, Georgia, to Lorain" (p. 17). And Carmen continued to explicate that "Morrison describes her father as having a deep and unwavering suspicion of white people, feeling that they were inferior and brutal-unworthy of serious considerations" (p. 17). Morrison makes use of her race history to be a rich material for her literary works. Leung and Morrison have proved their excessive passion towards their race and their origin through their literary writings about the historical facts that are involved with their race and their people.

Race, Racism and Sense of Home in Postcolonial Studies

In *Post-colonial Studies*, Ashcroft et al. defined race as "a term for classification of human beings into physically, biologically and genetically distinct groups, the notion of race assumes, firstly, that humanity is divided into unchanging natural types, recognizable by physical features that are transmitted 'through the blood' and permit distinctions to be made between 'pure' and 'mixed' races" (p. 198). The concern with race in postcolonialism comes as a reaction of the rise of colonialism and their endeavor to divide up the people into superior and inferior according to their race and origin that makes it easy for the colonizers to arouse hate and hatred among the different races to be easily controlled, at the same time, they are tied with fighting each other instead of standing against the colonizers who apply the Machiavellian term 'divide and rule'. By such acts, the whites may dominate and control other races and make them slaves for them as it occurred in the past. The black and mixed color remain inferior in the eyes of the whites and they make use of such differences and distinctions to dominate the other races and practice racism against them.

Ashcroft et al. pointed out that "racism can be defined as physical characteristics to be linked in a direct, causal way to psychological or intellectual characteristics, and on which on this basis distinguishes between 'superior' and 'inferior' racial groups" (*Post-colonial Studies*, P. 199).

Racism is based on race, origin, and ethnicity. No one may deny his race as his features tell a lot about his race and origin. Home means a lot for many human beings and to be dislocated or exiled does not mean human kind may sacrifice his origins and live with a new identity. His passion to his home and living with his race remain an obsession waiting a better opportunity to reconnect with his home and his race. Dislocation is discussed by Ashcroft et al. as "the phenomenon may be as a result of transportation from one country to another by slavery or imprisonment, by invasion or settlement, a consequence or willing or unwilling movement from a known to unknown location" (p. 73). It is a movement from the center to the periphery, from home to the margin.

How Morrison and Leung depict the senses of race/racism and home/dislocation in the hearts of people who find themselves living with different races in a different country that may not meet with them only under the tent of citizenship while each race and group still maintain their culture, religion and race features.

Brian Leung's Lost Men and the Unforgettable Home

Lost Men is a story of a man and his son, the memories of the past and the promises of future. Xin, the father left his son, Westen Chan, after eight years of his birthday to travel to China and leaving his son with his aunt, Catherine who is supposed to take care of his son. Westen was in need for his father's care, particularly after his Caucasian mother's death. Westen could not see his father for a long time that made his life unbearable. He spends his time alone and his friends claim that he is not pure Chinese because of his skin: "people guess that he's a mix, perhaps even Spanish or Black Irish, but never Chinese" (p. 1). This mixed cultural identity he has to live with does not make him feel comfortable. Westen receives a letter from his father after twenty years inviting him to visit China and apologizing for the past years of torture without him. The behavior of the son at the beginning shows that the son does not like to accompany his father in such journey after this long absence. The son goes through many hard traumatic experiences because of deprivation of his parents and passion that cause sentimental gap that is supposed to be filled by the father's compassion. Later, the son, Westen, considers to response to his father invitation. The father sees in such a journey a sort of keeping his promise to his son when he was a child to take him to his home and simultaneously it is atonement for leaving his son at that young age to suffer of loneliness and alienation. The journey to China is a journey of atonement for the past and they dive deeply to the reasons of leaving his son and live as lost because both suffer and feel their loss in this life.

Westen has chosen to be alone and whatever the passion of his aunt Catherine, the son thinks about his father's leave and why he supposes to be alone. Westen's imagination of China as a home does not provide him with passion; he believes that the man becomes a part of the place he is a part of it. His life in America becomes a part of his life and he may not imagine his home that he never sees in his childhood while his dreams and hopes are established. He believes that "I'm part of life here in the Columbia River Gorge, its constant green stoop terminating in a blue artery of water..." (p. 10). Westen feels his belonging to the place that embraces his childhood with its sweat memories and he does not recognize if the journey to China with his father will change something in his feelings towards his place which he becomes a part of it and grants him the memories of his past while his father as a symbol of his China home left him alone when he was in need for care and custody. Westen's waiting for his father to take him home remains a dream for a long time. The traumatic experiences that the son, Westen, lives in his childhood make him isolated himself and prefers spending time alone and his mixed cultural identity gives a chance to his friend to call him white "when I was in kindergarten, I came home one day and complained that the other Chinese children calling me white" (p. 12). Westen does not recognize why his skin is different and why his classmates call him names. He finds himself lost in a community he becomes a part of it "maybe this was the problem I thought. My father had left me because I was not Chinese enough" (p. 51).

Westen asks his father why he decides to bring him to China, he confirms to keep a promise he told the son when he was young. This journey to China lets him recognize more about his home, the home of his ethnic race, the home he is supposed to show his passion and intimacy towards and at the same time this journey as it takes Westen to the significant places and historical monuments in China, it is a good opportunity to dive deeply into the past of the family to let him know more about his mother and family as it will be a good chance to see the cultural and historical dimensions of his home in China. One of the most significant stories that Westen recognizes in this long journey with his father is the story of his mother's rape that may make his father thinks he is not the biological father. The father was drunk and he did not try to help his wife "I didn't do anything to help her, I look at my wrists and there weren't any rope burns. I haven't even struggled" (p. 113). Xin explicates the reasons of such rape to his wife "Maybe if I had not gotten drunk. Maybe if I wasn't Chinese, they wouldn't have bothered us."

He puts two possibilities: one is related to his behavior and social habits to be drunk and the second is related to his ethnic race because he is Chinese. Race and racism may make the rapists dare attacking the woman.

Westen learns many things in this journey with his father to China, something related with his family and his past and the second is about his home and its cultural and historical background. He has visited many cities and monuments that tell many stories about his home. His father likes to show his son how the man should help his people and feel a part of his nation by providing services to his community. His father has paid for establishing a bridge in his village in China to deepen the sense of belonging to that small community of his village in China.

This journey is a deep journey to the human psyche, human home and human history. It is a journey to the past that puts answers for many questions that make the son realizes eventually the suffering of his father and both of them, the son and the father, feel lost without each other without connection to home and to their race. One may not forget his home, but he will be influenced by the new place and culture that create a new identity that shows his belonging to the place or to the race. "Each season offers a new identity. When you live here long enough, you learn to do the same. It seemed like a way of life until now, as I hold a letter that's calling me by my old name" (p. 11). The new place and the new culture leave its impact on the character of Westen and his father. The father wants to keep his son with that connection to his race and his home. He wants to compensate the son for the past days of deprivation and suffering in a world that does not bear respect and appreciation for mixed races or different races. Homes, the home and the race he belongs to and the home he lives in still have their place in the heart of Westen. Eventually he may realize why his father left him alone during his childhood and why he has to come back to him later on to lead him in a journey to home, "Westen understands that he is a son who has come home and at the same time he is headed home" (p. 279). The home Westen lives in and assimilates its culture and customs becomes a part of his daily life, a part of his past, and a part of his future. Home where man belongs to and home where man lives in remain a sort of combination man may not forget and his belonging to his race may cause man to suffer from racism and oppression in a community that may not believe in different races and cultures.

The wife has left a letter that points out the biological father of the son, however, Xin feels a sort of guilt because he was drunk when the strangers rape his wife and he never struggled to save her. He recognizes his sexual leanings that put a big question mark on the biological father of the son despite the letter left by the wife that proves the biological father of Westen. Xin wants to take care of the son even if he is not his biological father. The father's invitation to his son after very long time is a response to his promise to let his son realize the reality of his home and the secrets of his life with his mother. He sees in such a journey compensation for the lost days of the past. The father's first concern is how to satisfy his son in this journey and enlighten him about the history of his home, and his family, and he does not tell him about his illness that makes him weak and helpless.

From this point, a reader may recognize the passion of the father towards the son. He confesses to his son the suffering and torture he finds himself throughout twenty years of absence. Both find themselves lost and they live as strangers who expect a miracle that brings the two, the father and the son, together after these long years of estrangement. Eventually the son, Westen, realizes throughout the journey and the days he has spent with his father in such a journey his father's love and his father's passion towards him and his home. The social and psychological experiences that keep the son isolated from his family, friends and the father's guilt may keep him hidden. All waiting the appropriate opportunity that may bring them together to forget their loss and initiate a new style of life that protects their identity, their race, and to keep the son familiar with his home, his culture, his language and his history.

Brian Leung's Take Me Home

Take Me Home is of the narratives which has reflected one of the historical events related to Asians, particularly the Chinese' history in America. Brian Leung is concerned to make that period of history explicit to readers and at the same time he is careful to twist the historical facts of dramatics events of 1880s Wyoming to readable fiction. It sheds the light on the fate of the Chinese who have crossed the barriers of race and the borders of their home. They have left their home in hope of finding better opportunities in life and to get better living. They do not think about the troubles that may meet them in these new places because of their race or because of their competing with the European White to get improved in their living. This narrative tells us about Adele "Addie" Main's return journey from Kentucky to Dire, Wyoming, the coal mining city, after forty years of dramatic events that isolate Addie from her husband without any hope to be together again.

Addie's troubled life leads her to leave her home to join her brother Tommy who works for a local coal mine in the west. Addie in this journey gets in contact with one of the Chinese, Wing Lee, who works as a cook for the coal miners where her brother works.

This sort of contact begins as a business work. She provides the Chinese cook with what he needs for the miners' food. This sort of relationship gets developed under the disappointing circumstances she lives in under her husband disappearance to be a love relationship. Wing Lee finds himself attracted to her and such relationship may destroy both of them in a community that may not believe in such a racial relationship. Both are immigrants in search for their living in an area dominated by the white who see in the Chinese cheap work force a competitive force for their living.

At the beginning, Wing Lee and Addie attempt to keep their relationship a secret but this intimate relationship gets developed to have a baby for Lee and does not show any concern with the racial barriers and such a relationship is controlled by love, ignoring even the position of the Chinese at that time in the west. The Chinese work in the coal mines with lower wages that arouse the feelings of hate and hatred of the European white who see in the Chinese competitors to them in the labor market. The white looks at the Chinese from the prejudice perspective that leads the white to lead riots and revolutions against the Chinese. Addie finds herself alone after her brother's death in one of the mines collapse.

Addie's marriage from Finn Muukkonen does not fulfill any sort of comfort to her whether sexually or psychologically, besides her husband's disappearance for forty years that makes her responding to her sexual impulses in one of the intimate meetings with Lee to find herself pregnant with Wing Lee's child. This sort of sexual deprivation and lack of comfort with her husband who seems that he is not able to continue in his relationship with his wife to show more than once his inability to satisfy her sexual desires. Wing Lee and Addie may not pay attention to the cultural and racial barriers in a time of tensions between the European white and Asians, particular the Chinese, get stronger and the anti-Chinese riots take place to put an end to many lives of the Chinese. Wing is one of the Chinese who gets killed in such riots and before his death he helps Addie to go to California to initiate a new life. "At this hour, eleven p.m., it is known that three Chinamen were killed; but without doubt there are more killed, which will be known tomorrow. All the houses occupied by the Chinamen and belonging to the coal company were set on fire and are now burned to the ground. They numbered between forty and fifty buildings; it is probable that some Chinamen burned up in the houses" (p. 18).

From here, a reader may be in touch with the dramatic events and the miserable conditions that the Chinese find themselves in. The Europeans' hatred becomes explicit in such riots which destroy many buildings and burned up the rest buildings with their people. Racism against the Chinese race leads the European to put an end to the Chinese living in the city. Addie is shot in the riot and she shows peerless bravery to save many Chinese in this riot and she thinks her husband who appears in the city attempts to kill her. And she returns back to Dire to confirm her claims. "Muuk's the one, Addie began, but she stopped herself because she didn't know to be true, refused actually to believe he'd actually shot her, 'he's my husband', the phrase was bitter in her mouth, almost valueless" (P. 19).

The Chinese are seen as hard workers and they are not visible, only if the white are in need for them for this sort of hard work. Their race makes the European look at them as inferior to them and the European whites remain skeptical of them. "They were an invisible people in these parts unless they were needed for work or were being accused of stealing it" (p. 48). Addie's suffering and struggling in life is huge, regarding what she has to find in her private life with her husband and what she has to face in her daily life. "she was used to looking out of herself, but she had the growing sense that life here was like a hundred dogs snatching at once thin bone" (p. 62). This means to find a job for the Chinese in such a place is not easy despite the low wages they have to accept to go on in their lives and the Europeans' look at them as strangers who do not deserve to have a job or a comfortable life. Despite their cheap wages, the hard work and the perilous circumstances they have to work under such as coal miners which they may expect collapse that ends the life of many of them but all such circumstances may not soften the hearts of the whites towards them. Such work risks occur many times and Addie has lost her brother's life in one of the mines collapse. The owners of the coal company they care only in the cheap workers without considering the security and safety conditions of the Chinese in the mines. The European consider life "hard enough in the Territory, and the Chinese made worse" (p. 66). The white considers the Chinese a part of their misery because they work the hard work for low wages that pushes the greedy owners of the Coal Company to take advantage of the Chinese in such terrible work and under miserable conditions.

Tommy under the racial and cultural barriers between the different races and the miserable conditions of life has lost his trust in people, place and God. He does not show any certainty about the heaven, the hell and God. However, "if there ain't a heaven or hell, it is still a nice idea to imagine a place where we all meet up after it's all over. Where we get to see everyone we loved and fought with and don't none of it matter anymore because we're not scratching an' clawing and elbowing each other for a scrap to eat" (p. 69). Here, a reader may be in contact with the reality of Chinese suffering in search for honorable life and living. The voice of racism becomes stronger and the local citizens write a petition to demand that "the Chinese laborers be paid off and sent back to China" (p. 137). Despite the hard work and the services they provide to the local community but the white may not exceed their look to the Chinese as Chinese, the word which means to the white inferior word and whatever their different services and long stay in the city, they are still inferior and their skin will stay yellow "you are Chinese today ...and your are Chinese tomorrow..." (p. 153).

Their race is a mark of their inferiority whatever the sacrifices they have offered to the community they become a part of. This is the reality of the locals' look at the Chinese. The word 'Chinese' means worthless and valueless to the white. The white's racism is growing day after day and their congress makes it formal by addressing China to "stop sending your rats to our shores" (p. 245). The word of the "rats" symbolizes the huge number of Chinese they have to arrive to America and describe them as valueless and worthless despite their efforts to serve the community in very low wages. The aggression and enmity spread among the citizens against the Chinese and the riots call "kill the coolies and the Chinese must go" (p. 245). Addie desperately attempts to find Wing Lee in such a mess, but in vain, everyone is looking for a way to survive, however, Addie exerts her efforts to find Lee, trying to save him, "it was clear that all the Chinese here were gone, dead, may be Wing too" (p. 251). Among the hatred of the white, there is a woman, Addie who does not care for racial and cultural barriers and initiate a love relationship with the Chinese man, Wing Lee. Such a relationship gets developed to end with Addie carrying Wing's baby, not only having his baby, but also she sacrifices herself trying to save her lover from the fire that starts to snatching the flesh of the Chinese who screams in pain. The racism of the white man and their high appreciation to their race may not accept such relationship between a china man and a white woman.

Many Chinese reconsider their leave to their home in China as Cheong. Addie's old friend and Addie think to come back to California to start a new life. However, the obsession of keeping the bond between the Chinese man and their home is explicit when Addie tells her friend Cheong "I have something for you to take back to China with you...a simple lock of black hair (that *is given to her by Wing*)...I want you to take Wing home with you. Bury this some place special...she understood she was sending part of herself" (p. 273). Wing is dead and he is not being able to be buried in China, but a simple gift of him would be sufficient to be buried in his home. By such work, Addie declares her loyalty and love to her husband and understands well what it means 'Home' for everyone Addie proves to be "A friend to all Chinese" (p. 274). She proves to be, as Cheong also claimed, "Miss Addie is the best woman" (p. 275).

Addie breaks the racial barriers and presents a good example of tolerance and love, away of race prejudices and her people's discrimination and racism. Eventually Addie comes back to California to live with her sweat memories in Wyoming with Wing. She remembers Tommy's words about afterlife "when a person crossed over, everyone you ever loved and who ever loved you was waiting. It's a comforting idea, she thought, if only because people leave this world so abruptly. One minute they're here, the next minute a person left with all the things she'd said. It's a powerful, empty feeling" (p. 286). In *Lost Men*, home is the destination they have to reach at the end and in *Take Me Home*, Addie recognizes well to leave the gift of Wing to be taken and buried at home. This may give Wing's soul peace and comfort because he does not choose the place of his death but home is a place that is not easy to be forgotten in the eyes of the Chinese who are enforced to be dislocated or passed away of their home.

Toni Morrison's Home

Toni Morrison begins her story with the curiosity of two children, Frank and his little sister, Frank is supposed to be four years older to go beyond the fence of the horses to watch a fight between two horses. On their return home, they see a group of men pushing a dead body into a hole. In a way, that does not show respect to a dead body of a human being. Frank is an African American who would be able to see only "black foot with its creamy pink and mud-streaked sole" to recognize that the dead man is black, perhaps one of his race and the people who take care of the dead body are white.

This is the first traumatic experience of the two children that accompany the children to their adult age. This hard experience remains hidden in their memory without attempting to narrate what they have seen at the childhood age, the age of fear and terror of the world of the adults. They are very careful not to show themselves to the white who are busy with burying the black man in the darkness and their care to hide such a story from their parents to avoid getting punished to go beyond their limits or to leave without their parents consent.

Frank serves in the Korean war that makes him a violent man, a man who may not distinguish between right and wrong. As a result of his irresponsible acts and actions, he is taken to the mental hospital. On hearing his sister's illness, he escapes from the hospital to find a way to help his sister. The bad treatment and violence that Frank Money sees in his serving in the Korean war may put a big question mark on his character and his mentality. The first traumatic experience is not far away of the complicated issues of racism against the black, particularly African Americans, that story which puts an end to their childhood's innocence as children looking forward to watching the world in the eyes of curious children. The second terrible experience is to live the suffering and struggling at the age of four with the family enforced to leave their home in Bandara County, Texas, for no reason only their black skin.

They could not take what they have in their house. They leave to Georgia, a place where they have relatives that may take care of them in such hard conditions. This hard journey, the journey of hunger and hatred, being discriminated because of their skin and color, Frank and his family are enforced to leave their home without giving them sufficient time to arrange for this long journey. They move to a home they have no passion towards. Morrison confirms how many African Americans are enforced to leave their home mercilessly and sometime they may not be able to reach their destination. They are suffering of hunger and troubles on their leave to an unknown place for which no emotional bond exists.

The black people may get killed in the darkness for no reason, only their blackness. The community may not show any objection on such acts and actions. Frank and his family move to live with Lenore Money's house, Cee's step grandmother. Frank's sister has to go through severe experiences: one with someone called Prince who claims his love to her to take Lenor's car. As soon as he gets what he wants, he disappears to leave the girl facing her fate with her step grandmother. The second unpleasant experience is when she wants to get a job to attempt to forget her first mistake. She works with a eugenics doctor as an assistant before discovering the doctor's violations to the laws of medicine by running many experiments on the patients that lead to their sterilizing without their consent or informing them about the expected results of such risky experiments. She is a prey of one of the doctor's experiments that harm the health more than providing help. Her brother at the last moment may save her life from the damage that may kill her.

Leaving to A New Home: Physical and Psychological Dimensions

Children always like to live in their childhood's home, the home in which their sweet memories grow up with them and make them satisfied and comfortable. However, Frank and his sister could not enjoy the memories of their childhood in their home and with their family. They attempt to forget and hide the first violent behavior at their childhood in which the view of one of their race is pulled to a hole to be buried in the darkness. In a very early age, they hear the voice of racism gets stronger to get them leave their home, otherwise, they may get killed. The view of the killed black man is alive in their memory. A dead man/a black man is killed by the white and is buried in the darkness of the night. Frank and his family are ordered to leave home without previous warning, or appropriate reason, only their race and blackness. "Residents of fifteen houses had been ordered to leave their little neighborhood on the edge of the town. Twenty four hours, they were told, or else. 'Else' meaning 'die'" (p. 9). They have no sufficient time to gather their belongings or at least to send them to someone else. Their leaving is an escape to save their life. "But remember nobody could load their land, their crops, and their stock. Is somebody going to feed the hogs or let them go wild" (p. 28". To leave your home for the family means to leave a part of you at home. You leave and the memories of home may disturb even your sleeping and may not help in granting you the peace or comfort that may help you to forget the painful past, the past you live with with your neighbors and suddenly they stand looking at you helplessly.

The only place comes to their mind is Georgia as their relatives stay there. It is not easy for them to leave their home, the home of children, to a new home that may not make them feel comfortable. Georgia is not the place they love to stay. Georgia in Frank's eyes "is the worse place in the world, worse than any battle field" (p. 55).

Despite the traumatic experiences which Frank goes through during his service in the Korean war as his friend's death, Mike, and he could not save his life, but he sees Georgia worse than battle fields. It is not only in the eyes of Frank, but also in the eyes of the waitress when he told her he lives in Georgia, "Georgia, the waitress shouted. 'I got people in Macon. No good memories about that place. We hid in abandoned house for half a year. Hid from what. White sheets'" (p. 21). Georgia is not only a miserable place for Frank but also for many people suffering from the racism of the whites and this place becomes the only option before them. These are the hard times which Frank spent with his friend, Mike, at war, the friend who spent with him the childhood's memories. He finds his farewell life in his arms.

Frank wants his friend to keep himself away of the fire area, however he could not save his friend's life. "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...kill the fuckers'" (p. 65). Mike does not want his friend to tell his mother that he was killed, he does not want to cause her pain. Frank's lovely days of childhood with Mike have left a negative influence in his psychological side of his personality. He feels that he does not do sufficient protection to his friend. All these memories may turn Frank's life upside down. The feelings of regret that accompany him even after his friend's death remain a horrible memory. How he could forget the days of his childhood with Mike and the home they grow up, "They were Lotus boys who had known each other before they were toilet- trained, fled Texas the same way, disbelieving the unbelievable malignance of strangers" (p. 65). Frank blamed himself because he could not save the life of his friend, "he died any way. No more people I didn't save. No more watching people close to me die. No more" (p. 69). Here a reader may realize the misery of this man who wants to do the best for his friend, however, he stands helpless and hopeless to do something that may save the people he loves. The days which Frank spent in Korea were engraved in his memory because it tells the story of deprivation, hunger, tiresome and he had to eat from the trash to keep himself alive in the jails in Korea. Frank is accused of killing the little Korean girl. He shot her in her face. Many families have lost their sons in Korea to live their son's killing memories. If Georgia is the worst place in the mind of Frank, Korea, a symbol of wars, worries and pains is not the best place. If the bullets missed your head, you may be killed by coldness. Korea does not represent the best place for Frank who tried hard psychological and physical experiences.

Leaving home, going to war, losing friends and spending a time in hospital under the plea of violence make hard circumstances. Korea in Frank's eyes "you can't imagine it because you weren't there. You can't describe the bleak landscape because you never saw it. First let me tell you about cold. I mean cold. More than freezing, Korea cold hurts, cling like a kind of glue you can't peel off" (p. 62). Frank's violence is made by hard conditions of life to be portrayed as a monster whose heart recognizes no mercy. In reality, Frank's other side of his character is the man who regretted his friend's death and he tried the best to save him, but in vain. War does not recognize mercy. The good side of Frank drives him to save his sister before it becomes too late. Frank appears as a victim of his community, which pushed him to leave his home to live the life of a stranger in Georgia which does not represent a substitute to his home, but on the contrary, the worst place he has ever recognized. The community has practiced racism against his race. Later on, the community has pushed him to war whose influence is not less than racism. Barbara Bush (2006) in *Imperialism and Postcolonialism* discussed that "a belief of irreconcilable differences of 'otherness' of subordinated people is also a continuous feature of Empires and essential to the superior identities of the powerful" (p. 52). The one who holds the power, as the white Europeans, dominates the mixed and colored races under the plea of their superiority.

Frank does not want to lose his sister who loves him very much. He attempts to do the best to escape from the hospital to only save her. She also does not live a better life than him. Every one of them is suffering in one way or another. Frank, the elder brother he feels that his sister is under his responsibility and he does not want to lose her as he has lost his friend Mike and he could not save his life. For this reason, he escapes from the hospital only to take care of his sister. He has managed to kidnap her from the hospital to start a new stage of her remedy. It takes her some time to regain her health. The narrative addresses the abuses of the medical system, which finds no better than the oppressed and the black to run their experiments on. They find the lives of the lower class and lower race cheaper to be a field of experiment. Who cares about the lives of such race in a time they have suffered from prejudice and racism against them. Morrison story reveals the dark side of a community, which shows no mercy towards the black, but moreover they have been used for their illegal experiment in medicine.

If there is violence in the man's acts and action, it will be a result of the ill-treatment and traumatic experiences that make Frank a different man whose violence becomes a part of his life. He was taken to the mental hospital because of a post-traumatic stress disorder. An illness is inflicted the man because the hard experience he went through.

The story ends where it starts. The two children in the past, Frank and his sister, saw a black man buried in the darkness in a way that does not match to the burial of human. The black man was driven into a hole as a dead animal without considering his humanity. At the end, when they got older, they came back to the same place to correct the wrong acts of the white. They want to bury one of their people appropriately, a burial that meets with humanity and respect. They come to collect the remains of the dead body to be buried in a way that fits with the burial of a human being. At that age, the age of scare of the world of adults that shows racism and mercilessness. Here, a reader may realize the good side of Frank and his sister to re-fix what the white have damaged with their discrimination against the African race, which seems more human than their oppressors do. They have buried the dead body to honor the dead human and write on the wooden marker. "Here stands A Man" (p. 97). It does not require saying a black man or a white man, Frank does not want to show prejudice, however Frank would like to show the sacredness of a human being a live or a dead. A human being is deserved to be lived or buried in an appropriate way, whatever his race, color, and his origin. He is a man, he is human and he deserves to be treated well in his life or in his death. Frank and his sister have seen the unforgettable scene and could not help, but at least they attempt to help as soon as they get older and recognize the cruel world of adults. They were going home while they were children. However, now in the same road, his sister makes the last words of the story: "Cee touched my shoulder lightly. Frank? Yes? Come on, brother. Let's go home" (p. 98). Home for them is the sweet memories, and the other places are just places where they are wasting their time on the hope to return back to their home.

Conclusion

American contemporary narrative addresses many issues that combine between historical facts and fictional arts. Brian Leung and Toni Morrison have addressed in most of their narrative their race issues and the historical facts involved with their race, the race which they come from. In Brian Leung's *Lost Men*, the father Xin is very interested in taking his son Westen Chan in a journey to see his father's original home, China. He wants to keep a bond between the son and the history of China. However, the son is torn between two homes: the home he grows up in and has his lovely memories and becomes a part of its culture and identity, and the home of his race, his parents' home. He finds himself "a son who has come home and at the same time he is headed home". The influence of the home he grows in is bigger than his mother home which he belongs to because of his race. The second novel, *Take Me Home*, Leung portrays the first home that has its influence in the hearts of the Chinese who are waiting for any opportunity to go home. Addie recognizes the sense of home in the heart of the Chinese (Cheong) who went back home and Addie sent with him a part of her son's father, a simple lock of black hair, to be buried in China. It is very dear to Addie's heart but she knows what it means a part of her lover to be buried at home, to give her lover's soul peace and comfort in his home. It gives symbolism to the sense of home. This is to show what it means home for the Chinese. The immigrants may not select their place of death but the love of their home and their race are explicit in their appreciation for their home, China. In *Lost Men*, the separation between the son and the father refers to social reasons of his mother's death and his father's suspicions about the biological father of the child.

In *Take Me Home*, Addie was in searching for better living, it is a part of economical reasons. Her husband left her alone without any information about him. Her journey reveals many psychological reasons that lead her to fall in love with one of the Chinese who was working in one of the coal mines. She paid no attention to the differences in culture or color as a European woman and initiated a love relationship with one of the Chinese immigrants. The political attitude of the American authorities was not better than the situations of its people who looked at the Chinese as inferior and worthless despite their hard work and the services they had offered to the community. Toni Morrison's *Home* expresses the love of the African Americans to their Home, the place they grow up in and share their lovely memories with family and friends. Any other place remains a place of wasting time. In the eyes of Frank and the other oppressed people who are enforced to leave their home, home becomes the worst place even worse than the battle fields. Frank has very good experiences about the horrors and the terrors the warrior may go through in the battle field.

Frank's suffers from racism because of his black skin, the violence he finds himself a part of because of the traumatic experiences he goes through in the Korean war and the loss of his friends in the battle field that makes him a monster that he recognizes only the language of violence. He suffers from a post-traumatic stress disorder. The white community has practiced racism and violence against Frank's race and his family. He is a victim of such irresponsible behavior. However, the other side of Frank is the good side that cares for his friends' death and his sister's fate. He exerts his efforts to save them, but at the end, he was able to save his sister. Morrison and Leung attempted to show a very significant period of their race history in America, the history of struggle to be a part of the community and the sacrifices their people offered to establish their existence in America. The article reveals how the immigrants whether Chinese or African Americans appreciate their race and their home, the home they live in and become a part of.

Discrimination and racism of the community led characters to be violent as Frank in Morrison's *Home*. The war and its terrible consequences left psychological scars that would not be easily healed. Frank attempted to fix the irresponsible actions of the white by reburying one of his people who was buried in a hole that is not suitable for a dead human whatever his color or race. His childhood age might not help him to fix their wrong acts. He wanted the white to meet with them in the crossroads of humanity, "Here stands A Man", the man who deserved to be buried as a human being. The body is buried and the pride of the dead man is standing here to show a place for them on the earth. Addie in *Take me Home* presented a good example of the white who did not consider the race and culture barriers. At the end, she attempted to save her Chinese lover, but in vain. As a result, she sent the memory he left to her, a lock of his black hair, to be buried at home as a mark of appreciation for his home he always be a part of.

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