NOTES TO INTRODUCTION


10. The French semiotician Roland Barthes opened a path for this type of analysis. Barthes studied the common meanings that circulate in everyday life, and in the process exposed “the decorative display of what-goes-without-saying, [to reveal] the ideological abuse which ... is hidden there.” Roland Barthes, *Mythologies* (New York: Hill and Wang, 1972), 11.

11. Definitions of “ideology” are problematic—an issue that has been reflected in what, at times, has been intense debate surrounding the word (an example of one such moment was the intervention of Althusserianism within classical Marxist critique). The definition of “ideology” referred to throughout this book is informed by conceptions derived from Gramscian cultural studies, especially the significant work of Raymond Williams and Stuart Hall. See, for example, Williams’s *The Long Revolution* (Harmondsworth, Middlesex, U.K.:


13. The central feature of the operation of the ideology of unity is the construction of a unity from disparate social elements. What Gramsci called a “historically organic” ideology is one that links a variety of groups into a political and cultural force. Gramsci, Selections from the Prison Notebooks, 376–377. Following Gramsci, Stuart Hall argues that “it is not the case that the social forces, classes, groups, political movements, etc. are first constituted in their unity by objective economic conditions and then rise to a unified ideology.” The process, he stresses, is the reverse. Groups are unified “by seeing themselves reflected as a unified force in the ideology which constitutes them.” As a result, the group becomes a unified force through “forms of intelligibility which explain a shared collective situation.” Hall refers to the Rastafarians, the Jamaican religious group, to exemplify this point. The Rastafarians have drawn upon the Old Testament for ideas that they have had to radically alter to fit with their experience. In this way the Rastas have worked to construct a coherent ideology around which they can organize themselves. The result, the attempt to deny contradictions and inconsistencies, is the “unity” of ideology. Stuart Hall, “On Postmodernism and Articulation: An Interview with Stuart Hall,” Journal of Communication Inquiry 10, 2 (Summer 1986): 55. The ideology identified within this study as ostensibly representing the interests of the majority of Americans is the ideology of “unity.” The ideal of unity is that which constitutes the internal coherence of this strand of dominating ideology. Thus, the unity of ideology and the ideology of unity are dialectically related. There could be no unity without ideology and, in this case, there could be no ideology without the notion of unity. The ideology of unity represents the notion of unity. It is an ideology that perpetuates a consensus based upon the object of consensus: unity.

14. The processes of inclusion and exclusion, unity and segmentation, are discussed in the historical context of colonial North America in Philip Morgan (ed.), Diversity and Unity in Early North America (London: Routledge, 1993). The “consensus school” of U.S. historiography accepted certain characteristics of American society and culture—notably the immutability of an essentialized
unity—as given. See, for example, Louis Hartz’s famous formulation in *The Liberal Tradition: An Interpretation of American Political Thought Since the Revolution* (New York: Harcourt, Brace, 1955). Robert Wiebe’s *The Segmented Society* (London: Oxford University Press, 1975) is an insightful essay that argues that U.S. society is segmented along multiple lines of difference (primarily the lines of class, “race,” gender, and region), yet historically it has circulated mythical forms of oneness.


16. *Difference is who we are*, defined in relation to others. As such, difference is the refusal of a universal and stable identity. Difference is constructed from identities as diverse as those based on “race,” class, gender, ethnicity, age, religion, region, occupation, and sexual and political orientation(s). The relationship between difference and identity occurs within a changing field of cultural relations: “[T]he social agent is constituted by an ensemble of subject positions [such as “race”, ethnicity, gender, class] that can never be totally fixed in a closed system of difference. . . . The ‘identity’ of such a multiple and contradictory subject is therefore always contingent and precarious, temporarily fixed at the intersection of those subject positions.” Chantal Mouffe, “Citizenship and Political Identity,” *October* 61 (Summer 1992): 28. In this way difference is not simply defined through opposition and duality but through multiple relations. Thus, difference is endlessly redefined in relation to a variety of others whose identity is similarly changing historically and politically. Within this study the approach to difference and identity, and to the refusal of an essential core of characteristics within cultural or political formations is derived in large part from the work of Mouffe and her colleague, Ernesto Laclau. See, in particular, Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Toward a Radical Democratic Politics* (London: Verso, 1989).

17. The texts are Norman Mailer’s *The Armies of the Night: History as a Novel, the Novel as History* (Harmondsworth, Middlesex, U.K.: Penguin, 1968), and Oliver Stone’s film *Born on the Fourth of July*, 1989. These central texts mark the limits of the majority of representations concerned with the impact of the Vietnam War upon American culture.


NOTES TO PART I

1. The on-board cameras and graphic displays of many weapons used in the Gulf War suggested to many journalists the images found in electronic games. This focus is discussed in “The Nintendo Issue,” *Washington Post* (February 23, 1991): A16.


5. Paul Fussell, *Wartime: Understanding and Behavior in the Second World War* (New York: Oxford University Press, 1989), 268, 269–270. On September 20, 1943, *Life* magazine carried the first photographs from World War II of dead and wounded American soldiers. The most famous of these photographs depicts three dead GI’s washed up on the beach at Buna in northern New Guinea—all the bodies are intact. One photograph from the same issue did feature a soldier missing a limb; it had been recently amputated in a field hospital. Following the U.S. War Department’s decision in mid–1943 to allow the publication of photographs of injured American soldiers, the response by newsmagazines and newspapers was “pretty restrained, given what could have been pictured.” S. Moeller, *Shooting War: Photography and the American Experience of Combat* (New York: Basic Books, 1989), 205. H. Bruce Franklin has noted the ways in which photographs from the Civil War broke with a romantic tradition of war representation. While some of the most famous images from that war, such as Timothy O’Sullivan’s photograph “A Harvest of Death, Gettysburg,” feature graphic displays of the mortally wounded body, it is apparent that the bodies are intact. H. Bruce Franklin, “From Realism to Virtual Reality: Images of America’s Wars,” in S. Jeffords and L. Rabinovitz (eds.), *Seeing Through the Media: The Persian Gulf War* (New Brunswick, N.J.: Rutgers University Press, 1994), 25–44.


7. In contrast, the absence of the injured body in the Gulf War meant that rape, a covert and concealed crime, became the dominant metaphor for interpreting the effects of this particular war. See Susan Jeffords, “Rape and the New World Order,” *Cultural Critique* 19 (Fall 1991): 203–216, and Abouali Farmanfarmaian, “Sexuality in the Gulf War: Did You Measure Up?” *Genders* 13 (Spring 1992): 1–29. Wounding, physical and mortal, is a central theme of World War I poetry. See, for example, the description of physical wounds in “Recalling War” by Robert Graves, and the poems of Ivor Gurney in Jon Silkin (ed.), *The Penguin Book of First World War Poetry*, 2nd ed. (Harmondsworth, Middlesex, U.K.: Penguin, 1981). Such poems frequently imply a link between individual wounds and a wounded nation; however, in post–Vietnam War American representations the link is made explicit and is exploited in diverse ways and to degrees unrealized in representations from earlier wars.


16. Ibid., 17.


22. A position established by Edward Sapir and Benjamin Whorf, frequently referred to as the Sapir-Whorf hypothesis.


25. The word “race” is placed in quotation marks throughout this study to emphasize the constructed, as opposed to natural, features it represents.

26. In *The Birth of the Clinic* (London: Tavistock, 1973) Michel Foucault was concerned with the ways in which medical knowledge and practice manipulate the body to promote and legitimize established power. Similarly, in *Discipline and Punish: The Birth of the Prison* (London: Tavistock, 1977) he examined the effects of penal practices in relation to the construction of a disciplined body.


30. Ibid.


40. Silverman makes this suggestion, ibid.
47. Ibid., 439.
48. Levi, “Norman Podhoretz,” 126. The text of this paper is based on an interview.
56. “Ruby, Don’t Take Your Love to Town,” written by Mel Tillis, as sung by Kenny Rogers and the First Edition. Tillis’s song referred to the experiences of a Korean War veteran; the recycling of the song in the late sixties reinflected the song’s message to refer to the experiences of veterans of the Vietnam War. The recording by Kenny Rogers and the First Edition reached number six on the U.S. pop charts in 1969.


60. Hoggart’s perceptions were based on observations of English working-class life. Sennett and Cobb found similar attitudes among the American working class to those illustrated by Hoggart. Richard Sennett and Jonathan Cobb, *The Hidden Injuries of Class* (New York: Vintage, 1973).


74. Quoted in Richard Severo and Lewis Milford, *The Wages of War: When
America’s Soldiers Came Home—From Valley Forge to Vietnam (New York: Simon and Schuster, 1990), 419.
75. Bush, “Inaugural Address: A New Breeze is Blowing,” 259.
76. Quoted in Carroll, It Seemed Like Nothing Happened, 166.
77. Walter Benjamin, “Theories of German Fascism: On the Collection of Essays War and Warrior, Edited by Ernst Junger,” New German Critique 17 (Spring 1979): 120–128. See especially p.123, where Benjamin addresses the question “What does it mean to win or lose a war?”
83. Slater, quoted in ibid., 42.


107. Ibid., 28.


111. Ibid.


120. Capps, *The Unfinished War*, 150.
124. Ibid., 76, 64.
126. See ibid.
133. These figures operate in a post–Vietnam world that values their knowledge of weaponry or their technical expertise (gained in Vietnam) and remembers, or knows, very little else of that period of their lives. Flashback episodes present details of the characters’ experiences in Vietnam, but the brief “memory” presented in this way is constrained by the problems I argue in this part: Vietnam (the war and the country) is rewritten through the various strategies that seek to define American unity.
136. Quoted in Foster, “Coming to Terms with Defeat,” 28.
138. Scruggs and Swerdlow, *To Heal a Nation*. Most commentaries concerned with the memorial refer at some point to healing. The specific function of healing as unity is stressed by Charles Griswold, who interprets the memorial functioning therapeutically to provide “a sense of wholeness.” He explicitly links “wholeness” to national integration and “a reaffirmation of the values for which the nation stands.” Charles Griswold, “The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconography,” *Critical Inquiry* 12, 4 (Summer 1986): 712.
139. Frederic Henry muses after his war that “[t]he world breaks everyone
and afterward many are strong at the broken places.” Hemingway, *A Farewell to Arms*, 216.


143. Elizabeth Hess, “An Interview with Maya Lin/Frederick Hart,” in R. Williams (ed.), *Unwinding from the War: From War into Peace* (Seattle: Real Comet Press, 1987), 272, 273. The realistic statue honoring female veterans of the war (dedicated on Veterans Day, 1993) adds another dimension to the Lin/Hart “debate.” The statue, depicting a wounded combat GI attended by three female nurses, foregrounds the injured (male) body in a context of (female) healing. The realistic style and size of the bronze work parallels Hart’s conception of an appropriate monument.


149. This is the account presented in Scruggs and Swerdlow, *To Heal a Nation*, 7. For a discussion of alternative versions of this story, see Robin Wagner-Pacifici and Barry Schwartz, “The Vietnam Veterans Memorial: Commemorating a Difficult Past,” *American Journal of Sociology* 97, 2 (September 1991): 390.


158. Broyles, Jr., “Remembering a War We Want to Forget,” 82.
165. In different ways, the films *The Edge* (1967), *Black Sunday* (1976), and *Twilight’s Last Gleaming* (1977) deal with veterans taking revenge on the system that sent them to Vietnam.
173. Ibid., 325–326.
174. Ibid., 323.

Notes to Part 2

1. However, Lee Iacocca, for one, has offered his personal interpretation in a promotional segment accompanying the American video edition of *Platoon* (1986): Such people “knew only one thing, they were called and they went.” In Iacocca’s interpretation, those who go to war are not only silent (they are called and they go, with no questions asked) but also lacking in intellectual faculties—the only thing they know is to go quietly. Iacocca legitimated this condescension when he elsewhere offered his well-known sales pitch: “I guarantee it.”


8. Throughout this part the Vietnam veteran is referred to by the masculine personal pronoun. The form is used to reflect textual approaches adopted to the veteran and exemplifies the continuing popular representational denial of the role of women in the war.


16. Ibid.


23. “B-grade” films featuring veterans and biker gangs continued to be produced beyond the 1960s. However, more sophisticated representations of the Vietnam veteran subsequently eroded the prominence of the veteran/biker image.


29. The episodes of television series that feature the character of a deranged veteran are discussed in Berg, “Losing Vietnam,” 95–102. In addition to television series and films, the character can be traced through a number of novels. See, for example, Charles Coleman’s Sergeant Back Again (New York: Harper and Row, 1980), Robert Bausch’s On the Way Home (New York: Avon, 1983), and Stephen Wright’s Meditations in Green (London: Abacus, 1985). Wright’s chaotic plot and his emphasis on drugs are features of Jerome Charyn’s War Cries over Avenue C (New York: Penguin, 1986), another novel to feature the character of a “crazed” Vietnam veteran. The image of a deranged Vietnam veteran is especially pronounced in John Nicholls’s graphic descriptions in American Blood of the violence wrought by a veteran (London: Grafton Books, 1990). Kurt Vonnegut exposes and ridicules the stereotype in his work Hocus Pocus (New York: Berkley Books, 1991). In the year 2001, Eugene Debs Hartke, a Vietnam veteran, encounters a computer simulation package that produces character profiles based on a person’s life experiences. Hartke tells the computer “only about [his] life up to the end of the Vietnam War. It knew all about the Vietnam War and the sorts of veterans it had produced. It made me a burned-out case, on the basis of my length of service over there. . . . It had me becoming a wife-beater and an alcoholic, and winding up all alone on Skid Row” (p. 103).


36. Ibid.
45. Ibid.
50. Ibid., 167.
57. Ibid., 79.
61. Tom LeClair and Larry McCaffery (eds.), *Anything Can Happen: Interviews with Contemporary American Novelists* (Urbana: University of Illinois Press, 1983), 267. Implicit within O’Brien’s remark is the suggestion that the literature produced by the novelists and poets of World War I is, on a certain level, comparable with the literature of the war in Vietnam, a suggestion that has been traced in a number of critical sources. See, for example, John Hellmann, *Fables of Fact: The New Journalism as New Fiction* (Urbana: University of Illinois Press, 1981), chapter 6.
64. See Richard Severo and Lewis Milford, *The Wages of War: When Amer-


66. The assumptions that the Vietnam War was a unique conflict and that as such it required an innovative form of representation have, through repetition, acquired their own common sense within critical analyses of the literature of the war. The assumptions have been circulated in a wide array of sources, including among others Philip Beidler, American Literature and the Vietnam Experience (Athens: University of Georgia Press, 1982); Tobey Herzog, Vietnam War Stories: Innocence Lost (New York: Routledge, 1992); Lloyd Lewis, The Tainted War: Culture and Identity in Vietnam War Narratives (Westport, Conn.: Greenwood Press, 1985); Philip Melling, Vietnam in American Literature (Boston: Twayne, 1990); Thomas Myers, Walking Point: American Narratives of Vietnam (New York: Oxford University Press, 1988); and Donald Ringnalda, Fighting and Writing the Vietnam War (Jackson: University Press of Mississippi, 1994).

67. Herr, Dispatches, 46.


72. O’Brien, Going After Cacciato, 257.


76. Herr, *Dispatches*, 129.

77. Ibid., 24.

78. Ibid., 21, 13, 75.

79. Ibid., 68.

80. Ibid., 23–24.


100. Beesley, xix, xv.


102. Beesley, xv.

103. Santoli, *Everything We Had*.


105. Ibid., 86.

106. Ibid., 97.
107. Ibid., 94.
109. Capps, The Unfinished War, 94.
110. Ibid., 149, 150, 9, 92–93.
111. Time magazine exemplified a trend in critical reaction to Stone’s film. Its cover proclaimed that Stone had represented “Viet Nam As It Really Was.” Time (January 26, 1987).
114. Dan Goodgame, “How the War Was Won,” Time (January 26, 1987): 56. Among his other ventures, Dye has been executive editor of the mercenary soldier’s companion, Soldier of Fortune magazine, and the author of a number of action adventure novels with war themes.
119. Stone’s filmic interpretation of the truth behind the assassination of John Kennedy raised a storm of debate. Historians censured the historical accuracy of Stone’s interpretation and in doing so rendered themselves incapable of addressing, or answering, Stone’s argument that he had captured the “cultural myth” at the center of the event. For Stone, “[M]yth[s] are dynamic. They reinterpret history to create lasting, universal truths.” Oliver Stone, “The Killing of JFK: A Very American Coup,” Weekend Australian (December 28–29, 1991), Review, 3.
121. Scenes in The Deer Hunter of Americans with guns to their heads resonate in a scene in Platoon in which Chris sucks dope smoke Elias blows through a rifle barrel. Mixed with the homoerotic allusions implicit within the act is the image of Chris holding a shotgun to his head.
122. Critics assuming the authenticity of Platoon have deferred to Stone’s tour of duty in Vietnam in support of their assumption. Further investigation of Stone’s autobiography would have revealed that he first went to Vietnam in 1965 as a teacher, a point that the critical deference to Stone’s life history would, no
doubt, interpret as the basis of Chris Taylor’s desire to impart the lessons he has learned in Vietnam.


131. Ibid., 221.


133. See Sloan, Ronald Reagan, 104, 140, 185, 188, 197, 228.


143. The issue of a canon of Vietnam War texts was discussed during three sessions at the twentieth annual meeting of the Popular Culture Association in Toronto, March 7–10, 1990; see program of meeting (Bowling Green, Ohio: Bowling Green State University, 1990). In the preface to *America Rediscovered: Critical Essays on Literature and Film of the Vietnam War* (New York: Garland, 1990) the editors, Owen Gilman, Jr., and Lorrie Smith, accept the notion, “only partially in jest,” that they “are engaged in building a new canon” (p. ix).


150. In early 1973, William Paley, chairperson of CBS, refused to screen an adaptation of *Sticks and Bones*. According to Paley, the play was too “‘abrasive’ [at a time] when Americans were rejoicing in the return of prisoners of war.” Albin Krebs, “Paley, C.B.S Chairman, Personally Vetoed Showing ‘Sticks and Bones,’” *New York Times* (March 20, 1973): 76.


154. The Hawai’i International Film Festival presented itself as an American venue for the screening of Vietnamese films. The first Vietnamese film to be shown in America, *When the Tenth Month Comes* (1984), was screened at the 1985 festival. Many of the films that premiered in America at the 1988 festival subsequently toured mainland America as “The Vietnam Film Project.” See John Charlot, “Vietnam, the Strangers Meet: The Vietnam Film Project,” in The East-West Center, *The 8th Hawai’i International Film Festival, 1988* (Honolulu, 1988), 44–49; and Geoffrey Dunn, “Vietnam: The Strangers Meet,” a review of the project, in the *San Francisco Review of Books* 14, 1 (Summer 1989): 29–31. The William Joiner Center for the Study of War and Social Consequences of the University of Massachusetts at Boston frequently invites Vietnamese authors and poets to its conferences. The center is actively engaged in translating Vietnamese poetry into English, and poetry by American veterans into Vietnamese. Beyond such ventures, access in the United States to Vietnamese cultural production has continued to prove problematic. See the account of the exhibition “As Seen By Both Sides,” which featured both American and (North) Vietnamese art of the Vietnam War, in Robin Cembalest, “Sensitivity or Censorship?” *Artforum* 92 (November 1993): 49.


162. Duong Thu Huong, Novel Without a Name (New York: Morrow, 1995). The author was imprisoned without trial for seven months in 1991 on charges of “anti-socialist propaganda and the illegal transfer of documents abroad.” The documents were in fact the manuscript of Novel Without A Name. The incident is mentioned in Suzanne Charlé, “Good Morning Vietnam,” Harper’s Bazaar (May 1993): 60–61, 182.


166. Dispatches, 46.

Notes to Part 3

12. Ibid., chapter 5.
15. The Strawberry Statement is based in part on James Simon Kunen’s memoir The Strawberry Statement: Notes of a College Age Revolutionary (New York: Avon 1970). The book narrates Kunen’s impressions of the 1968 strike at Columbia University. The issue of the university’s appropriation of a section of Morningside Park to build an eleven-story building containing a gymnasium and its decision to restrict community access to the new gymnasium were factors that precipitated the strike.
16. The lines come verbatim from a poster printed by students during the 1969 Harvard University student strike. Those responsible for the film The Strawberry Statement obviously looked to various contemporary sources in an attempt to provide the film with “relevance.” The poster is reprinted in Alexander


18. David James, To Take the Glamour out of War: American Film Against the War in Vietnam (New York: Whitney Museum of Modern Art, 1990), iii.


31. Writing of the 1964 Republican National Convention, Mailer stated: “There had been an undeclared full-scale struggle going on in America for twenty years—it was whether the country would go mad or not.” “In the Red Light: A History of the Republican Convention in 1964,” in Cannibals and Christians (New York: Delta, 1966), 6. In Advertisements for Myself (New York: Putnam, 1959), 20, he describes his own nature as “divided.” In The Armies of the Night, 200, Mailer states that “the center of America might be insane. The country had been living with a controlled, even fiercely controlled, schizophrenia. . . .”
32. Mailer frequently uses the term in *The Armies of the Night*; see, for example, 15, 45, 46, 235, 280.
33. Ibid., 32.
34. Ibid., 300. Mailer’s metaphor draws on Yeats’s “The Second Coming” and bears a striking resemblance to Lyndon Johnson’s account of the “growth” of the “Great Society”: “I figured her growth and development would be as natural and inevitable as any small child’s... In the first year, as we got the laws on the books, she began to crawl. Then in the second year, as we got more laws on the books, she began to walk, and the year after that she would be off and running, all the time bigger and healthier and fatter. And when she grew up, I figured she would be so big and beautiful that the American people couldn’t help but fall in love with her.” Quoted in William Chafe, *The Unfinished Journey: America Since World War II* (New York: Oxford University Press, 1986), 341. The similarity between Mailer’s and Johnson’s descriptions is Mailer’s way of ironically indicating the death of the Great Society in the birth of a new social formation.
39. William Chafe has commented, “The literature on the anti-war movement, student protest, the New Left, and the counterculture is voluminous.” Chafe, *The Unfinished Journey*, 498. However, if the antiwar movement is removed from this list, the result is a minimal number of texts in which the movement is represented as a broad-based coalition of protest against the war. Chafe’s own bibliographic essay suggests this—the only text included that refers to antiwar protest is Gitlin’s analysis of New Left protest, *The Whole World Is Watching*. The publication of a number of books during or near 1988 that reflect on the history of the war years (presumably a marketing ploy to exploit the anniversary of twenty years since the “watershed” year of 1968), only partially informed existing analyses of U.S. domestic resistance to the war. The focus in the majority of these texts on the actions of Students for a Democratic Society displaces a wide range of antiwar activity.


43. Capps, *The Unfinished War*, 94. Of the courses that were surveyed for this part, only one includes substantial reference to the antiwar movement, integrally incorporating it into the syllabus—see David James and Rick Berg, “College Course File: Representing the Vietnam War,” *Journal of Film and Video* 41, 4 (Winter 1989): 60–74.


45. Ibid., 144.

46. Ibid., 146.

47. See, for example, William O’Neill’s *Coming Apart: An Informal History of America in the 1960’s* (New York: Times Books, 1971), 303.

48. Ibid., 301.


50. O’Neill, *Coming Apart*. The photographs in O’Neill’s text can be contrasted to those used in Morris Dickstein’s *Gates of Eden*. The three photographs used in Dickstein’s text depict a cross-section of the antiwar movement. The photographs are captioned “Playful and solemn scenes of antiwar protest” and include a demonstrator playing a flute to National Guardsmen at the Democratic National Convention in Chicago in 1968, “guerrilla theater” demonstrators in New York City, and orderly picketers in Washington, D.C.


55. Buckley, “Viet Guilt,” 72. Buckley’s reference to “lack” alludes to a form of masculine impotence that is implicated in many assertions of “Viet guilt.” Psychologist and Vietnam veteran Arthur Egendorf has written that those who voiced the slogan “Hell no! I won’t go” “identified themselves by negativism. . . . They are resigned to impotence.” Quoted in Lynne Hanley, *Writing War: Fiction, Gender, and Memory* (Amherst: University of Massachusetts Press, 1991), 104. Susan Jacoby “wondered whether the millions of men my age who avoided the


63. Collier and Horowitz, Destructive Generation.


66. George Lucas’s American Graffiti does allude to the existence of the Vietnam War, notably in Toad’s fate. At the end of the film Toad (Charles Martin Smith) is registered as missing in action near An Loc. Such references can only be cursory, however, because, as Colin McCabe has argued, the external world cannot be allowed to impinge on the homogeneous and contained society of small-town California without creating unresolvable narrative contradictions. The repression of Vietnam also functions in relation to Curt Henderson (Richard Dreyfuss), who, at the end of the film, is a writer living in Canada. The suggestion that he has gone to Canada to evade the draft remains unspoken. Colin McCabe, “Theory and Film: Principles of Realism and Pleasure,” in his Theoretical Essays: Film, Linguistics, Literature (Manchester, U.K.: Manchester University Press, 1985), 73–74.

69. Rauschenberg’s *Signs* is reproduced on the cover of Chafe, *The Unfinished Journey*.
80. Ibid., 122.
81. Ibid., 122.
82. Ibid., 175.
85. In the card that he writes to his parents, Travis adds: “One day there’ll be a knock at the door and it’ll be me.” Given Travis’s predilection for unleashing violence on the home front, the line takes on a sinister resonance.


96. Quoted in Carroll, It Seemed Like Nothing Happened, 297.


99. Darrell Hamamoto has noted a number of television reports from the eighties that concentrate on the theme of “Amerasian love children.” See Monitored Peril: Asian Americans and the Politics of TV Representation (Minneapolis: University of Minnesota, 1994), 150–152.
Louis Malle’s *Alamo Bay* (1985) is one of the few films of the period to represent a Vietnamese community in America. Malle’s film deals with life in a fishing town on the Texas Gulf Coast and the prejudice faced by Vietnamese members of the community in their attempts to earn a living from the sea.


William Broyles, Jr., “Remembering a War We Want to Forget,” *Newsweek* (November 22, 1982): 82.


Ibid. 


Quoted, ibid., 53.


The term “not home” is Carlos Baker’s; he used it in a discussion of Hemingway’s *A Farewell to Arms*. According to Baker, Hemingway constructed a dichotomy between the safe and satisfying world of “home” and the dangerous,


126. Rowe, “‘Bringing It All Back Home,’” 197.


129. Homi Bhabha has used the word “unhomely” to refer to the “shock of recognition of the world-in-the home.” The perception of difference that Bhabha identifies by this word is similar to the condition I refer to as “homelessness.” Homi Bhabha, “The World and the Home,” *Social Text* 31–32 (1992): 141.


136. Ibid.


NOTES TO CONCLUSION


3. Ibid.


