Imagining the Place of Home

Research Review

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Contents

Introduction

Theoretical Foundations: Imagining, Home, and Community

> When definitions of "us" and "them" begin to contract, there seems to be no limit to how narrow these definitions can become. As they shrink and narrow, they are increasingly inflamed, more dangerous and inhumane. They present themselves as movements towards truer and purer community, but … they are the destruction of community. They insist that the imagination must stay within the boundaries they establish for it, that sympathy and identification are only allowable within certain limits. I am convinced that the broadest possible exercise of imagination is the thing most conducive to human health, individual and global.
>
> Marilynne Robinson, "Imagination and Community", p. 26.

Both home and community are saturated with critical attention, and in the following document we emphasize diverse ways in which home and community are conceived in relation to one another. The quote given above as an epigraph to this review exemplifies the ways in which imagination has a fundamental role in the construction of both home and community. The essay from which it is taken calls for an urgent re-appraisal of the power of acts of the imagination on structures of belonging and exclusion, and an understanding of how the restriction of imagination diminishes the capacity of community. Marilynne Robinson is a writer whose work includes both essays and fictional writing of great significance to the concerns of our project. Her award-winning novels *Housekeeping* (1980), *Gilead* (2004), and *Home* (2008) speak to the metaphorical weight given to home in literary texts. All are built around plots centred on the family home, and all explore the overlapping imaginative acts that occur from within that site and come to enter it from without. Her essay "Imagination and Community" specifically draws out the way in which "home" and "community" denote a variety of often overlapping ideas. The essay embodies the overarching emphasis in this review on critical discourses that understand both home and community as historically fluid, and frequently contested, conceptual terms.

In this review, we use the term "community" in a way designed to embrace the range of meanings it is used to deploy while remaining vigilant of its various conceptual frictions. Accordingly, the

scholarship discussed throughout the review concerning the idea of community is chosen for its willingness to engage with the complexity of the term, and for its effort to trouble the concept of community itself rather than assume a fixed model that is *a priori* to the conclusions and effects wrought from its existence. Similarly, we direct attention at scholarship that aims to underscore rather than eclipse the nuances of "home" as a category in which various issues circulate. Throughout, we work with the contemporary turn in literary studies and associated fields towards close readings of socio-cultural texts, framing the concepts of home and community within an expansive but precise disciplinary perspective.

We specifically emphasize the ways in which the fundamental tensions in defining home and community become a productive mode of interrogating home. We specifically consider, and reflect upon, the claim that to map the formation of community it is necessary to understand how home is imagined either as prior to, or cast as constitutive of, community. In some critical discourses discussed in this review, home bears a microcosmic relationship to community; home in these terms miniaturizes and occasionally intensifies the affective structures that constitute community. In other discourses, on the other hand, the lack of synonymy between home and community as conceptual objects is emphasized. While there are frequently overlapping terms of description and modes of understanding applied to home and community, we pay particular attention to the friction that develops between the various ideas attached to these terms. The aim of this methodology is to reveal how, when they relationship between home and community is interrogated, the act of conceiving home emerges as one with profound influences on ideological and political life.

Frequently, the scholarship considered in this review proceeds from a central recognition that the critical vocabulary used to frame home and community deals in abstract nouns, and asks what happens when this abstraction become essential to the theorizations that occur about home and community. In extension of this, understanding the ways in which imagination operates in conceiving of home allows for a clearer understanding how the methodological approaches of theorizing home and community intersect. Crucially, both home and community are ideas subject to, and also formed by, powerful acts of the imagination. Because home is constituted through the imagination, the fantasy of home allows it to operate as a site and object of desire, but the same imaginative act also, and apparently paradoxically, allows home to function as a space of exclusion and management. This

doubleness is essential in conceiving home as both a site of danger and security, and equally important in conceiving both how community might be constituted as an ideal category and how it might emerge as a coercive force. Throughout its course, this review maps the scholarship that has gone some length to explore these ideas, while revealing the avenues of inquiry that have yet to be examined. By emphasizing the insights of literary studies in the following sections, we track a methodological approach that understands the intimate triangulation of home, community, and imagination.

Overview

In its original proposal, this project outlined two primary areas of investigation. These are described below, first with reference to how they were originally conceived, and then with reflections on the ways in which these issues have been explored and recast by the work of this review.

- **The issue of change, as one that adverts to stasis, transformation, and nostalgia, and their interdependence.** The idea of change adverts to the idea that home functions both as an imagined and static space in which nothing alters over time but also as one organized in real time and space which does fundamentally change or become transformed. As an imagined location, home is intricately bound up with a multitude of temporal and spatial relationships, and is often understood in relationship to belonging, or a sense of separation such as nostalgia or homesickness, or other "structures of feeling" (Williams 1977). Considering the relationship between home as a site of loss and home as a site capable of repeated re-workings and re-imaginings - of being continually re-found - affords a new perspective on the social, cultural, and political meanings of home as it relates to the subject of communities.

The work of this project has involved appraising Raymond Williams's model as a mode of investigating the way home is conceived, asking how structures of feeling are a useful way to signal the variety of ways in which home is not merely imagined but, crucially, represented - and (not the same thing, although often closely entwined with representation) experienced. While the distinction between the abstract and physical qualities that constitute the idea of home has recurred in the

scholarship discussed by this review, the proposal that home might function as an imagined, atemporal, and static space has proven to be a statement of enduring richness. Crucially, although there is a wealth of scholarship which considers the ways in which home is transformed in the contexts of immigration, development, and social organization, there is a lack of scholarship that considers how home always involves an act of imagining. We address this issue throughout the review, indicating how drawing together the interdisciplinary insights of existing scholarship sheds light on the idea of home as both atemporal and in other senses subject to transformation.

The roles of stasis, transformation, and nostalgia recur throughout this review in a variety of contexts and with various resonances. They are not treated separately but are considered in a way designed to pay full attention to their nature as abstractions, which frequently makes them interdependent with other issues. Throughout, we frame the critical questions posed by research into the idea of home around this understanding of a fluid and changing model of various affective structures such as nostalgia and belonging. We pay particular attention to nostalgia as a way of conceiving the relationship between physical and affective constructions of home. We examine the relationship between nostalgia and moments of crisis to explore how both are often produced in and through culture, on one hand, and have political effects and origins, on the other. This also informs the project's second objective, discussed below.

- **The cultural and political valences of home, especially relating to belonging and exclusion.** The cultural and political valences of home is an area designed to include the ways in which home is represented and used in political and cultural discourses to affirm or transform who is allowed to constitute a member of any given community. Following Etienne Balibar and Immanuel Wallerstein in understanding how characteristics of culture, religion, ethnicity, sexuality are marked as indicators of belonging and exclusion (Balibar and Wallerstein 1991), the project set out to consider how affective structures that determine community are best understood as structures that underpin the idea of home. The original aims and objectives for this project named two examples of moments of crisis - the American revolution and its aftermath, and the events of 11 September, 2001 and their aftermath - through which the relationship between home and community is brought under great pressure.

The two moments of crisis named above - the American revolution and terror attacks of 2001 - provide two key examples of how scholarship that theorizes home frequently responds to a particular demand placed by a precise historical moment. They also reveal how the specificity of such a critical response can open out into the broader issues that subtend the creation of home in relation to community. There are myriad other examples of crisis that emerge from this review, and we gesture towards a substantial body of scholarship that uses the methodologies of postcolonial studies to examine various temporal and geographical instances of the interrelationship between home and community. We specifically consider scholarship examining ways in which home is constructed and conceived of at moments when the very idea of community is placed under stress, when home is lost, and when the subject experiences some form of pressure. By examining several contained areas of research regarding home, this review works with the concept of home to reflect upon how it is produced and reconstituted in precise temporal and spatial locations.

The project's work has revealed the interdependence between the first and second areas of critical interest as well as their various manifestations and permutations of nostalgia, belonging, exclusion, stasis, and transformation. Rather than attempt to separate these issues out, we explore each where it is relevant, and draw out an overarching sense in which home and community are informed by, as much as they inform, these ideas. Further to this, one of the fundamental ways in which the research conducted during this project has enhanced our understanding of home is through a recognition of the inadequacy of entirely separating out acts of imagination, representation, and experience. While these are not synonymous, their interdependence through structures of feeling frequently requires them to be considered in tandem.

The document is structured into four numbered parts. The main body (Parts 1, 2, and 3) works to **map the shape of the critical work that has been conducted while drawing out specific texts which reveal the points of friction or juncture between home and community**, broadly focussing on the **intersecting theoretical ideas of imagination, home, and community** in a way designed to always foreground their profound interdependence. The parts proceed as follows:

- **Part 1 establishes the ways that the imagination is conceived to play a fundamental role in the creation of home and community**. The relationship between home and community as theoretical concepts is then elaborated upon in Parts 2 and 3 of this document.
- **Part 2 maps scholarship that treats home in temporal and spatial terms, specifically considering moments in which the idea of home undergoes a kind of crisis that frequently results in some kind of transformation**.
- **Part 3 outlines the ways in which community is couched by certain critical discourses, and considers how these formulations impact upon the conception of home**.
- **Part 4 comprises extended bibliographic material**. Parts 1, 2, and 3 both preface and anticipate the extended bibliographic material that comprises this part of the document.

1

Acts of the Imagination: Imagined Homes, Imagined Communities

The following section outlines several concepts. **First**, we examine the way that home and community are produced through acts of the imagination. **Second**, we consider how home necessarily prefigures, and therefore is intimately involved in, the creation of community. **Third**, we develop these ideas in relation to the ways in which the imagination has been theorized across disciplines. **Fourth**, we draw out some of the ways that literature plays a particular role in all these issues. By foregrounding specific texts which together exemplify these claims, what follows highlights the theoretical underpinnings of our project while demonstrating its methodological imperatives. Crucially, the texts considered here are chosen to indicate the ways in which imagination is treated across a variety of registers as foundational to ideas of home and community. We discuss work coming from within a literary and cultural studies traditional that informs and is informed by theoretical work across a spectrum of disciplines. The scholarship with which we are primarily concerned is not ethno-graphic nor is it determined by methodologies coming strictly from the social sciences. Rather, we work with the contemporary turn in literary studies and associated fields towards close readings of socio-cultural texts. As such, this review frames the concepts of home and community within an expansive but precise disciplinary perspective.

Structures of Imagination: Framing Home and Community

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, [1983] 2006.

James, C.L.R. *Mariners, Renegades & Castaways: The Story of Herman Melville and the World We Live In*, with an Introduction by Donald E. Pease. Hanover, NH and London: University Press of New England, [1953] 2001.

In this sub-section we discuss two seminal works on the relationship between nation, community, and citizenship, each of which has been foundational to the understanding of home and community. Benedict Anderson's *Imagined Communities* endures as a foundational critique of the idea of the nation as greater than the product of physical face-to-face relations between its constituent members. Anderson specifically defines the nation as "an imagined political community", and a community crucially bound by a paradox of simultaneous limitedness and sovereignty (Anderson [1983] 2006, 6). He argues for the nation an imagined category that facilitates the coherence - but also the problems - of a politicized body, and proposes that the national as an imagined community is wrought out of modernity in parallel with political and economic demands. *Imagined Communities* speaks in an interdisciplinary context not merely about the emergence of the nation and nationalism, but also about the ways in which community is always - even when thought to account for a tangible and measured quantity of individuals - an abstract concept that relies for its power on the imagination.

The nation is always imagined, Anderson claims, quite simply because any member of a nation will never physically encounter every other member of the same nation, but must participate in an act of conceiving them in order to lay claim to a national membership. The nation is limited because there is always another nation lying beyond the nation, an other which defines it through an act of opposition; but it is also sovereign because of its historical roots (Anderson [1983] 2006, 7). Anderson's terms of definition recur, and are considered anew, by scholarship that reacts to the formation of a national identity. In "'Where Ignorant Armies Clash by Night': Homogenous Community and the Planetary Aspect", Paul Gilroy discusses community as it is imagined by political discourse in terms of three examples of twentieth-century nation-building: the foundation of South Africa's apartheid; the establishment of the state of Israel in Palestine; and the partition of India. Gilroy's argument demands "a political and philosophical response to race lore that could supplement historical understanding of the chequered career of 'race' as a contested scientific concept" (Gilroy 2003, 263ff.). Gilroy's piece indicates the ways in which community as an imagined formulation is the basis for more recent critical work that strives to understand the intersection between acts of nation-building and the concepts of identity and race that frequently accompany them.

In C.L.R. James's *Mariners, Renegades and Castaways*, the Trinidadian-born author makes an appeal for his eligibility for U.S. citizenship through the reading of a seminal work of American fiction,

Herman Melville's *Moby Dick*. In the book James anticipates some of the theories elucidated by Anderson. James arrived in the United States in 1938 and, between this date and his deportation in 1953, wrote extensively on history, politics, literature, and popular culture. In *Mariners, Renegades and Castaways*, James argued for a revisionary understanding of Herman Melville's *Moby Dick* as a text that spoke specifically and with great urgency to the state of American national belonging and judicial process in the 1950s. Written while James was interned on Ellis Island awaiting the outcome of charges that named his legal status as illegal alien, the text is shot through with the context in which the author was writing from. As Donald Pease writes in his Introduction to the text, James found himself in "an untenable legal position", a Catch-22 through which he could not ensure his classification as a citizen without contesting neither national policy, nor contest national policy without proving himself a subversive who would be precluded from becoming a citizen (Pease 2001, xxv). Within this frame, James's text "brought the discrepant places and temporalities assembled on Ellis Island" into "critical relation" with the existing shape of American Studies, in which "spatial boundaries were reflective of the binarized relations that pertained between the U.S. and other nation-states" (Pease 2001, xxix).

James "radically challenged the conventional understanding of Melville's work", contesting existing interpretations of the novel that effectively "corroborated the emergency powers of the national security state whose hegemony the field of American studies had indirectly legitimated" (Pease 2001, xiii-xiv). Writing on the cusp of a turn in American Studies towards questions of globalization and transnationality, Pease's reading draws out the sense in which James's textual analysis operates in relation to the political and ideological formations of national identity emerging during the Cold War. In his analysis of *Moby Dick*, James produced "a fictive retroactivity whereby he represented the experiences he underwent on Ellis Island as having 'realized' in historical time one of the national futures Melville had imagined a century earlier" (Pease 2001, xxviii). In his perspective from Ellis Island, James imagined that "Transnational Americas Studies presupposed a global analytic model that would no longer move from the U.S. center", but incorporate "complex strategies" in order to "discern the disjunctures and to articulate the linkages among these levels" in order to "undermine the synthesizing powers of any single category - no matter whether the nation-state or the identitarian community - and displace as well the centrality of the United States as the organizational matrix of transnational studies" (Pease 2001, xxx).

James's text was not published in its full version until 2001. While outlining the critical context and reception of *Mariners, Renegades and Castaways*, Pease illustrates the way in which the original failure to publish the final part of James's text - the chapter titled 'A Natural but Necessary Conclusion' - undermines its coherence as an important critique of the formation of an American "national community" (Pease 2001, xxviii-xxxi). As Pease indicates, 'A Natural but Necessary Conclusion' transforms what precedes it (that is, the analysis of Melville's work) into the evidential grounds for what James was asserting: his suitability, on the grounds of his cultural work, for U.S. citizenship. The way in which the nation acts as an imaginative category is treated by C.L.R. James with a specific contextual relevance but also uncovers the ways in which such texts - that is, ones crossing the boundaries between generic distinctions - are especially revealing as objects of analysis for a theory of home. Treating his own narrative on Ellis Island as a functional example that works in tandem with the critique situated throughout *Mariners, Renegades and Castaways*, James makes the political reality of how national belonging is constituted and enforced in the 1950s speak to the metaphors and images lodged in Melville's *Moby Dick*. The text stands as a unique example of the ways in which ideas of home and belonging are treated as narrative forms that can be understood within the paradigms of literary analysis. James's and Anderson's texts both expose the formation of national identity, and they represent separate but mutually informing methodologies which both critique the ways that acts of the imagination frequently produce a force that effects a sense of belonging through political and judicial means.

"Imaginative Identification": Forming Home and Community

Robinson, Marilynne. "Imagination and Community." In *When I Was a Child I Read Books*. 19-33. London: Virago, 2012.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-91*. London: Granta, 1991.

The following section examines two essays by the authors Salman Rushdie and Marilynne Robinson, focussing on the literary to tease out the intricate relationship between the literary imagination, the imagining of home, and the imagining of community. We discuss the ways in which literature

operates as the site of, and catalyst for, a transformative process that enables home and community to be perceived in new ways. In her essay "Imagination and Community" first discussed at the outset to this review, Robinson consciously foregrounds her position as a liberal American intellectual writing in the twenty-first century while simultaneously speaking back to historical questions of national identity, including the formation - and definition - of democratic process. "Imagination and Community" draws out the arguments that are latent in Anderson's discussion of the nation, while couching its meditation on the concept of an imagined community within the context of literary acts. Robinson's work represents the importance of the literary text as a space for reflecting upon the relationship between the moment of the early republic and the current early twenty-first century one. The work by James, Pease and Robinson together represent the ways that engagements with nineteenth-century American writers open the door to an understanding of the present as constituted at least in part by the concerns of the past. This idea is essential to the ways we have thought about the conjunction of home and community, ratifying the suggestions laid out in the Introduction to this review concerning the roles of change, nostalgia, and transformation.

Robinson's essay indicates the lasting impact of Anderson's work while framing it within the context of a specifically American political history. Using the same terms of description as Anderson, Robinson argues that democracy, in its "essence and genius", is "imaginative love for and identification with a community with which, much of the time and in many ways, one may be in profound disagreement" (Robinson 2012, 27-28). Compounding Anderson's theory of an imagined political community, Robinson also exposes the foundational role of the imagination in a way that sutures imagination and community to the literary. In untangling the profoundly knotted relationship between imagination and community, Robinson declares that "imaginative love" is, in fact, "the basis of community":

> I would say, for the moment, that community, at least community larger than the immediate family, consists very largely of imaginative love for people we do not know or whom we know very slightly. … I think that fiction may be, whatever else, an exercise in the capacity for imaginative love, or sympathy, or identification (Robinson 2012, 21).

Partly, Robinson goes on to suggest, this is an argument about language - and literary language in particular. Language is "profoundly communal, and in the mere act of speaking, then writing, a

wealth of language grows and thrives among us that has enabled thought and knowledge in a degree we could never calculate. As individuals and as a species, we are unthinkable without our communities" (Robinson 2012, 22). But literature also gives a "sense of the possible - which is the great service - and too often, when it is ungenerous, the great disservice - a community performs for its members" (Robinson 2012, 22-23). Literature and community are, in some sense, made interdependent in a kind of tautology that ensures the significance of both but only when they are allowed to coexist. "We", as Robinson claims, are "unthinkable without our communities". But coherent thought itself is sustained by language; and, furthermore, literature is expansively complementary to coherent thought. As such, literature and the idea of community are somehow mutually reliant for their existence: community cannot exist without language, of which the literary is an extension; literature is only fully significant when considered in terms of the communities it fosters and nurtures. In these terms, Robinson's and James's critiques of nineteenth-century American literary texts speaks to the historical relationship between literature and the formation of imagined political communities, a relationship exemplified by Walt Whitman's desire to be a national poet. Within the precise historical moment of the period leading up to the American Civil War and its duration from 1961 to 1965, Whitman's ambition represents a specific hope to speak to an imagined national community - one that had never had such a figure to speak to, for, and through it. The schism represented by the Civil War both split the country geographically and opened a chasm in the idea of a coherent national community. Whitman's imaginative act is, in these terms, destroyed by political events that transformed the idea of home and community. It is precisely this kind of occasion that James and Robinson are concerned to interrogate.

Like Robinson's work, Salman Rushdie's collection of essays *Imaginary Homelands* is especially relevant to the concerns of this project because of the way in which it speaks about imagination, community, and home, and poses these ideas in the context of literary forms. *Imaginary Homelands* was published in the aftermath of the controversy surrounding the author's 1988 novel, *The Satanic Verses*. Perceiving the content of *The Satanic Verses* as blasphemous against Islam, the then spiritual leader of Iran had issued a *fatwā* demanding Rushdie's execution in 1989. The resulting protest from Muslim communities ended in public book burnings, the destruction of bookstores, and attacks on those associated with translating or publishing the novel. *Imaginary Homelands* is specifically grounded by the urgent questions raised by these events; questions of belonging, and the concept of

an imagined political, national, and religious community. The collection also occurs at the cusp of an emerging critical clarity and weight in post-colonial studies that would develop further throughout the 1990s. Like *Mariners, Renegades and Castaways*, Rushdie's essays provide an object of analysis in which theoretical questions about the role and consequences of various imagined communities are fused with questions of literary creation.

In the titular essay to the collection, Rushdie recalls returning to Bombay - his "lost city" - after an absence of "something like half my life". He describes opening a telephone directory on impulse and being astonished to find his father's name still listed: "as if we had never gone away to the unmentionable country beyond the border". Rushdie continues:

> I felt as if I were being claimed, or informed that the facts of my faraway life were illusions, and that this continuity was the reality. Then I went to visit the house in the photograph and stood outside it, neither daring nor wishing to announce myself to its new owners. (I didn't want to see how they'd ruined the interior.) I was overwhelmed (Rushdie 1991, 9).

Rushdie's words indicate the extent to which the physical house is a reservoir for the memory of his childhood - one which he is compelled visually to encounter again without wanting what it signifies to be compromised by the unknown changes that have taken place within. While such the image of the house - and returning to a childhood home after a long absence - is a common trope in fictional and autobiographical texts, Rushdie's use of parenthesis points to the specific use of thinking about the place of imagining in all kinds of writing. The declaration "I didn't want to see how they'd ruined the interior" forms a complete sentence; it may be bracketed and in some way subordinate to the preceding description of not entering the house, but it has a definitive tone for being grammatically independent. The work that this sentence does - introducing an aside, producing a sub-narrative to the main prose - indicates the role that literary methodologies play in examining texts concerned with the idea of home and community. By thinking about the ways in which Rushdie's essay is founded on an image of returning to a house, and how this image is both brokered and sustained by language, it is possible to see clearly the contribution of literary studies to the wider conceptualization of home.

In a comparable although necessarily different manner, Robinson's essay also explores ideas relating to literary form and language. In "Imagination and Community", the author argues that "[t]he

shrinking of imaginative identification which allows such things as shared humanity to be forgotten always begins at home" (Robinson 2012, 31). She suggests that: "The frontiers of the unsayable, and the avenues of approach to these frontiers, have been opened for me by every book I have ever read that was in any degree ambitious, earnest, or imaginative" (Robinson 2012, 20). Robinson's depiction of encountering the written word marks that encounter as an expansive process in the face of what was previously "unsayable". However, rather than suggest the exhaustion of imaginative potential by describing an encounter with concrete "frontiers" that might be approached and ultimately breached, Robinson's terms of description suggest reading as an "opening" rather than an act which calcifies the limits of the imagination.

Robinson's choice of language has particular meaning in its American context, and specific resonance to ideas of home and community. "The frontier" refers to the moving swathe of geographical expansion that moved steadily west from the eastern original settlement between the 1630s and the end of the nineteenth century. Rather than merely a geographical nomination, the frontier also occupies a particular imaginative space in myriad contexts, signalling the cultural process of creating a national community, the metaphorical power of what was originally conceived by Thomas Jefferson as limitless space lying to the west of the nation, and a narrative of violence described and critiqued by Richard Slotkin in the seminal *Regeneration Through Violence: The Mythology of the American Frontier, 1600-1800* (1973). By couching the act of literary imagining in terms of "frontiers", Robinson alludes to the various symbolic formations that adhere to the term. Crucially, her description makes the act of encountering the "unsayable" not a closed one, but one that remains expansive. The premium placed upon the literary as a mode of imagining which is in some essential way inexhaustible makes apparent this project's claim, namely that literature and the methods of studying literary texts have a key place in understanding the formation of home and community.

Ultimately, Robinson argues that "[t]he shrinking of imaginative identification which allows such things as shared humanity to be forgotten always begins at home" (Robinson 2012, 31). Her statement calls for a renewed attention to the intellectual activities that take place "at home" - wherever that might exist and whatever it might entail for the individual subject. Even more significantly, the statement definitively locates "imaginative identification" as a process that begins at, and is sustained by, home - making the host of imaginative endeavours that determine "home" necessary to the

concept of a "shared humanity". Precisely because "shared humanity" is a key statement of community on its largest scale, the argument contained by this single sentence indicates that, if community is to exist as we might want it to, the imaginative possibilities of "home" must first be nurtured. Rushdie, on the other hand, writes:

> To forget that there is a world beyond the community to which we belong, to confine ourselves within narrowly defined cultural frontiers, would be … to go voluntarily into that form of internal exile which in South Africa is called the 'homeland' (Rushdie 1991, 19).

At first glance, Rushdie's declaration seems to be a near inverse of Robinson's. Where Robinson implies that home as a primary site of imaginative acts must be subject to both scrutiny and vigilance, Rushdie's words would seem to imply that the danger to an enemy similar to what Robinson calls a loss of "shared humanity" is the act of forgetting "a world beyond".

Robinson's and Rushdie's statements are not contradictory, however, and by recognizing the very fact of their apparent polarity it is possible to see how they are in fact underwritten by a common argument. This argument might be paraphrased as: *home and community are always in a process of dialogue; they are necessarily complements to one another; and they are both made possible by acts of the imagination*. Rushdie's work in particular suggests that when home is lost it can be more fully understood and appreciated. This aligns with Zygmunt Bauman's description of community as always prospective (discussed in detail in Part 3 of this document), but it also deepens the sense that the imagination is critical in facilitating an understanding of home that is as full as possible. The texts by Anderson, James, Robinson, and Rushdie provide a mutually enriching and often overlapping discourse about the powers of imaginative acts in relation to literature and belonging, but they also situate this discourse in terms of political life. As such, they illuminate the way in which the imagination both creates, as well as is created by, the political.

Imagination and the Literary Act

Bachelard, Gaston. *Earth and Reveries of Will: An Essay on the Imagination of Matter*. Dallas: The Dallas Institute Publications, [1943] 2002.

Briganti, Chiara, and Kathy Mezei. "Reading the House: A Literary Perspective." *Signs* 27, no. 3 (Spring 2002): 837-46.

Brown, Bill. *A Sense of Things*. Chicago and London: Chicago University Press, 2003.

Cullen, Chris. "Gimme Shelter: At Home with the Millennium." *Differences* 11, no. 2 (1999): 204-27.

Wood, Denis, and Robert J. Beck. *Home Rules*. Baltimore: Johns Hopkins University Press, 1994.

While the texts discussed in the preceding sections frequently reflect on the transformative effects of the literary on the political, those discussed in the following section more broadly address the transformative power of the imagination. Maintaining a focus on the literary, this scholarship deepens the theoretical groundwork that frequently recurs in studies of home and community by reading the representation of material objects. Crucially, this work frequently interprets the imaginative acts that relate to the idea of home in terms of nostalgia, and poses this relationship as one that results in unprecedented moments of transformation. In the following we turn to theories advanced by Gaston Bachelard and subsequent scholarship equally indebted to phenomenology, the philosophical tradition attributed to Edmund Husserl (1859-1938) that is broadly concerned with subjective experience and usually entails a systematic examination of structures of consciousness. We explore work that emphasizes the methodologies of cultural studies in order to expose foundational critical assumptions that occur in conceiving home and community as imaginative acts. In its course, the following discussion anticipates and provides the grounding for the later sections of the review in which scholarship concerning home and community is examined in greater detail.

Gaston Bachelard's work is fundamental to research directed at understanding the role of the imagination and bears a specifically nostalgic tone for which it has been occasionally critiqued, most notably from the domain of feminist discourse. The work most often cited in scholarship interested in the concept of home is *The Poetics of Space* ([1954] 1994), for its proposal that home might be the base for a "systematic psychological study of the sites of our intimate lives" (Bachelard [1954] 1994,

8; for a genealogy of Bachelard's work and its critical underpinnings, see Thiboutot and Martinez 1999, 1-17). Less cited, but crucial to a full understanding of the ways in which theorizing the imagination underpins literary theory, is Bachelard's series of essays on the four elements or matters (water, air, fire, and earth). In *Earth and Reveries of Will*, the final text of this series, Bachelard explores "images of terrestrial matter" (Bachelard [1943] 2002, 1). In the process of examining the function and form of imagery and the literary imagination in relation to the most materially substantial of the four matters, Bachelard uncovers the interconnections between home as material substance and the imaginative acts that take place alongside it. These interconnections are complemented by, and also generate, the structure of nostalgia, which crucially names the relationship between materiality and the ways that materiality is conceived imaginatively over time.

Chris Cullen's "Gimme Shelter" works with Bachelard's theoretical legacy to explore the lasting insights of his methodology on material cultural studies. Cullen specifically appraises the significance of Bachelard's "topophilia" as an "affectively powerful" and perhaps "oppressively disciplinary", as well as "economically lucrative", drive (Cullen 1999, 205). Glossing Bachelard's poetics of space as "the complex imbrications of affect and sensual pleasure he claimed was produced by the domestic site and its objects" (Cullen 1999, 206), Cullen then explores the ways in which popular and academic texts represent domestic space, providing a critique of consumerism and interior design in terms of desire and Kantian "taste". Cullen's work highlights the value and limits of work by Bachelard and others, the risks of fetishizing domestic space, and the ways that representations of home become complicit in the shaping of contemporary culture.

Bill Brown's *A Sense of Things*, complemented by his article "Thing Theory" (see the Bibliography in Part 4 of this document), sheds new light on the ways that materiality is conceived by cultural history. Situated in literary studies, *A Sense of Things* argues for a necessary - and important - gap between "the idea" and "the thing"; between the material objects that occupy a home, and the imaginative mass that comes from this physical site. *A Sense of Things* specifically examines the representation of material objects in literary texts in "the effort to think with or through the physical object world", and "to establish a genuine sense of the things that comprise the stage on which human action, including the action of thought, unfolds" (1-3). By focussing on American literary texts, Brown traces a set of questions in which home is not merely an aggregate of objects, but the often delicate balance between object and idea. Brown's work lays out a critical methodology that is sensitive to the ways in which

the material structure of home - as a lived location and physical object - is influenced by, informs, and occasionally made interdependent with, literary narrative. From a comparable perspective, Chiara Briganti and Kathy Mezei provide a critical survey of the ways in which theoretical understandings of home have been brought to bear on literary representations of domestic ritual and everyday life. Their work here (and elsewhere) is significant for its attention to the historical conditions of home as it intersects with the literary text, and provides a focus on the genre of the English domestic novel. Foregrounding the relationship between the physical architecture of the house and the architecture of the novel, the authors initiate a methodology that is attentive to an understanding of the relationship between literary form and lived experience. They historicize domesticity, gender, and privacy in relation to nineteenth- and twentieth-century British and American fiction; synthesize Carl Jung and Sigmund Freud's work on the relationship between physical and mental structures, and Bachelard's "topoanalysis"; and account for critical work from literary theorists such as Ann Romines.

A Sense of Things and "Reading the House" examine literary texts to unravel the underlying relationship between the physical experience of home as lived and the abstract affective economy that is mapped over it. They exemplify the kind of interdisciplinary cultural work this review suggests is significant for the way in which it is cautious about the assumptions that attend constructions of home. This scholarship finds even greater depth when it is placed alongside texts such as Denis Wood and Robert J. Beck's *Home Rules*, which combines memoir writing with the disciplinary methods of material culture. *Home Rules* reflects upon the ways in which the physical reality of a home - as a congregation of various objects that each bear a unique significance for each inhabitant - is transformed by the practices and rituals that occur within its walls. It indicates the ways in which imaginative acts are frequently central to various the various methodologies of the humanities and social sciences, even when they are not foregrounded or overtly discussed. By exploring the intersections between the literary and the material as they both pertain to the imagination, the texts discussed in this section cast light upon the way in which affective structures such as nostalgia emerge from, and help also constitute, the idea of home.

Literary Communities: Transformative Acts of Reading

Fuller, Danielle, and DeNel Rehberg Sedo. "A Reading Spectacle for the Nation: The CBC and 'Canada Reads'." *Journal of Canadian Studies* 40, no. 1 (Winter 2006): 5-36.

Long, Elizabeth. "Literature as a Spur to Collective Action: The Diverse Perspectives of Nineteenth- and Twentieth-Century Reading Groups." *Poetics Today* 25, no. 2 (Summer 2004): 335-59.

Pawley, Christine. "Seeking 'Significance': Actual Readers, Specific Reading Communities." *Book History* 5 (2002): 143-60.

Polleck, Jody N. "Creating Transformational Spaces: High School Book Clubs with Inner-City Adolescent Females." *The High School Journal* 93, no. 2 (January-February 2010): 50-68.

The following section explores the ways in which acts of reading promise entry into an imagined literary community. In an expansive sense, literature, often in the form of the novel, frequently produces a community based upon collective reflection stimulated by representations of home. It also facilitates the creation of a community that is unique for being both imagined and having a profound investment in the imaginative. The most familiar example of the power of a literary community is probably what took place in New York City in 1841, during which crowds stormed the docks as ships entered the harbour carrying the final instalment of Charles Dickens's *The Old Curiosity Shop*. The crowds comprised an international readership of Dickens's fiction unified by their desire to find out whether the novel's protagonist Nell had survived the final instalment, and by their simultaneously expressed calls of "Is Little Nell alive?". In the following we consider various ways in which literary communities are forged, how they speak to the relationship between community and home, and what transformative possibilities they herald.

Describing the emergence of the nation as an imaginative category, Anderson argues for the significance of two other eighteenth-century European "forms of imagining": the novel and the newspaper. Anderson claims that these two textual forms "provided the technical means for 're-presenting' the *kind* of imagined community that is the nation" (24-25). For Anderson, the sense of simultaneity afforded by the structure of the novel - the capacity for a "meanwhile" - both transforms the way time is conceived and also allows for the kind of imaginative acts necessary to conceive of a

national body (25-33). The newspaper temporally institutes a similar kind of "meanwhile" by linking its constituent narratives together under one fixed date, but it also creates an intensified version of the communal effects of the novel: an "extraordinary mass ceremony" of the "almost precisely simultaneous consumption ('imagining') of the newspaper-as-fiction" (33-36). The rise of the three-volume or "triple decker" novel in the nineteenth century and the serialization of works of fiction in newspapers marks a point at which the communal reading practices Anderson describes underwent a particular shift. Here the idea of a community of readers is one necessary contingent on the commercial practice of a printing industry; both serialized fiction and the triple decker novel were literary forms financially sustained by the convergence of episodic plotting and sequential printing.

Further to Anderson's insights, literature is historically experienced as a communal activity in myriad ways. Christine Pawley provides a genealogy of the ways in which the historical shape of changing reading practices have been treated by scholarship, and points to the geographical and temporal specificity required to frame general questions such as when "collective, communitarian reading" emerged (Pawley 2002, 143). Working with a historical methodology informed by the act of "'imagining' readers of the past", Pawley argues that, by "conceiving of readers as members of a particular kind of reading community", it is possible not only "to link those apparently disparate elements [of] reader and text" but also to "elaborate on who readers were, and thus to shed light on how these specific readers read" (Pawley 2002, 144). From the perspective of evolving reading practices, the emergence of structured community-wide reading programs indicates the ways in which the literary continues to add great weight to the concept of community not merely as a site of belonging, but one of transformation.

These reading programs include the literary communities at various scales discussed by Jody N. Polleck, Elizabeth Long, and Danielle Fuller and DeNel Rehberg Sedo. Polleck focuses on a specific and contained community - one comprising 12 Latina and African-American inner-city high school girls - and traces the effects of group reading on "affective and cognitive development", which the author argues are in this context interdependent (Polleck 2010, 50). Polleck calls for a better understanding of how the imaginative effort necessitated by acts of reading can stimulate a process of academic and emotional transformation. Long extends Polleck's focus on a specific case study to explore the reading group as a temporal, geographical, raced, and gendered community, tracing the

emergence of women's reading groups in the urban centres of Northeast America after the Civil War to produce a comparative analysis of nineteenth- and twentieth-century reading groups. Long's article situates the reading group in its political context, naming and describing the community of readers as one prompted towards "collective action" through the act of sharing literature. While both Polleck and Long explore the transformative possibilities of physical face-to-face dialogue between the members of a literary community, their work also closes the gap between imaginative acts and their political effects.

In Polleck's and Long's work, the comparatively small scale of the community in question ensures a particularly intensified social contract. Fuller and Sedo, on the other hand, discuss communities of readers that take place on a larger scale. They specifically examine CBC Radio One's "Canada Reads" project, which operated by selecting a work of Canadian literature for members of the national body to "read together", within the context of the project's metamorphosis into a network special that the authors call "both a mass reading event and a media spectacle". They argue that "the model of nation 'imagined' by the content of 'Canada Reads' is problematically, if predictably, conservative (bilingual and uncritically multicultural)", but that "this ideological limitation" should be posed against "the potential for creative resistance produced by the show's multiple modes of delivery" (Fuller and Sedo 2006, 5). The national readership Fuller and Sedo discuss fosters problematic but significant issues of belonging and exclusion; these issues in turn transform both the way in which home and community are envisaged, and the way that they become concepts mobilized for political ends.

The national reading project Fuller and Sedo consider has been replicated in various countries and at various scales. The 2012 Cityread London project is but one example, and included all 33 of the city's boroughs to create a community based on collective readership of Dickens's *Oliver Twist* in celebration of the author's bicentenary. Rather than simply encouraging the solitary act of reading the novel as a means to gain entry into an intellectual community, the program included events which create forums for debate and encourage inclusivity. Contemporary schemes such as Cityread London are subtended by the various other technological imagined communities they generate and are nourished by. Cityread London, for example, includes the development of a virtual community online via social media as well as physical interactions at public events. But, in essence, the Cityread project

remains a structured form of the phenomenon that occurred at the New York docks in 1841. Both exemplify the unique power of literature to marshal imaginative acts and both generate, and sustain, a community.

To some extent, Anderson makes the emergence of the concept of the nation coterminous with, or perhaps mutually dependent upon, the development of specific narrative forms. *Imagined Communities* speaks explicitly of both of these - nation and narrative - in terms of imagination. But this project contends that ***the ways in which the conceptual creation of home and community might be best understood as complicit with the imaginative structures of the literary is an area that has not been fully explored.*** While the preceding scholarship addresses the literary, imagination, and community as they correspond with one another, it also frequently continues to greet these three areas as in some way discrete. By outlining scholarship exploring sites of crisis and transformation, the following section more thoroughly embeds the idea of home as it is critically discussed in relation to imagination and community.

2

Critical Formations of Home as a Site of Crisis and Transformation

The following section extends the discussions in the previous section by reflecting upon specific pools of research, paying attention to the underlying intersections between ways of conceiving home, and exploring the variety of research that proposes home as a site of crisis and potential transformation. **First**, we explore the way in which scholarship has responded to the events of 11 September, 2001 and their cultural and political aftermath with regard to the constitution of home and homeland. **Second**, we consider how home is the focus of scholarship that is concerned with the effects of the financial crisis of 2008, and how home in this context potentially denotes a difficult conflation of material and affective value. **Third**, we examine the relationship between home and the subject through the prism of several temporally and geographically specific moments in which home - as physical, or as a group of affective registers, or both of these - is compromised or even erased. **Fourth**, we delineate several critical discourses that provide the means of understanding how home is figured by thinking through its significance from minority perspectives. All these areas of examination add weight to the discussions outlined in the previous discussion by underscoring the significance of acts of the imagination in giving home its power at moments of crisis.

Imagination and Home After 11 September, 2001

Crownshaw, Richard. "Deterritorializing the 'Homeland' in American Studies and American Fiction after 9/11." *Journal of American Studies* 45, no. 4 (2011): 757-76.

Dobel, J. Patrick. "The Rhetorical Possibilities of 'Home' in Homeland Security." *Administration & Society* 42, no. 5 (September 2010): 479-503.

Gray, Richard. "Open Doors, Closed Minds: American Prose Writing at a Time of Crisis." *American Literary History* 21, no. 1 (Spring 2009): 128-51.

Kaplan, Amy. "Homeland Insecurities: Reflections on Language and Space." *Radical History Review* 85 (Winter 2003): 82-93.

Following the terrorist attacks of 11 September, 2001 much scholarship has focused on the transformations in the fantasy of home as a site of security that is inviolate from outside influence. This body of work indicates how questions of defining home are frequently prompted by a precise historical moment of crisis. Significant scholarship in this area comes from Amy Kaplan, whose reflections on the rhetorical function of neologisms emerging after the events of 11 September, 2001 extends her earlier work on home and the domestic in "Manifest Domesticity" (see Bibliography). This seminal article critiques the dissolution of the paradigm of separate spheres in light of what it remains intact; namely, "the domestic in intimate opposition to the foreign" (Kaplan 1998, 581). In her work responding to the aftermath of 11 September, 2001, Kaplan sets out the "conceptual, affective, and symbolic borders between spheres once thought of as distinctly separate" (Kaplan 2003, 82), and traces the renewed meanings of homeland in a U.S. context. She explores the doubled meaning of "domestic" as both familial and national to reveal a noticeable absence of an antonym for "homeland". By exploring the historical and geographical permutations of "homeland", Kaplan's work proposes the term as one which, even when deployed to convey "unity, security, and stability", simultaneously generates "forms of radical insecurity by proliferating threats of the foreign lurking within and without national border" (Kaplan 2003, 90).

Extending Kaplan's claims, "Deterritorializing the 'Homeland'" is indicative of scholarship that explores the changing meanings and effects of "homeland" after the events of 11 September, 2001. Richard Crownshaw specifically reads narrative in terms of trauma theory to explore the ways in which trauma has been understood either as a means to incorporate the events of 2001 into the domestic national drama or, on the other hand, a way to critically solidify the idea of the nation or homeland as violated. Crownshaw critiques this dualistic paradigm of trauma to propose a more nuanced understanding of the interaction between temporality and spatiality in national fantasies related to the homeland and, in doing so, shows how scholarship that responds to the events of 2001 frequently demands a richer understanding of the mutual dependence of "home" and "homeland" in narrative. Finally, Patrick J. Dobell's essay draws together a variety of methodologies to provide a survey of the ways in which home and homeland converge and diverge. Taking the creation of the Department of Homeland Security in 2002 as his point of departure, Dobel traces the common usage, literary representation, and philology of "homeland". The article provides a critical survey of the ways in which home has been conceived as well as a specific emphasis on the role of metaphor in determining the power and efficacy of "home" used by public leaders and administrators. As such, it serves as a useful counterpoint to Kaplan's essay.

The focus on the relationship between domestic and foreign in conceiving of the transformations wrought by the 2001 attacks on the idea of home is equally salient in literary studies, which pays specific attention to the way in which fiction about the events of 11 September, 2001 has turned to the domestic as a site of narrative potency. While some critics regard this tendency as a "retreat into domestic detail" (Gray 2009, 134), others re-situate the role of the domestic in terms of a longer history, and interrogate the interdependence of the global and the personal in American literature (Morley 2011). The texts discussed in this section repeatedly return to the ways in which the congregation of events that took place on 11 September, 2001 threatened the idea of the nation as an indissoluble entity. They track a line through the ways in which home might be framed within a specific historical and geographical context but in a way that generates more expansive theoretical questions: ones that ask about the relationship between home and nation, the fantasy of home as secure but necessarily vulnerable to breach, and the role of a rhetorical vocabulary that instils particular political meaning in the term "homeland". Crucially, by doing so, this work reacts to the underlying way in which the nation already - before it is subject to the effects of 11 September, 2001 - has been constituted as an imagined category. By thinking through the process in which acts of the imagination become entangled with ideas of community, nation, and politics, this scholarship uncovers how citizenship is constituted as a nostalgic formation, and how disruptions to a sense of national belonging erupt in new ways when they are placed in relation to the idea of home.

The Financial Crisis and Home as Material Value

Hayward, Mark. "The Economic Crisis and After." *Cultural Studies* 24, no. 3 (2010): 283-94.

Fox, Lorna. "The Idea of Home in Law." *Home Cultures* 2, no. 1 (March 2005): 25-50.

Martin, Randy. *An Empire of Indifference: American War and the Financial Logic of Risk Management*. Durham: Duke University Press, 2007.

———. *Financialization of Daily Life*. U.S.: Temple University Press, 2002.

———. "The Good, the Bad, and the Ugly." *Cultural Studies* 24, no. 3 (2010): 418-30.

The scholarship discussed in the previous section responds to formations of home wrought from the precise aftermath of a nationally felt crisis, in a way that opens out into wider questions about how questions of affect and value join with or abrade against the physical reality of nationhood. The work discussed in this section adds greater substance to these questions by reflecting upon how home is conceived in relation to material value, with particular focus on the transformations resulting from the financial crisis of the late 2000s. The background for this scholarship is the U.S. subprime mortgage crisis, a phrase referring to the series of events involving a steep rise in subprime mortgage defaults and foreclosures combined with a complex reconstitution of mortgages into investments which resulted in a financial crash with international ramifications. The effects of these events - the loss of family homes, a sharp increase in homelessness, the emergence of "tent cities", and the protest against social and economic inequality designated as "the Occupy movement" - percolate through various cultural texts, including Jess Walter's *The Financial Lives of the Poets* (2010), American television series such as *Breaking Bad* (2008-) and *Weeds* (2005-), and films like *Wendy and Lucy* (2008).

Lorna Fox's essay asks the question of what home signifies by placing the imperatives of legal theory in dialogue with the weight given to home in a philosophical tradition. In so doing, the article denotes a body of legal theory through which the meaning of home is constructed in often problematic ways. Providing a synthesis and overview of the relevant legal precedence for "home" as a legal category, Fox gestures towards the unique difficulties that arise from the idea of home as one constituting both physically police able space and private interests. The article proposes new avenues of research that would draw together theory from other disciplines with the contemporary legal context of home. It indicates that the complex way in which home is legally defined has important points of connection with representations of home more generally, which are similarly fraught by the tensions between, and occasionally the overlapping concerns of, individual values.

With comparable insights, Mark Hayward's introduction to a special issue of *Cultural Studies* dedicated to the financial crisis outlines the intersections between critical and cultural studies and economics. Hayward's article, and the special issue as a whole, represents a body of work emphasizing the changing conceptions of material value ensured by the financial crisis and its aftermath. Randy Martin's work complements Hayward's, and exemplifies the ways in which contemporary ideas of home are radically transformed by changing methods of self-management and the American development of personal finance. Self-management, in Martin's terms, exemplifies the financialization of everyday life; the economic collapse becomes the result of the financialization of

capitalism. Crucially, the scholarship discussed in this section reveals an underlying tension between economic theory as a set of abstractions and the material value invested in the physical site of the family home. The financial sphere is essentially an imagined space of its own: a set of contracts and transactions based upon the invisible relationship between individuals and bodies that shapes material life. By grounding a theoretical framework in acts of imagination, this scholarship perceives the networks between financial and affective value, allowing for a richer understanding of how these networks then emerge in cultural narratives.

Historical and Geographical Formulations

Castiglia, Christopher. *Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst*. Chicago: University of Chicago Press, 1996.

Porteous, J. Douglas, and Sandra Smith. *Domicide: The Global Destruction of Home*. Montreal: McGill-Queen's University Press, 2001.

Seshadri, Kalpana Rahita. "When Home Is a Camp: Global Sovereignty, Biopolitics, and Internally Displaced Persons." *Social Text*, no. 94 (Spring 2008): 29-58.

Waetjen, Thembisa. "The 'Home' in Homeland: Gender, National Space, and Inkatha's Politics of Ethnicity." *Ethnic and Racial Studies* 22, no. 4 (1999): 653-78.

Walters, William. "Secure Borders, Safe Haven, Domopolitics." *Citizenship Studies* 8, no. 3 (2004): 237-60.

Extending the questions addressed in the previous two sections of how home is re-formed in relation to moments of national crisis, the scholarship considered here indicates the variety of ways in which ideas of home underwrite questions of belonging, both that which is physically located and that which is determined by abstract systems of judicial and legal process. This scholarship provides temporal and spatial dimensions to the question of what and where home is by asking what happens when subjects are removed from what they might wish to call home; when home as a physical and affective site is compromised or destroyed by political bodies; and when home becomes interchangeable with racial or ethnic identity. The work discussed here is especially important for its attention to the

relationship between home and the subject, and recognizes how this relationship is tested and revealed by moments during which either component - home or the individual subject - are placed under particular stress.

J. Douglas Porteous and Sandra Smith consider the physical loss of home in their genealogy of what they call "domicide": namely, "the action of destroying peoples' homes and/or expelling them from their homeland". Porteous and Smith coin the term "memoricide" as a complementary analytical category referring to "deliberate attempts to expunge human memory, chiefly through the destruction of memory's physical prop, the cultural landscape" (Porteous and Smith 2001, ix). *Domicide* examines the ways in which the loss of home has both a physical effect and transforms the category itself in imaginative terms. While *Domicide* outlines the destruction of home as a geographical site, Christopher Castiglia's *Bound and Determined* exemplifies the questions that emerge when home becomes destabilized through acts of force. Castiglia's examination of the ways in which the American captivity narrative - a genre of literary writing with a long and rich history - intersects with questions of gender and domesticity that are essential to the critical formation of home. *Bound and Determined* represents the scholarship that asks how the narrativization of being forcibly removed from home throws into light specific questions about what home is. *Domicide* and *Bound and Determined* join with scholarship that asks how contemporary migrations - forced or otherwise - prompt similar questions relating to the formation of home. By exploring the discourses of politics, economics, and law, Kalpana Rahita Seshadri exposes the condition of internally displaced persons (IDPs) as "a blind spot" at "the very center of modern notions of sovereignty". While there is a wealth of literature examining human traffic across national borders, Sehsadri foregrounds the internally displaced as "the most forgotten of refugee populations" (Sehsadri 2008, 30). Seshadri draws attention to the important role of scholarship that theorizes an absence of, or opposition to, home - and to emphasize such work as crucial to understanding the meanings attached to a wider narrative that traces the creation of community.

The examination of movement from, and the destruction of, home in these texts is shadowed by the theoretical insights of philosophic and legal theory that questions the results of creating home as an abstract or rhetorical category. Amongst the various methodological formations of scholarship that explores the rhetorical gestures of talking about home, work from the journal of *Ethnic and Racial Studies* is exemplified by Thembisa Waetjen's piece concerning the political valence of "homeland" in a South African context. Waetjen traces the role of "homeland" in discourse intended to "suture

and smooth" the "rifts or seams in the national fabric", exploring the ways in which the projection of an imagined, and cohesive, national identity is attained by summoning the associative meanings of home (Waetjen 1999, 653-54). William Walters proposes that the British government's White Paper *Secure Borders, Safe Haven* (2002) produced a situation of "domopolitics", a political behaviour that seeks to "govern the state like a home". Exploring the relationship between the "domopolitics of the homeland" and the "governmentality of social security" (Walters 2004, 237), Walters' article provides an example of the ways in which contemporary political acts utilize the concept of home to pursue specific goals that are frequently invested in regulating "assertion[s] of subjectivity" (Walters 2004, 256). In a manner comparable but necessarily different to the scholarship represented in the previous section that engages with the abstractions of financial theory, the work discussed in this section repeatedly draws out the way in which the subject experiences home as a physically experienced location determine in no small part by the host of legal and philosophical forces that occupy it, and the transformations that occur when the subject perceives home as lost or elsewhere.

Gender, Queer Theory, Embodiment

Bolaki, Stella. "'New Living the Old in a New Way': Home and Queer Migrations in Audre Lorde's *Zami*." *Textual Practice* 25, no. 4 (August 2011): 779-98.

Davidson, Cathy N., and Jessamyn Hatcher, eds. *No More Separate Spheres!: A Next Wave American Studies Reader*. Durham and London: Duke University Press, 2002.

Fortier, Anne-Marie. "'Coming Home': Queer Migrations and Multiple Evocations of Home." *European Journal of Cultural Studies* 4, no. 4 (November 2001): 405-24.

Imrie, Rob. "Disability, Embodiment and the Meaning of Home." *Housing Studies* 19, no. 5 (September 2004): 745-64.

McDowell, Linda. "Unsettling Naturalisms." *Signs* 27, no. 3 (Spring 2002): 815-22.

The previous three sub-sections of Part 2 have outlined the ways in which *the idea of home is troubled by specific moments of physical or imagined crisis*. The scholarship cited here adds greater weight to all this work by interrogating home from a variety of minority discourses - on sexuality, gender, and

disability - that each call into question its normalizing tendencies. Of these texts, *No More Separate Spheres!* is foundational for its methodological claims about the inadequacy of binary formulations of a masculine public, and feminine private, sphere. In a series of essays crossing disciplinary boundaries but with a particular emphasis on literary and cultural studies, the collection reveals the transformative critical work that can be done when concepts of gender and domesticity are interrogated in new ways. Part of a forum on Domestic Space included in the same issue of *Signs*, Linda McDowell's article augments this work, providing a survey of feminist scholarship that has, in her words, "rethought, retheorized, and recut" theoretical and empirical research into the home, domesticity, and the domestic in order to contest the easy alliance between the domestic and the feminine (McDowell 2002, 815). Crucially, McDowell extends the locality of associations between home, domestic space, and femininity as situated within the single home or community into the discourses that make translations into the national spatial scale (McDowell 2002, 820), producing a reading that complements work by Amy Kaplan as well as that included in *No More Separate Spheres!*.

Stella Blake's exploration of Audre Lorde's "biomythography", *Zami: A New Spelling of My Name* (1982), reads the text into the more recent work done by queer diasporic theory. Working from *Zami*'s image of "the house of difference", Bolaki argues that Lorde precedes recent critical debates concerning community, and "challenges idealized conceptions of home and belonging without abandoning these concepts altogether" (Bolaki 2011, 779-80). Bolaki's piece signals a body of recent scholarship that has re-situated queer theory in relation to concepts of home. While this work in general argues for a greater understanding of a complex network between culture and identity, Bolaki specifically explores the ways in which the literary text can create a "*queer* diasporic space" of "*new* cultures and identities" that, crucially, reveals "that queer migrations are not merely against home but rather reprocess and reclaim it differently" (Bolaki 2011, 271; emphasis in original). Anne-Marie Fortier's essay on queer diasporic literature occupies a space with Stella Bolaki's piece, casting pervasive questions of belonging, community, and home within the context of remembrance and re-imagining. Fortier draws upon Elspeth Probyn's concept of movement, desire, and childhood as "suspended beginnings", and explores the impact of repeatedly "coming home" upon the contradictory conception that a subject can never truly come home at all. Crucially, Fortier, like Stella Bolaki, considers how "memories of home can relocate queerness within the home without reinstating home as originary moment", and asks whether it is possible "to conceive of being 'at home' in a way

that already encounters/engenders queerness, but without deploying an originary narrative of 'home'?" (Fortier 2001, 405).

Within this context, Rob Imrie's article represents recent scholarship that considers questions of subjectivity in relation to questions of disability, and specifically asks how the disabled body encounters and transforms the idea of home. Imrie identifies, and explores, a critical gap in scholarship concerning the meaning of home; namely, work that explores the body and, more significantly, its impairment. Drawing upon sociology, psychology, and cultural studies, Imrie exposes the ways in which narratives of disability intensify or occasionally reverse meanings that are routinely attached to home such as independence and privacy. The work discussed in this sub-section broadly engages with the questions of embodiment that have become essential in conceiving how home might be a site of seemingly contradictory ideas: how it might be shaped to include the double pull of belonging and exclusion; how it might initiate sentiments of both security and vulnerability; and how it might appear to intensify broader cultural movements from without while equally providing a space for private and individualized expression. Read together, the scholarship represented by Part 2 indicates how ideas of home and community might be more clearly discerned and examined by a precise focus on specific moments of crisis. In its course, this same scholarship reveals a fundamental relationship between the home conceived at a point of crisis and the transformative effects that result from this through, or because of, acts of the imagination.

3

Home and Community as Relational

The following section works to extend the preceding discussions of Part 1 concerning how imaginative acts underwrite the creation of home and community, and of Part 2 concerning critical work that casts the question of home in relation to moments of crisis. By outlining some of the questions surrounding the definition of community that have emerged from philosophic and cultural theory, we consider how the idea of community can be productively cast alongside that of home to better understand the moments of tension which occur when either category is interrogated. **First**, we explore the definition of home in philosophical and cultural theory, with particular attention to the foundational relationship between community and imagination. **Second**, we examine a specific way in which community might be imagined to bear a sense of sameness, and direct attention at the ways that this idea is problematized by scholarship that stresses the ethical dimensions of community. **Third**, we draw together the common concerns of all this scholarship by considering the inherent difficulties of definition that greet the idea of community. We reflect back upon the work represented in this section to indicate that the questions determining how community is conceived add greater depth to the questions of defining home raised throughout this review.

Conceiving Community

Ahmed, Sara, and Anne-Marie Fortier. "Re-Imagining Communities." *International Journal of Cultural Studies* 6, no. 3 (September 2003): 251-59.

Bauman, Zygmunt. *Community: Seeking Safety in an Insecure World*. Cambridge: Polity Press, 2001.

Herbrechter, Stefan, and Michael Higgins. "Returning (to) Communities." In *Returning (to) Communities: Theory, Culture, and Political Practice of the Communal*, edited by Stefan Herbrechter and Michael Higgins, 9-17. Amsterdam and New York: Rodopi, 2006.

Nancy, Jean-Luc. *The Inoperative Community*, edited by Peter Connor, translated by Peter Connor, Lisa Garbus, Michael Holland, and Simona Sawhney, with a foreword by Christopher Fynsk. Minneapolis: University of Minnesota Press, 1991.

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In their introduction to a 2003 special issue of *International Journal of Cultural Studies* dedicated to "Re-imagining Communities", Sara Ahmed and Anne-Marie Fortier assert that to ask questions about community is "to make clear that the word 'community' does not itself secure a common ground" (2003, 251). Their statement exposes a methodological imperative that is true not simply of imagining community but of home as well. Ahmed's and Fortier's article is exemplary of recent scholarship that reveals the conceptual ties between the ways that both community and home are theorized through the mutual act of imagining. Crucially, by setting out the uncertainty of knowing "community" and the significance of asking what community is, where it is found, and what it means, Ahmed and Fortier distil the methodological concerns of knowing "home". As such, the text uncovers the important overlaps, mutual concerns, and theoretical co-dependence of imagining home and imagining community. Much of the work contained in the same issue is also relevant in different ways to the concept of community as part of a wider imaginative act that often embraces home within itself.

Is important to recognize two diverging but equally significant modes of conceiving community. On one hand, "community", as Zygmunt Bauman phrases it, is frequently conceived as a word "promising pleasures, and more often than not the kinds of pleasures we would like to experience but seem to miss" (Bauman 2001, 1). In this model, the "promises" of community strongly echo the promises of "home"; as Bauman notes, this kind of theory of community is founded on a sense of conviviality, comfort, reliability, and, crucially, security. In this sense, "community" comes to stand in for "the kind of world which is not, regrettably, available to us - but which we would dearly wish to inhabit and which we hope to repossess" (Bauman 2001, 1-3). Following these terms, community is always prospective; necessarily bound by its non-existence rather than its achievability. It is because of this that the significance of the imagination in conceiving community is made fully apparent: community is impossible without an act of imagination, and not merely in the sense that each member

of a large community must conceive of every other member even when they do not physically meet that Benedict Anderson discusses. Rather, community has a profound ideological function that gives it its power. As Alphonso Lingis suggests, the idea of community is deeply embedded in the project of philosophical thought which, in its pursuit of rational knowledge, "produces a common discourse that is integrally one" and "a new kind of community, a community, in principle, unlimited" (1994, 1-4). Further, Bauman notes that this unlimitedness is central to community's power: whether community is a "paradise lost or a paradise still hoped to be found", it is "definitely not a paradise that we inhabit and not the paradise we know from experience", but perhaps community "is a paradise precisely for these reasons" (Bauman 2001, 3). Like the original meaning of "utopia" ('no-place' or 'not-place'), community in this sense signifies its desirability because of its own paradoxical status as unattainable and, to some extent, ineffable.

On the other hand, community simultaneously enters into a complex theoretical debate centred upon the nature of exclusion and prohibition that have been discussed throughout this review. Ahmed and Fortier couch the act of imagining community in terms of questions of "how to live with others" and, furthermore, in terms of naming "what we already do (or do not do); what we must do (or not do); or what we must retain (or give up)" (Ahmed and Fortier 2003, 251-52). Regardless of the role of imagination in conceiving what community means, these terms reveal the prohibitive nature of defining community through actions and objects, or their lack. They also gesture towards a revealing contrast between the way in which community and home are critically drawn. If community is a process of circumscription in which embodiment and physicality are essential, home emerges as an idea which is precisely about the intersection between physical and imagined life. These questions indicate the ways that both home and community are frequently cast in terms paradoxes of inclusion and exclusion that strive to understand the joined force of materiality and affective structures.

In his Foreword to Jean-Luc Nancy's *The Inoperative Community*, Christopher Fynsk describes Nancy's philosophical project as one that take its force from the "political imperative" that dictates a rethinking of ideas of "freedom" and "community". Nancy's is a method of "*forcing* " these terms; "marking their philosophical limits and reworking them". This involves "marking the gap *and the bridge* between his thought of community and any existent political philosophy or program". This critical act aims to "work a term like 'community' in such a way that it will come to mark what

Heidegger would call the difference between the ontic and the ontological and to oblige us to think from the basis of difference". Community names, for Nancy, "a relation that cannot be thought as a subsistent ground or common measure for a 'being-in-common'":

> While a singular being may come to its existence as a subject only in this relation (and it is crucial, in a political perspective, to note that Nancy thus starts from the *relation* and not from the solitary subject or individual), this communitary 'ground' or condition of existence is an unsublatable differential relation that 'is' only in and by its multiple singular articulations (though it is always irreducible to these) and thus differs constantly from itself. It is not something that may be produced and instituted or whose essence could be expressed in a work of any kind (including a *polis* or state): it cannot be the object or the telos of a politics (Fynsk 1991, ix-x).

As a method of seeking out "a *thought* of history", Nancy's critical methodology proposes that analyzing the vocabulary used in conceiving community cannot help but become implicated in the conceptual order it might hope to surpass (Fynsk 1991, ix-x). But the work done by such analysis is not stalled by the difficulty - perhaps even impossibility - of transforming its theoretical models into practical politics. Rather, Nancy's scholarship remains valuable because, for this very difficulty, it demands a response: "it entails the experience of something very like an imperative" (Fynsk 1991, xi). As Fynsk elaborates, Nancy's theories are underwritten by the command that "*we must continue to write community*". Fynsk glosses this imperative with the comment that: "There is a need to *write* it, because the communication that is community exceeds the horizon of signification. As the very possibility of signification or representation, it escapes representation and any theoretical grasp. Something other than a theoretical discourse is required to answer to the exigency of community, even if this necessity can be glimpsed only through a discourse that 'labors' the concept" (Fynsk 1991, xxv).

Sameness and the Ethical Imperative of Community

Agamben, Giorgio. *The Coming Community*. Minneapolis: University of Minnesota Press, 1993.

Blanchot, Maurice. *The Unavowable Community*. Barrytown, N.Y.: Station Hill Press, 1988.

Madou, Jean-Pol. "The Law, the Heart: Blanchot and the Question of Community." *Yale French Studies*, no. 93 (1998): 60-65.

Strysick, Michael. "The End of Community and the Politics of Grammar." *Cultural Critique*, no. 36 (Spring 1997): 195-215.

Whyte, Jessica. "'A New Use of the Self': Giorgio Agamben on the Coming Community." *Theory & Event* 13, no.1 (2010).

Many treatments of community centre upon the idea of homogeneity or sameness - and the difficulties that arise when such demands are encased as the requirement to enter a community (Blanchot 1988; Bauman 2001, 10-13). Michael Strysick writes that the assumption of commonality as the root of coherence in community "runs the risk" of creating a philosophy of community based upon "convenient oppositions between same and Other in which the bias of homogeneity is predominant". In reaction to this philosophical impasse, Strysick suggests that if "the common within community is reconceived on the basis of an absence of what is shared - our difference - then such convenient oppositions are seriously challenged" and the "potentially unregulatable differences" of individuals becomes apparent. Essentially, Strysick's is the same argument that recurs in different guises (several of which are examined below); namely, that there is always the possibility of "*exclusion* … despite community's declared goals of *inclusion*" (Strysick 1997, 196-97).

Jean-Luc Nancy casts these questions of sameness in light of "finitude", or "the infinite lack of infinite identity", which he claims is "what makes community". He elaborates that community "is made or is formed by the retreat or by the subtraction of something: this something, which would be the fulfilled infinite identity of community, is what I call its 'work'"; furthermore:

> All our political programs imply this work: either as the product of the working community, or else the community itself as work. But in fact it is the work that the community does *not* do and that it *is* not that forms community. In the work, the properly 'common' character of community disappears, giving way to a unicity and a substantiality. (The work itself, in fact, should not be understood primarily as the exteriority of a product, but as the interiority of the subject's operation.) The community that becomes *a single* thing (body, mind, fatherland, Leader …) necessarily loses the *in* of being-*in*-common. Or, it loses the *with* or the *together* that defines it. It yields its being-together to a being *of* togetherness (Nancy 1991, xxxviii-xxxix).

The consequence of this process, for Nancy, is that the "truth of community", comes to "[reside] in the retreat of such a being". In this philosophic structure, community is not only unstable, but it is grounded by specific paradoxes that occur when the very question of sameness and otherness is raised.

Maurice Blanchot examines the question of homogeneity through what he calls "the unavowable community" (Blanchot 1988; Strysick 1997, 198; Madou 1998, 61). Community here becomes not a matter of "serial collectivity" or a "fusional group" founded on common affect, but a fundamental question of "the relation of the Same with the Same, or of the reciprocity of the Same and the Other - which amounts, in any event, to the *same*" (Madou 1998, 61). As Madou phrases it, Blanchot asks: "What becomes … of the communitarian demand, if the I can never be on equal footing with the Other … ?". While this question is not imagined - as it is for Emmanuel Levinas - as an ethical demand, it is placed in terms of the "pure movement of loving" (Blanchot 1988; Madou 1998, 61). Nonetheless, Blanchot does couch community in terms of both Levinas's ethical demand and Marx's political utopia; and he crucially poses a concept of community that is paradoxical:

> The community … would only be capable of being manifested in the faultlines of the social fabric, in the tearing or rending of ordinary communication. It would not be capable of being realized without being lost immediately … How does one conceive a community in which singular beings would come to communicate amongst themselves the destruction of their own identity, and thus to share, in the 'consummation,' which is also the consumption of every social tie, the unmasterable excess of their proper finitude? (Madou, 1998, 62).

If not an answer, some response lies for Blanchot in "the meaning of literature", and in the "Openness of a community" that emerges in encountering the death of the other (Madou 1998, 63; Blanchot 1988). Blanchot's critique of community is founded on the ethical imperatives of understanding how the relation between self and other is framed and experienced that become a central tenet of critical examinations of community.

Giorgio Agamben's concept of "the coming community" in the book of the same name annexes a potential community to what he terms "whatever being" (Agamben 1993). This mode of living is imagined, by Agamben, to incorporate a non-fixed identity that resists the grasp of sovereign power

and seeks a "new use of the self" (Agamben 1993; Whyte 2010). Like Blanchot, Agamben frames the theory of community in terms of love, but shifts the concept of loving into the terrain of a reclamation of "such-and-such" from "having this or that property"; from its identification "as belonging to this or that set, to this or that class". In these terms, love is an act of reclaiming "not for another class nor for the simple generic absence of any belonging, but for its being-*such*, for belonging itself" (Agamben 1993, 2-3). Furthermore:

> Thus being-*such*, which remains constantly hidden in the condition of belonging ('there is an *x such that* belongs to *y*') and which is in no way a real predicate, comes to light itself: The singularity exposed as such is whatever you *want*, that is, lovable.
>
> Love is never directed toward this or that property of the loved one (being blond, being small, being tender, being lame), but neither does it neglect the properties in favor of an insipid generality (universal love): The lover wants the loved one *with all of its predicates*, its being such as it is. The lover desires the *as* only insofar as it is *such* - this is the lover's particular fetishism (Agamben 1993, 3).

As Jessica Whyte comments, by cleaving his theory of love to the power and function of language, Agamben unfolds an idea of community that sheds fixedness and moves towards its transformative possibilities. Love, seeing something "being such as it is" is a recognition of, as Whyte suggests, "in its being-in-language"; furthermore, this "being-in-language" exists "in a realm prior to those linguistic judgments that must divide into classes in order to signify. The result is that a community of "such 'lovable' beings" would be one "without presuppositions (and classes)" (Whyte 2010).

Problematizing Community

Gilroy, Paul. "'Where Ignorant Armies Clash by Night': Homogenous Community and the Planetary Aspect." *International Journal of Cultural Studies* 6, no. 3 (September 2003): 261-76.

Grimshaw, Tammy. "The Gay 'Community:' Stabilising Political Construct or Oppressive Regulatory Regime?". In *Returning (to) Communities: Theory, Culture, and Political Practice of the Communal*, edited by Stefan Herbrechter and Michael Higgins, 315-30. Amsterdam and New York: Rodopi, 2006.

Lingis, Alphonso. *The Community of Those Who Have Nothing in Common*. Bloomington: Indiana University Press, 1994.

The preceding discussions gesture towards the variety of theoretical debates that attend the definition of "community". Frequently, these debates react to the fluidity of the concept of community in a way that strives to untangle that fluidity without losing it entirely. Nancy declares that: "In a certain sense community acknowledges and inscribes - this is its peculiar gesture - the impossibility of community" (Nancy 1991, 15). Paul Gilroy's critique of an intellectual stagnation that he calls the "inability to conceptualise multicultural and postcolonial relations as anything other than ontological risk and ethnic jeopardy" simultaneously works to uncover the fundamental critical hazard involved in considering community in terms that are "overly fixed" (2003, 261-62). To some extent, this is the same danger implied by Ahmed and Fortier when they propose that "track[ing] the unevenness" of the word 'community' offers "an instructive way of thinking about the work that the word 'communities' does, as well as what it could do" (2003, 252). Richard Tyler argues similarly when he traces the emergence of the idea of "community" in terms of its historical moments of inversion and contradiction (2006, 21-28). All these critical formulations recognize community as an inherently amorphous idea, but they also indicate that this flexibility should be a prompt for thinking through the idea itself with greater, not less, diligence.

What Ahmed and Fortier call the "narrative of 'community cohesion'" indicates the ways in which community is both mobilized in discursive terms and is used to influence political life. The "appeal" to community by national and governmental policies underscores an underlying promise to "deliver modes of 'being together' and 'having together' that are grounded in sameness, reciprocity, mutual responsibility and a form of mutual connectedness and attachment". Furthermore, where such political discourse emerges - and it is a discourse not limited to the United Kingdom - it "functions as a guarantee to *produce* community, which in turn is represented as the solution to dispersal, disaffection and marginalization". As Ahmed and Fortier stress, this kind of community is teleological: its meaning is both promised and ensured by the act of defining what it means (Ahmed and Fortier 2003, 252-53). This rhetorical function of community is a clear example of the ways in which the concept necessarily relates to issues of belonging and exclusion.

The “we” taken as a common assumption in the creation of community is itself always elusive, occasionally a cause for community, occasionally an effect of it, and occasionally both. Adding further complexity to this fact, Ahmed and Fortier suggest the importance of reflecting upon “we” as “an effect of a complex set of social practices that reinvigorate the ‘we’ as a site of collective politics, but not as a foundation” (2003, 254). The sense of belonging traditionally associated with the idea of community can also become an example of the difficulty of defining community through a concept of shared identity. As Tammy Grimshaw indicates, the concept of a gay community sheds unique light upon the way that community as “assured through the stabilising concepts of a shared experience or common identity” can equally become a “regulatory instrument” that creates “a category of oppressive structures” denying “individual difference” (Grimshaw 2006, 315).

Bauman suggests that there is a delicate and defining balance in determining a sense of “community” between security and freedom, which “are two equally precious and coveted values which could be better or worse balanced, but hardly ever fully reconciled and without friction” (Bauman 2001, 4-5). This balance is, as discussed in greater detail in later portions of this document, equally crucial to the conceiving of home. It is also a balance that has been re-inscribed but transformed by what Bauman terms “the advent of informatics”: the “emancipation of the flow of information from the transport of bodies” (Bauman 2001, 13; Ahmed and Fortier 2003, 255). In these terms, conceiving community and home become subject to the imperatives of fully understanding the ways in which physical spaces intersect with the virtual and frequently irruptive technologies that are mapped over and between them.

If, at some level, community is defined as bearing out or initiating connectedness, it is crucial to reflect upon the paradox of a community forged by those who refuse to connect. As Ahmed and Fortier phrase it, constituent members of a community “may come together without presumptions of ‘being in common’ or even ‘being uncommon’” (Ahmed and Fortier 2003, 254). Alphonso Lingis’s *The Community of Those Who Have Nothing in Common* asks a similar question - namely, can there be a community without ideological affiliation? - by considering the notion of a community of those who are dying. Such critical work overtly refutes the traditional conception of community as “constituted by a number of individuals having something in common - a common language, a common conceptual framework - and building something in common: a nation, a polis, an institution”

(Lingis 1994, ix). The conception of a community of the dying ruptures the idea of a common ideology while it still maintains a common experience, maintaining a central aspect of community even when it is severed from its traditional meanings. It is precisely the opportunity for intellectual work that these critical moves signify - work that can transform an understanding of a concept even while maintaining the shadow of its various conceptions - which this review is keen to emphasize as equally central to the idea of home as to that of community.

To arrive at a full understanding of how the idea of community is mobilized and what desires it shelters, it is crucial to consider how community is refused or transformed. Issues of struggle, absence, exclusion, and dissent are clearly the essential counterparts to defining community as coherent, present, inclusive, and cohesive. But what Ahmed and Fortier call "the refusal of community as resolution" - the "refusal of narratives of unity and togetherness" - might not be "a symptom of the failure to achieve community" but rather "a cogent critique of the violent modes of ascription, conscription and erasure perpetrated in the name of community" (Ahmed and Fortier 2003, 256). Remaining vigilant to the ways community is profoundly connected to political and ethical life is not merely crucial in guarding against the hazards of a straightforwardly positivistic definition of the term. It is also essential in understanding the points of tension between community and home discussed throughout this document, and in conceiving how "home" is subject to similar but necessarily different ideological threats that "community" harbours.

Conclusion

Parts 1, 2, and 3 of this document have tracked a route through central assumptions involved in conceiving home through acts of the imagination. They have addressed the salient valences of "home" as they correspond to those of "community". By reflecting upon scholarship that problematizes the construction of home, we have endeavoured to cast new light upon the fundamental assertions made by scholars such as Benedict Anderson, exploring the ways in which imagination has a profound and occasionally undervalued place in critical methodologies. We have mapped the role of stasis, change, crisis, and transformation in the formation of home and community while emphasizing how these

frequently constitute, or are deeply connected to, imaginative acts. Finally, we have indicated how home is a category to which a rich and varied history of scholarship is dedicated, but that it is also an idea that demands careful attention if its relationship to political and ideological life is to be fully appreciated.

4

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The following bibliography includes all material included in the earlier parts of this document as well as additional relevant material.

* Denotes texts that are especially relevant to the relationship between home and imagination.

** Denotes those texts that are discussed in detail in Parts 1, 2, and 3 of this document.

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