

Contents

1. Introduction	9
2. Contexts and State of Research	19
2.1. War	22
2.2. Home	30
2.3. Home/Front	38
3. Theoretical Framework	41
3.1. Yuri Lotman's Semiosphere	42
3.2. Cultural Notions of Trauma	48
3.3. Michel Foucault's Heterotopia	51
4. Novel	53
4.1. Exploration: New Home/Fronts in British Prose Fiction	53
State of Research	55
4.1.1. Urban Protest: The Run-Up to War	57
The City at War in Ian McEwan's <i>Saturday</i>	58
4.1.2. Rural Frontlines: The Country at War	64
Invading the Pastoral in Pat Barker's <i>Double Vision</i>	65
4.1.3. In the War Zone: Soldiers and War Correspondents	70
Young and Female Perspectives in David Massey's <i>Torn</i>	73
4.1.4. Histories of War: Memory and the Past	74
Old and New Conflicts in Andrew O'Hagan's <i>The Illuminations</i>	75
4.1.5. Private Wars: Embattled Families	79
Home Unguarded in Ali Smith's <i>The Accidental</i>	79
4.2. Close-Up: Home/Fronts in Graham Swift's <i>Wish You Were Here</i>	85
Origins: The Family Home	89
Rites of Belonging: The Communal Home	92
Alternative Homes: Holiday Spaces	94
A Place of Refuge: Belonging and the Military	98
The Journey: Rethinking Home	99

	The Revenant Brother: Confronting War.....	103
	Returning Home: New Perspectives	105
	The Home/Front in <i>Wish You Were Here</i>	107
4.3.	Findings: Narrating the Home/Front	111
5.	Stage Plays	115
5.1.	Exploration: New Home/Fronts on the British Stage.....	115
	State of Research	118
5.1.1.	Homecoming Soldiers: The Return of War	122
	War Games in Jonathan Lichtenstein's <i>The Pull of Negative Gravity</i>	122
	Departure and Return in Roy Williams's <i>Days of Significance</i>	126
5.1.2.	Border Spaces: Between War and Home	132
	Blurring the Boundary in Morgan Lloyd Malcolm's <i>Belongings</i>	134
	Inclusion and Exclusion in Cat Jones's <i>Glory Dazed</i>	135
5.1.3.	Fact-Based Drama: The Reality of War	136
	Performing War in Gregory Burke's <i>Black Watch</i>	137
	Theatre as Therapy in Owen Sheers's <i>The Two Worlds of Charlie F</i>	144
5.1.4.	Civilian Perspectives: Private Lives at War	151
	Special Relationships in David Hare's <i>The Vertical Hour</i>	151
	Home Politics in Sarah Helm's <i>Loyalty</i>	152
	The Broken Promise of Home in Mike Bartlett's <i>Artefacts</i>	154
5.2.	Close-Up: Home/Fronts in Simon Stephens's <i>Motortown</i>	156
	Space and Movement: Structures of Return.....	157
	The Point of Departure: The Unhomely Home.....	158
	Ghosts of Home and War: Traumatic Patterns.....	159
	A Day's Journey: From Home to Home/Front	161
	Access and Excess: Performing War at Home	163
	Homecoming: A Sense of Defamiliarisation	165
	The Family: Community as Complicity	167
	The Home/Front in <i>Motortown</i>	168
5.3.	Findings: Performing the Home/Front.....	169
6.	Film and Television	175
6.1.	Exploration: New Home/Fronts on British Screens.....	175
	State of Research	180
6.1.1.	War Films: At the Frontline	181
	Exploring Battlefields in <i>The Patrol</i> and <i>Kajaki: The True Story</i>	183
6.1.2.	Docudrama: Records of War.....	186
	Public Affairs and Private Matters in <i>10 Days to War</i>	186
	Running against Blair in <i>Reg</i>	189
	Alternative Hypotheses in <i>WMD</i> and <i>The Trial of Tony Blair</i>	189

6.1.3.	Domestic Film Drama: At the Home Front	191
	Hidden Truths in <i>Verity's Summer</i>	192
6.1.4.	Soldier Films: Traumatic Returns	194
	Justice and Trauma in <i>The Mark of Cain</i>	195
	Female Fighters in <i>Our Girl</i> and <i>In Our Name</i>	200
6.1.5.	Genre Films: War Action, War Crime.....	202
	Home Invasions in <i>Route Irish</i>	203
	Serialising War in <i>Silent Witness</i>	204
6.2.	Close-Up: Home/Fronts in Peter Bowker's <i>Occupation</i>	208
	Starting Points: Critique and Title	209
	Exposition: Invading the War Zone.....	211
	Homecoming: Embattled Returns	212
	Spoils of War: Deceptive Fantasies.....	217
	Ends of War: Conflating the Spheres.....	221
	Home/Fronts in <i>Occupation</i>	222
6.3.	Findings: Screening the Home/Front	224
7.	Conclusion: Fictional Home/Fronts in Contemporary Media	229
7.1.	Media Perspectives on Home and Contemporary War.....	231
7.2.	Transmedia Perspectives on British Home/Fronts.....	233
	Opposition: The Spheres of Home and War.....	233
	The Breakdown of the Boundary: Home as Home/Front.....	237
	Autocommunication: Holding Up the Mirror	243
	Home/Fronts: Addressing the Current State of Britain	245
Works Cited		247
	Prose Fiction	247
	Stage Plays	247
	Films and Audiovisual Material	248
	Sources	250

