

# THE SWEETS OF HOME

ROB KOVITZ

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The word "**home**" can be used as a directional or a (non-directional) locative, as shown in the following examples ...

Chris Collins, "*Home Sweet Home*,"  
NYU Working Papers in Linguistics

***Home Sweet Home*** (V) (2011)

An investigative team of documentary filmmakers explore the paranormal possibilities of an alleged haunted house. However they find more than they bargained for.

*Internet Movie Database, Plot Summaries*

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sample preview



**Home** is where I want to be ...

*Talking Heads, This Must Be The Place (Naive Melody)*  
*Jonathan Demme (director), Stop Making Sense*



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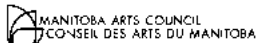
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*Lunatic Outpost Conspiracy Forum, General Discussion > **Home Sweet Home***

sample preview

## **STRUCTURES**

The word “**home**” can be used as a directional or a (non-directional) locative, as shown in the following examples:

- (1) a. They went **home**. (directional)
- b. They stayed **home**. (locative)

There is reason to believe that there is a null preposition in these structures.

*Chris Collins, **Home Sweet Home** (NYU Working Papers in Linguistics)*



sample preview

**NEST**

**“Home, sweet home**, there’s no place like **home**; there’s no place like **home**.” How **sweetly** she had sung it!—he remembered it so well. And he remembered what she had said to him just afterwards—

“I’m going **home**, Christie—going **home—home, sweet home**. I’m going **home**, Christie.”

And those were the last words she had said to him.

*Mrs. O. F. Walton, Christie’s Old Organ, Or ‘Home, Sweet Home’*



***Home Sweet Home*** (2013)

A young married couple comes **home** from a date night to discover that they are imprisoned in their own house with a methodical killer inside.



***Home Sweet Home*** (1981)

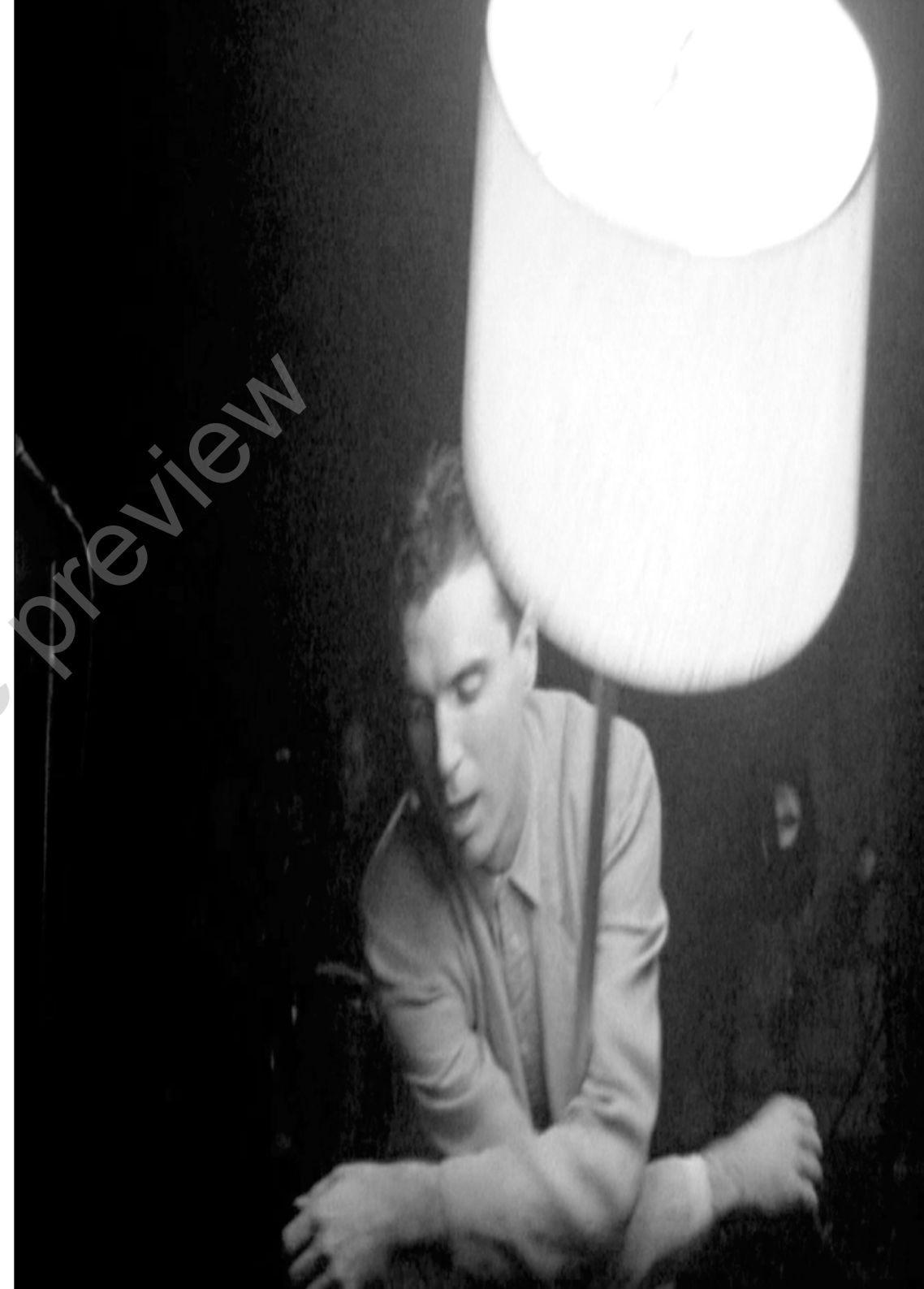
An escaped mental patient steals a station wagon and makes his way to the Bradleys' Thanksgiving celebration, where he plans to make them a little less thankful ...

*Internet Movie Database, Plot Summaries*



**Home sweet home** it may be, but the coziest nest can mask a household of hazards, recent government reports suggest. Potential threats to health and safety now are feared lurking behind the walls, underfoot, in plain sight or in the air ...

*Ralph Blumenthal, Changing Hazards in the **Home** (New York Times)*





You were alarmed. You felt infested.  
In the downstairs bathroom of the family **home**,  
gagging to spit them out—  
and a voice saying Don't, don't—

*Dana Levin, Ars Poetica (cocoons)*



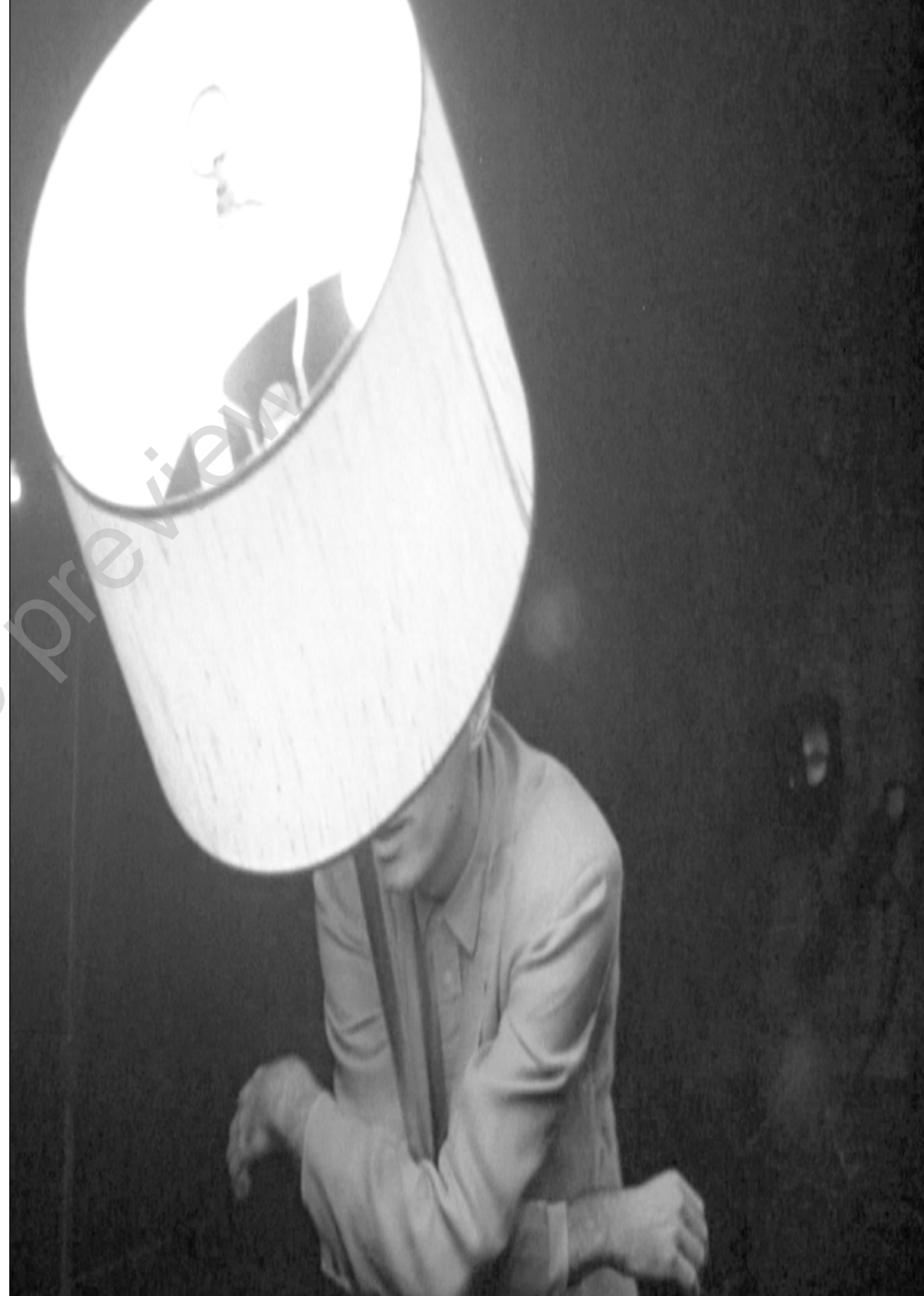
pumpkin was a **home** remedy for ulcers, not a  
dessert.

*Richard Blanco, América*



**home** to glottis, tonsils,  
and many other highly specialized pieces of meat

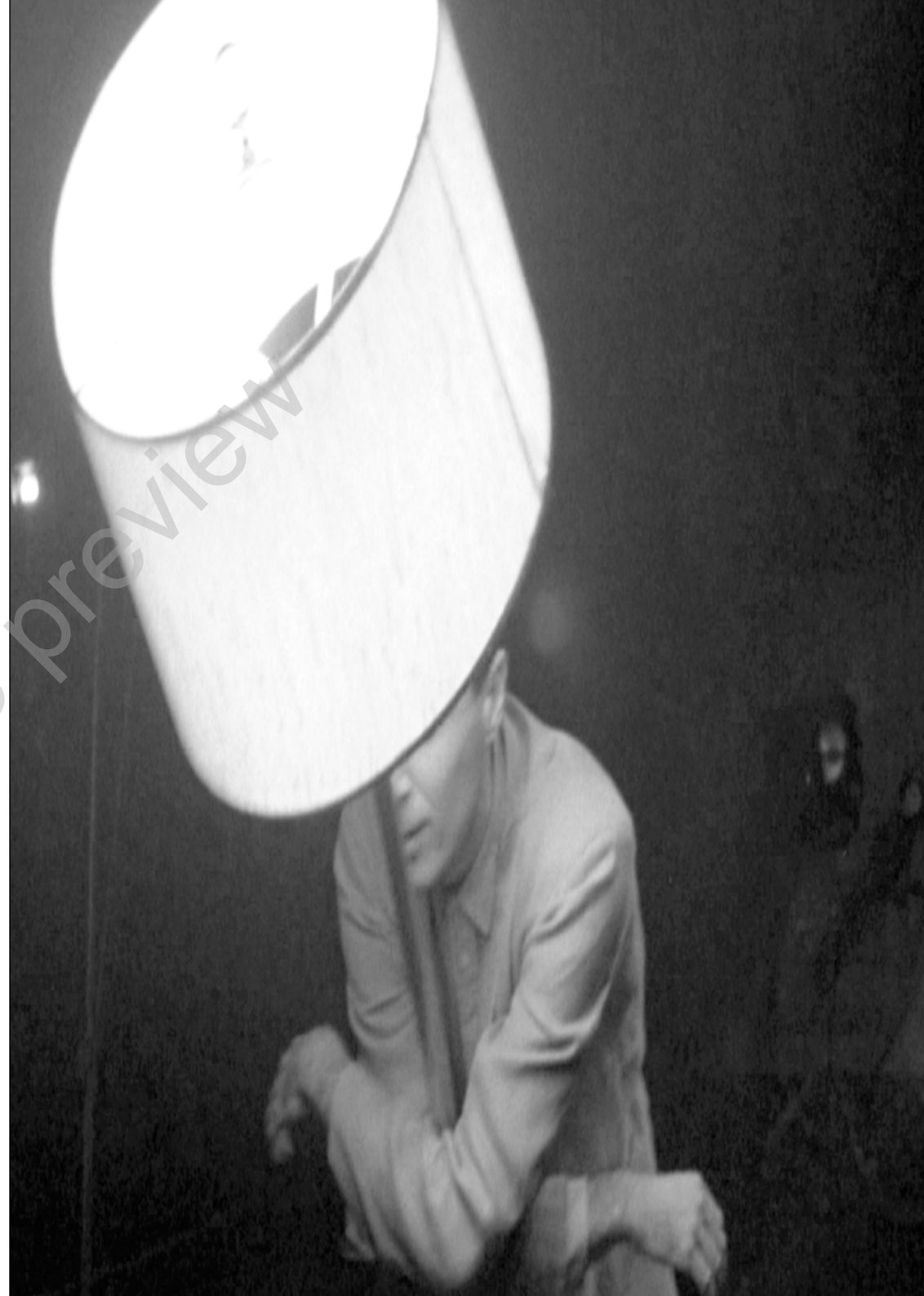
*Amy Gerstler, Hymn to the Neck*



BILL (*to Archie*): Enjoying your sandwiches?

ARCHIE (*forcing a smile*): Oh, sure, sure. (*He eats with an effort.*)

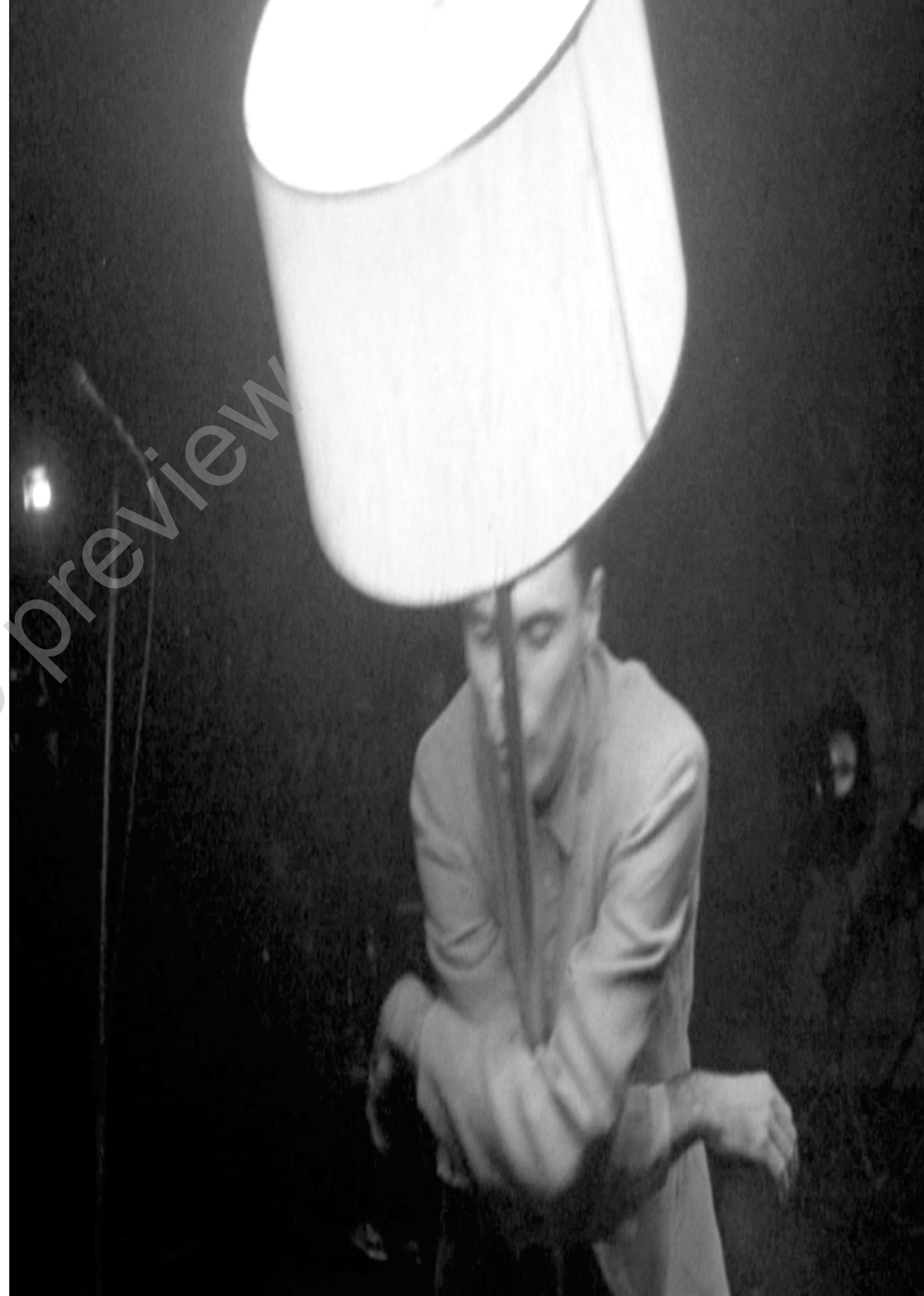
Anne Reynolds, **Home Sweet** Homicide: A Play in Three Acts



***Home Sweet Home*** (II) (2012)

Ever wonder about that one house on that perfect little street? In today's world things are not always what they seem. ***Home Sweet Home*** takes place in a quiet, friendly, suburban neighborhood. A young couple, Ryan and Nancy, move into their new **home** right away, but they have no clue that someone is watching them. Suspicious things start to happen to Ryan. Nancy starts to believe Ryan is having seizures. Does Nancy continue to succumb to denial or does she take action and fend for their lives? ***Home Sweet Home*** portrays an illusionary blindness that modern day society commits to.

*Internet Movie Database, Plot Summaries*



and long before this current discussion of  
“**homeland** security”  
terrified the people,  
putting the country into a state of siege

*Kristin Prevallet, Dear George Bush*



A series of apparently casual or motiveless killings involving shell-shocked ex-soldiers who had been unable to readjust to peacetime conditions were given widespread sensational coverage in the press, and for a time there existed a climate of fear verging on moral panic that the violence of the Western Front, so long kept at bay, was at last coming **home** ...

*Michael J. Clark, A Bill of Divorcement: Theatrical and Cinematic Portrayals of Mental and Marital Breakdown in a Dysfunctional Upper-Middle-Class Family, 1921-1932*



The chickens  
are circling and  
blotting out the  
day. The sun is  
bright, but the  
chickens are in  
the way. Yes,  
the sky is dark  
with chickens,  
dense with them.  
They turn and  
then they turn  
again. These  
are the chickens  
you let loose  
one at a time  
and small—  
various breeds.  
Now they have  
come **home**  
to roost—all  
the same kind  
at the same speed.

*Kay Ryan, **Home** to Roost*

