Abstract
The end of the so-called ‘Celtic Tiger’ prompts a consideration of some elements of Irish social, cultural and political life that had been transformed in the preceding boom period. One such area is housing. The property price boom was seen as a signal of Ireland’s newfound prosperity and a point of conjuncture between the local and global economies. After the twin - national and global - economic crises and the collapse of the Irish housing market, what might be understood of the transformations of the idea of ‘home’? What residual cultural value might adhere in the image and experience of home after this particularly tumultuous subsumption? Anne Enright’s *The Forgotten Waltz*, set midst the economic crisis, brings together desire and property prices and has them meet in the complex image of house/home. The tension of losses and gains in a rapidly transforming social circumstance are played out in the novel. Indeed, traces of the ambivalent legacy of globalized Ireland can be read in *The Forgotten Waltz*. This ambivalence might be drawn out in a comparison with a novel that precedes the crash of 2008. Paul Murray’s *An Evening of Long Goodbyes* provides an interesting point of comparison. The family home, in Murray’s novel, is drawn through the vicissitudes of the market and is transformed. But these largely unwanted changes are threaded with utopian allusions and images. This is more than a comic contrast. In his study of ruins and historical failures, *Irish Times: Temporalities of Modernity*, David Lloyd has sought out the “unexhausted possibilities secreted in the past, [...] utopian hopes for a more just, less destructively exploitative, order of things”. In this paper I employ a similar approach but turn it to the contemporary moment and attempt to “decipher the traces of the unsubsumed” in the image of home.

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