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Article

Coast Guard

Eastern European stereotyping in Julian Barnes's 'East Wind'

Bianca Leggett

Should the title of poet laureate of the English Channel ever become available, Julian Barnes would surely be an uncontested candidate for the post. Though it carries rather banal associations in the contemporary mind with the Channel Tunnel, booze cruises and charitable swimming marathons, Barnes has always found the history and symbolism of the English Channel a rich source of inspiration. Sir Randolph Churchill, Barnes tells us, objected to the proposal of a tunnel connecting England and the Continent on the grounds that, 'the reputation of England has hitherto depended upon her being, as it were, *virgo intacta*'.[1] Barnes, in an article which considers the contradictions and absurdities in the more hysterical elements of English Euroscepticism, goes on to note that Churchill himself 'died of syphilis, while we're about it'.[2] While Barnes proved a caustic commentator in his *New Yorker* columns during the Thatcher years, his later essay collection *Something to Declare* on the theme of his beloved France, finds him in a more sentimental frame of mind. He admits to an affection for the English Channel, indeed for borders in general: 'You do not have to be anti-European or xenophobic to like the idea of the frontier [...]

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On the contrary: it seems to me that the more Europe becomes integrated economically and politically, the more each nation should confirm its cultural separateness'.[3]

The English Channel is a prominent trope across the spectrum of Barnes's writing. The crossing of the English Channel to France appears not only in Barnes's first work of fiction (*Metroland,* a coming of age story set in the Paris of 1968) and many subsequent novels (most notably *Flaubert's Parrot, Talking it Over* and *Love Etc.*), but also his essays (*Letters from London* and *Something to Declare*), his broadcasting (*Misfits in France* for BBC Radio 4) and his short story collection *Cross Channel*.[4] The Channel represents the threshold to the land which Barnes memorably describes as 'an other country'.[5] Barnes uses the term 'Other' to suggest a fantasy space, a place onto which one can project 'idealism', rather than the postcolonial sense of a colonised or subaltern group.[6] France operates as an essential part of a self/Other dialectic through which personal and national identity is formed. As such, Channel-crossing represents a rite of passage through which the unformed British protagonist is able to fully realise his- or herself, usually by finding a synthesis between a pragmatic English-self and a more romantic French alter-ego. Barnes himself seems to have achieved just such a synthesis, describing himself as 'anchored somewhere in the Channel'.[7]

Even so, the postcolonial resonance of the term 'Other' is relevant here too. In Barnes's relationship to the French 'Other' we are reminded of Edward Said's description of the way the 'European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self'.[8] Like the European construction of the Orient, Barnes's France is an essentialist construction whose larger purpose is that of foil to a hazily defined Britishness. Barnes's somewhat nostalgic depiction of *la France profonde* and contrastingly self-deprecating portrait of his native England has won him the affection of readers on both sides of the Channel, but also some criticism. Geoff Dyer is damning in his assessment of Barnes's essay collection *Something to Declare,* arguing that, 'What we get in Barnes, then, are two powerfully opposed ideas, holding each other up like boxers in a clinch that is also an embrace: a tired French idea of Englishness and a weary English idea of Frenchness'.[9] Barnes's Francophilia does not necessarily clear him of charges of xenophobia which can, by some definitions, equally take the form of an uncritical adulation, rather than aversion, for a foreign culture. Not only this, but by looking at Englishness through the narrow prism of the Anglo-French relationship, Barnes avoids addressing the plurality and mutability of national identity. It provides a form in which it becomes acceptable for one English character, usually somewhat like Barnes himself, to stand for Englishness as a whole, counterpointed by his foreign surroundings. With the exception of *Arthur & George* in 2005, Barnes's fiction has largely ignored the ways in which Englishness has evolved along multicultural and multiethnic lines. Some critics have found fault with Barnes's selective vision of the English: Nick Bentley questions the lack of 'Black or Asian' characters in *England, England,* finding this 'an unsettling omission for a novel that takes the nation as one of its main themes'.[10]

In 'East Wind', the first story of *Pulse,* Barnes's most recent short story collection, Barnes bucks the trend of his past work, swapping his usual theme of expatriation for one of immigration. Rather than directing his gaze across the Channel to France ('The light over the Channel... looks quite different from the French side: clearer, yet more volatile', he claims in *Flaubert's Parrot*), here he stops to consider the English coastline itself. [11] This view, in contrast, is distinctly prosaic:

> The previous November, a row of wooden beach huts, their paintwork lifted and flaked by the hard east wind, had burnt to the ground. The fire brigade came from twelve miles away, and had nothing to do by the time it arrived. Yobs on Rampage, the local paper decided; though no culprit was ever found. An architect from a more fashionable part of the coastline told the regional TV news that the huts were part of the town's social heritage, and must be rebuilt. The council announced that it would consider all options, but since then had done nothing.[12]

Marked by negation and decay, Barnes's English coast is an area in a physical and spiritual decline where vandalism is accepted with the same indifference as the harsh winds. The isolation of the place is a correlative of the detached state of the story's protagonist, Vernon, a divorced estate agent, estranged from his children and uprooted from his London home, who increasingly finds that in most matters in life he doesn't 'mind one way or the other' (5). Accordingly, he professes to have 'no feelings about the beach huts' except a mild approval for his improved view of the coastline as he takes his lunch, as is his habit, at the local fish and chip shop, 'The Right Plaice' (5).

This view of the seaside conforms closely to that described by Dominic Head in his 2010 book *The State of the Novel.* Head makes the case that the seaside occupies such a prominent place in English provincial realism that it represents a sub-genre in its own right, with a distinct genealogy and conventions of its own. 'East Wind' can be placed in this sub-genre alongside Graham Greene's *Brighton Rock* (1938), Stanley Middleton's *Holiday* (1974) and D J Taylor's *Trespass* (1998), not only through its geographical setting and realist style, but in its thematic concerns and its melancholic cadence. Head proposes *Brighton Rock* as a possible *ur*-text to this sub-genre in which, as in 'East Wind', the English seaside becomes associated with 'seediness', 'spiritual bankruptcy' and 'economic decline'.[13] The decline of the English seaside from its iconic place in the cultural consciousness as a desirable family holiday destination to a place both downmarket and deserted allows it to stand for a broader decline of England in the latter half of the twentieth century.

Focusing particularly on the seaside novel in the post-Thatcher era, Head argues that 'Seaside decrepitude in the 1990s then takes on the hue of the new social divisions that obtain in '"post-class" Britain,' in which '"social polarization" is the order of the day'.[14] Likewise, 'East Wind' uses the seaside to show us an England which is marked by inequality and decline, but it is a view of a post-Blairite, rather than post-Thatcherite, nation. The hopes of greater social equality under a Labour government, paralleled by the optimistic attempt to rebrand British culture as 'Cool Britannia', have given over to a mood of

anticlimax and disaffection. Musing on the burned-out beach huts, Vernon, ever the estate agent and sensitive to the importance of location, says 'A beach hut had recently sold for twenty grand. Spiralling house prices, the market going mad: that's what the papers said. Not that it touched this part of the country' (4). The late 1990s and 2000s have seen the rejuvenation of many of Britain's coastal resorts along lines which celebrate their nostalgic appeal, part of a broader cultural movement which has seen historic emblems of Englishness both celebrated for their naivety and prized in an ironic spirit as kitsch. Tracy Emin has played a role in reclaiming the iconicity of the coast, both waxing lyrical on the pleasures of her Margate childhood and spearheading a campaign for its rejuvenation which culminated in the opening of the Turner Contemporary. The gentrification of some resorts has stimulated a revival of tourism, reflected in articles in the lifestyle sections of broadsheet newspapers in the summer of 2010, appealing to middle-class holidaymakers to celebrate 'Britain's glorious seaside kitsch' and the attractions of 'Crabbing and candyfloss, garish graphics and 70s pop, caravan parks and pebbledash and crumbling piers'.[15] By August 2011, however, seaside revival projects were already being described in the past tense. In an article which considers the impact of recession and austerity measures on the seaside town of Morecambe, *Guardian* journalist John Harris comments, 'The hope was that dreams dangled in property columns and Sunday supplements might somehow take flight, but they have often plunged earthwards'.[16]

The unnamed town of 'East Wind' seems similarly to be dwindling at the margins of society (4). The seaside is marginal to the rest of England in the literal sense too, marking out the edges of the nation, its sea border. Barnes considers the significance of the English Channel as a division between Britain and the continent in many of his articles for *The New Yorker* at the time of the opening of the Channel Tunnel. In the collected articles, *Letters from London,* as well as his later essay collection *Something to Declare,* Barnes refers to a moment from *Bouvard et Pécuchet* in which the two protagonists imagine England and France pushed together by an earthquake which would unite the two coastlines, prompting Bouvard to flee in terror, 'as much, you might conclude, at the notion of the British coming any nearer as at the catastrophe itself'.[17] Barnes uses the incident to poke fun at xenophobic 'Bouvardian alarm' amongst the British when this meeting of the landmasses occurred in reality in the opening of the Channel Tunnel, yet he has his own misgivings about losing the 'sense of transition, of a psychological gear change, a necessary pause' which the ferry journey once created.[18] Barnes dislikes both the 'macaronic' term the chunnel and the tunnel which bears that title, since both suggest to him the dissolution of the boundary between the English and French into a more homogenized and artificial conglomeration of the two.

In this story of England's margins we are reminded that the Blair era marked another move towards union between the UK and continental Europe in the enlargement of the EU in 2004 which in turn led to a rise in immigration from newly-joined, mostly post-communist, countries into Britain. 'East Wind' obliquely comments on this process through the story of a fragile, and ultimately abortive, relationship between its protagonist Vernon and a waitress, Andrea, who he deduces, 'must be one of those Eastern Europeans who were all over the

country nowadays' (4). The wind of the title is associated, not only with lifting the paint from decaying beach huts, but also the wind of change whistling across England from Eastern Europe with the incoming immigrant population. It is a trope for change marked by ambivalence, its effect on the 'bored sky and lifeless sea' less one of invigoration than excoriation, associated with exposure ('nothing between here and the Urals') and discomfort ('cold enough to freeze your knob off') (3).

Just as the well-worn cliché dictates he ought, Vernon's first conversation with Andrea is on the subject of the East wind, that is, the weather. Andrea's clumsy English and literal- mindedness prove a boon to Vernon's confidence: 'Maybe you can flirt in your own language,' he thinks, 'but you can't do it in English, so we're even.' (5) Vernon sees Andrea's disadvantages as an isolated immigrant as an equivalent to his own sense of alienation as a socially awkward and single man who feels he has little to offer a woman. While she seems reluctant to disclose any information about her past and is undemonstrative in her affections, Andrea's passivity and lack of demands are soothing to Vernon, whose failed marriage has left him unsure of his ability to either understand or please women.

> 'Do you think you could love me?', Vernon asks Andrea.
> 'Yes I think I would love you.'
> 'Is that a would or a could?'
> 'What is the difference?'
> 'There's no difference. I'll take either. I'll take both. I'll take whatever you've got to give,' Vernon answers (11).

While Vernon means to suggest his humility, that he will to take whatever Andrea has to 'give', however little that might be, he unwittingly underlines the imbalance of power in their relationship. Head argues that the 'archetypal depiction of the seaside' is 'seedy and rotten, in which the channels of brute power and exploitation are made manifest'.[19] Here too, this story of middle-aged love in a rundown coastal town can be read as a study in the power dynamics at play in the attempt to form a romantic relationship between two people, a native English man and a migrant woman. While the seaside is associated with an iconic and historic form of Englishness, in the contemporary era coastal towns have become areas which attract a large immigrant population, not least because the work there is often unstable and poorly paid. Head suggests that the seaside novel has strong associations with the loss of innocence because the tale of the British seaside is itself one of the progression from a 'sanitized' idea of a place of Edwardian pier amusements and family fun, to a 'reality [...] characterized by such things as the economic hardship of seasonal work; sexual predation (and freedom); the tawdry underbelly of variety entertainment; and the criminality that thrives where employment is unregulated [...]'.[20]

The exploitation of illegal immigrants in a British coastal resort was shockingly brought to the public's attention in the disaster of Morecambe Bay in 2004, in which twenty one illegally-hired and poorly-paid Chinese workers were drowned while picking cockles. Newspaper coverage was quick to emphasise the exploitative role played by the workers' Chinese gangmaster and the snakehead groups to whom they owed crippling debts, making the disaster a

Chinese, rather than a British problem. Even so, the combination of negligence and outright hostility with which the Chinese workers were treated, by everyone from the fellow cockle-pickers, whose intimidation tactics forced the Chinese cockle-pickers to work by night, to the select committee in Westminster which had recently failed to pass The Gangmasters (Licensing) Bill, implicated British people in the cockle-pickers' fate at every level. It was reported that when the emergency services finally appeared, some of the victims were so afraid of their illegal status being discovered that they attempted to elude their rescuers. The story shockingly exposed, as one journalist had it, 'the underbelly of global capitalism', revealing the extent to which Britain's economy was underwritten by the exploitation of helpless immigrants.[21]

Although Andrea's immigration status is legal, Vernon's willingness to view her through a narrow stereotype which relies upon the idea of Polish people primarily as workers suggests his implication in a power structure in which the immigrant is denied both complexity and equality. His opinion of Polish people in general ('Good workers, well- trained, did what they said, trustworthy') are reflected in his feelings for Andrea: 'You're as reliable as a Polish builder' he tells his lover, approvingly (5, 8). By reading Andrea through this stereotype she becomes contained and knowable and the nature of their relationship is simplified into that of service provider and consumer. Andrea remains a cipher, not only because Vernon reads her character through his preconceived notions of the Polish character, but also because of her evasiveness when questioned about her past. Vernon finds some elements of Andrea's character strange to him, especially her self-consciousness about her body and her refusal to see an 'expert' about her infertility problems, but he attributes these things to a modesty engendered by her Catholic faith. Like the archetypal 'Polish builder' of Vernon's imagination she is hard-working, reliable, and traditional in her values, offering a useful service without disrupting or challenging English cultural norms.

This depiction of an Eastern European character bears a close resemblance to that of Lev, the hero of Rose Tremain's *The Road Home,* a hard-working and good-hearted widower who comes to London to find work. Jozef Jaskulski criticizes Tremain's depiction of Lev as 'highly orientalized and patronizing'.[22] While Tremain's novel offers a sympathetic presentation of Lev, Jaskulski argues, 'her efforts are undermined by numerous clichés and generalizations', in which Lev represents 'a typology of immigrant labels: the helpless creature, the noble savage, the fearful brute, the sympathetic ignoramus, and the skilful imitator', albeit 'counterbalanced by well-intended humanity'.[23] Similarly, Andrea's basic English and brusque manner conform to Vernon's expectation of the foreigner as well as rendering her an undemanding partner: 'Maybe he didn't want her talking like an Englishwoman in case she started behaving like an Englishwoman' (8).

Jaskulski also finds fault with Tremain's decision to make Lev's home country 'a generic, anonymous Eastern-European Neverland' of her own creation.[24] Edward Said's *Orientalism* proves pertinent here too, Jaskulski arguing that 'such a practice represents and fantasizes on an Oriental space that would otherwise remain unknown, silent, and dangerous'.[25] Lev's homeland is rendered not only more knowable for being Tremain's invention, but also gives

her great license to portray an anachronistic Eastern Europe which retains a strongly communist flavour and is offered in contrast to England's combination of urbanity and decadence. Like Said's Oriental East, however, Tremain's Eastern Europe is essentially backward and in need of Western help: it is Lev's importation of capitalist practices learned in London restaurants which ensures his success as an entrepreneur when he returns to his homeland.

Tremain's conflation of the Eastern European states and credence for popular stereotypes is echoed by Vernon, who assumes that Andrea is Polish, a question which he attempts to verify at first then loses interest. As their relationship deepens, however, Vernon becomes increasingly curious about Andrea's hidden past. While this implies a desire to move beyond his superficial understanding of her character, the underhand methods by which Vernon conducts his investigations and his willingness to violate his lover's privacy reveal a fundamental lack of respect and failure to recognise her as his equal. Using a key he has secretly had cut, Vernon lets himself into Andrea's flat and begins searching through her possessions for clues. Andrea's sense that she has a home in England, with the right to privacy which that ought to entail, are revealed to be flimsy and easily violated.

The desire to understand one's lover, even to the point of obsession, is a familiar theme in Barnes's work. Geoffrey Braithwaite, the cuckolded narrator of *Flaubert's Parrot,* argues that the true lover searches for 'the secret chamber of the heart, the chamber where memory and corpses are kept [...]. Sometimes you find the panel, but it doesn't open; sometimes it opens, and your gaze meets nothing but a mouse skeleton. But at least you've looked.'[26] The panel, or rather the drawer, which Vernon slides open in Andrea's flat, however, reveals rather more than a mouse skeleton. Together an old photo, a swimming medal and a passport provide the first clues in a research process which leads to Vernon's discovery that Andrea is not Polish after all, but rather from what was once the GDR. Furthermore, as a teenager she was a part of 'Dynamo', a prestigious swimming group which was later linked with dosing its young members with dangerous steroids.

Barnes may well have taken inspiration from a high profile court case of March 2005 in which 160 athletes from former East Germany sued for damages against Jenapharm, the pharmaceutical company which provided the drugs which caused many of the young swimmers lasting damage. The group's lawyer, Michael Lehner, argued that, 'When somebody suffers from liver damage for the rest of his life, when a woman has disabled children or is always mistaken for a man, no money and no amends can compensate for that'.[27] Vernon realises that Andrea's infertility and self-consciousness about her body are linked to the lasting damage of the steroids she took as a young woman and it is a desire to distance herself from this identity and its attendant trauma which is at the root of her secretiveness. Vernon finds a covert way of acquainting Andrea with his discoveries, complimenting her on her 'big, strong, swimmer's legs' (15). Inscrutable as ever, Andrea does not reply. Instead, when Vernon next attempts to contact Andrea, he discovers that she has disappeared entirely, quitting both her job and her home and leaving Vernon alone again.

The story can be read as a kind of parable of the dangers of orientalizing the Eastern European subject: Vernon is punished for his complacency in

relying upon a patronising and essentialized notion of Andrea's character rather than a sensitive appreciation of the complexity of her individuality. The impossibility of truly knowing or understanding another person, especially one's lover, is a popular theme with Barnes, especially in this story collection which returns again and again to the theme of loss and disconnection in relationships. It is tempting to suggest that the story represents a critique of the kind of Orientalization which Jaskulski finds in *The Road Home,* reminding us that stereotypes tend to numb the imaginative sympathy and sensitivity to difference which is an essential part of any relationship. Said reminds us that 'Humanism is centred upon the agency of human individuality and subjective intuition, rather than on received ideas and approved authority': by these criteria, Vernon's treatment of Andrea falls well short of the humanist ideal.[28] If this is so, however, such a message is compromised by Barnes's failure to represent Andrea in a way which significantly challenges the representation of the Eastern European subject along stereotyped lines. While she may not be the 'reliable' Pole of Vernon's imagination, she fulfils an equally hackneyed archetype as a damaged, yet stoically silent, victim of the Communist regime in East Germany. 'East Wind' bears out Oliver Lindner's description of the treatment of Eastern European subjects in Western literature, in which

> the ambivalent oscillation of the Eastern European between neighbour and stranger in Western cultural history has led to an uneasy ignorance. Not strange enough to evoke the fascination of the exotic, the general status of the Eastern European in Western Europe is predominantly that of the oppressed, backward and poor victim of a brutal communist regime.[29]

The narrative which Vernon pieces together stresses Andrea's naivety and victimhood at the hands of an oppressive regime:

> It was a great honour to be a member of the Dynamo: that was why she had to leave home [...]. There were pink pills and blue pills -- vitamins she was told. Later, there were injections -- just more vitamins. Except that they were anabolic steroids and testosterone. It was forbidden to refuse. The training motto was 'You eat the pills or you die' (17).

The story's focalization through Vernon accords Andrea no interiority. Her presence in the story is mostly through direct speech, bald of adjectives which might clarify the feelings of the speaker. We have only Vernon's impressions of Andrea's thoughts and feelings and he has little to say on these other than that they are out of his reach. The couple's lovemaking is reported through Vernon's impressions, whereas of Andrea we know only that Vernon 'couldn't tell whether she came or not'. Andrea's disappearance from the story after Vernon's discovery of her history only confirms her status as a silenced subaltern voice.

Barnes has written before about the shadow left by communism in the novel, *The Porcupine*, which imagines the trial of a former communist leader loosely modelled on Todor Zhikov. A darkly satirical parable about power, it suggests that the corruption and megalomania of the old communist leaders is inevitably repeated by those anticommunist idealists who attempt to sweep the

old regime away. In the same year, 1992, Ian McEwan published his novel *Black Dogs*, which considered Europe at the time of the fall of the Berlin Wall, looking to the postcommunist future with qualified optimism, even trepidation, warning that the demons of Europe's past are doomed to 'return to haunt us, somewhere... in another time'.[30] 'East Wind' is a deceptive story, at first seeming to address the question of the 2004 group of Eastern European immigrants, then turning out instead to be about an older idea of the 'East' which carries with it a different, and darker, historical burden. Andrea, who appeared to stand for the increasingly integrated nature of contemporary Europe instead stands for a past in which Europe was divided by the Iron Curtain. If the relationship between Vernon and Andrea stands for the possibility of integration and co-operation, the failure of their union seems to suggest that the trauma of history and the gulf of understanding which separates those affected by it is too great to be bridged.

As in his representation of France, Barnes's perspective of Eastern Europe is trained on its past, stressing the importance of history and countering the idea that the borders which divide Europe, both national and cultural, are melting away. Barnes, a vocal critic of 'Little Englanders', is loath to call himself Eurosceptic, yet expresses a distrust of 'the men in suits' in Brussels, insisting that this makes him a 'Europhile but bureausceptic'.[31] The implication is that the countries of Barnes's Europe have an essential quality which is better understood through art, culture and history than the more transitory and petty world of the bureaucrat. In his seeming anxiety to depict, and so preserve, the essence of these countries, however, Barnes risks describing a Europe which does not exist outside of the confines of his imagination. Floating free of their contemporary political context, France and Eastern Europe become different versions of the mutable 'other country', France as fantasy and Eastern Europe as nightmare.

Ultimately, the boundaries to which Barnes is attached are not only those between countries, but which mark the binary of same/Other. Just as the formation of identity can be said to rely upon realising one's difference to the Other, Barnes's writing invests in the maintenance of 'cultural separateness' because it is a principle without which his depiction of English identity collapses. While Barnes distances himself from Eurosceptics and provincial characters like Vernon, the undertow to his writing is a profound discomfort at anything which brings the European Other closer or renders its borders more faint. In 'East Wind', Barnes perpetuates the idea of Eastern Europe as dark, repressive and alien to the British psyche, and in so doing enshrines an increasingly anachronistic division between East and West.

'East Wind' ends where it began, with Vernon, alone again, as he looks out from 'The Right Plaice' at the stretch of coast where the beach huts once stood,

> The view was pretending that it had always been the same, for as long as people had sat at this cafewindow. Except that there used to be a row of beach huts blocking the view. Then someone had burnt them down (18).

One ought not, Barnes's story seems to warn us, go on 'pretending' that the coast was always clear of beach huts, nor that Europe was always united. While the physical division of the Iron Curtain has been swept away, Barnes suggests, this change conceals the chasm which still remains between East and West making mutual understanding impossible. Ambivalent as ever, the story's end is suffused with the pathos of Vernon's profound loneliness as he contemplates a life, if not *virgo intacto,* then certainly lacking the human touch. Even so, the story bears out a vision of a divided Europe with something like grim satisfaction.

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Notes

1. Julian Barnes, *Letters From London* (Basingstoke: Picador, 1995), p.317.
2. Ibid., p.317.
3. Ibid., p.325.
4. Julian Barnes, *Metroland* (Basingstoke: Jonathan Cape, 1995), *Flaubert's Parrot.* (London: Jonathan Cape, 1984).
5. Julian Barnes, *Cross Channel* (Basingstoke: Jonathan Cape, 1995), p.207.
6. Ibid., p.207.
7. Barnes in *Conversations with Julian Barnes*, ed. by Vanessa Guignery and Ryan Roberts (Mississippi: Mississippi University Press, 2009), p.64.
8. Edward Said, *Orientalism* (London: Penguin, 2007), p.2.
9. Geoff Dyer, 'All aboard the Eurostar', *The Guardian,* 5 January 2002, p.5.
10. Nick Bentley, 'Re-writing Englishness: imagining the nation in Julian Barnes's *England, England* and Zadie Smith's *White Teeth*', *Textual Practice*, 21.3 (2007), p.495; Julian Barnes, *England, England* (London: Vintage, 2008).
11. Julian Barnes, *Flaubert's Parrot* (London: Picador, 2002), p.91.
12. Julian Barnes, 'East Wind', *Pulse* (London: Jonathan Cape, 2011), p.3. Further references to this book are given after quotations in the text.
13. Dominic Head, *The State of the Novel* (Oxford: Blackwell, 2008), p.37.
14. Ibid. p.46.
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17. Barnes, *Letters From London* (Basingstoke: Picador, 1995), p.313.
18. Julian Barnes, *Something to Declare,* p.324.
19. Head, *The State of the Novel,* p.37.
20. Ibid, p.49.
21. Tony Woodley, 'The underbelly of globalisation', *The Guardian,* 7 February 2004, <http://www.guardian.co.uk/politics/2004/feb/07/china.immigration> [accessed 02.03.2011]
22. Józef Jaskulski 'Friday re-educated. Orientalizing the Eastern European other in Rose Tremain *The Road Home;* <http://www.inter-disciplinary.net/wp-content/uploads/2009/08/jozef-jaskulski-tremain-paper.pdf> [accessed 02.03.2011]
23. Ibid.
24. Ibid.

25. Ibid.
26. Barnes, *Flaubert's Parrot,* p.148.
27. Michael Lehner, in 'GDR athletes sue over steroid damage', BBC News, <http://news.bbc.co.uk/1/hi/world/europe/4341045.stm> [accessed 26.02.2011].
28. Said, Orientalism, p.xxii
29. Oliver Lindner, "'East is East and West is Best?"- The Eastern European Migrant and the British Contact Zone in Rose Tremain's *The Road Home* (2007) and in Marina Lewycka's *Two Caravans* (2006)', Anglia - Zeitschrift für englische Philologie. 127 (3), pp. 459–473, <http://www.reference-global.com/doi/abs/10.1515/angl.2009.063> [accessed 21.02.2011]
30. Ian McEwan, *Black Dogs* (London: Picador, 1992), p.174.
31. Barnes, *Something to Declare* (London: Picador, 2002), p.xv.

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