

Soviet Spies in Britain:

the Representation of Moles from the 1970s to the Present

through the Visual Adaptations of *Tinker Tailor Soldier Spy*

Saori MITA

Introduction

Tinker Tailor Soldier Spy, written by English writer John le Carré in 1974, the first volume of a trilogy, which would later be followed by *The Honourable Schoolboy* (1977) and *Smiley's People* (1979), is now considered a monument of spy fiction, which, as a genre, has occupied a central place within the British cultural imaginary¹. Despite its intricate plot, accurate depiction of the political tension during the Cold War and entangled time line which involves flashbacks of the protagonist, Smiley, the most prominent character in le Carré's entire literary universe, this novel was adapted twice in visual media, first as a TV miniseries (1979) not long after the novel's publication, and later as a contemporary film (2011). From the fact that as many as 32 years have passed between two visual adaptations and still both of them continue to enjoy vast popularity and positive responses from critics, the timeless quality of *Tinker Tailor Soldier Spy* seems unchallenged.

This essay will focus on the representation of the character Bill Haydon. Haydon works as a Soviet-British double agent; although he is of high birth within British society and part of the upper echelons of the British intelligence service MI6, he simultaneously acts as the instrument of Karla, the head of Soviet intelligence. The latter, Smiley's long-term archenemy, is a threat looming over the entirety of the trilogy. *Tinker Tailor Soldier Spy* is about a mission to identify a hidden double agent at the top of MI6, which is in the end fulfilled by Smiley by tracking down Bill Haydon and revealing his identity as a traitor. By scrutinizing and comparing the depiction of Bill Haydon in the novel, TV mini-series and film, I will show how this core character was metamorphosed into something different each time, through these recurrent adaptations and reincarnations. The way this double agent archetype has been perceived from the 1970s up to the present is deeply affected by the socio-political changes which occurred over this period. Therefore, there could be some kind of fluctuation in the representation of a mole as well, according to those changes. Between the respective appearances of the original novel, TV mini-series and the modern film adaptation, that is to say, between 1974 to 2011, British culture incessantly produced novels, stage plays and films that feature Soviet double agents similar to

Bill Haydon as their central character. If adaptation is interpreted in a wider sense, not simply to mean transition of media from novel to film, but rather as, like Linda Hutcheon suggests, “a form of intertextuality” and “palimpsests [interpreted] through our memory of other works that resonate through repetition with variation²”, then works other than *Tinker Tailor Soldier Spy* itself should be taken into account as well when considering the socio-political changes and the transition in the representation of moles. In this essay, the film adaptation of Julien Mitchell's play *Another Country*, a depiction of the boyhood of a man who would later become a Soviet double agent, and Alan Bennett's *Englishman Abroad*, which depicts the same character in his later, declining years, will be analyzed.

Genealogy of Moles

Although I have already used the term 'mole' above to mean a British spy who at the same time works for the Soviet Union and betrays the former, and the usage of word is permeated in English language today, a little explanation should be added: *Cambridge Dictionaries Online* defines the word as “a person who works for an organization or government and secretly gives information to its competitor or enemy³”. John L Cobbs explains that the word 'mole' “for a deeply buried spy which has found its way so thoroughly into popular vocabulary that, if Le Carré did not invent it, he made it a commonplace of general usage in English language⁴”. This word 'mole' pops up abruptly right at the beginning of the 2011 film, when MI6's old chief Control gives an order to Jim Prideaux, a field officer, to acquire secret information about a 'mole' who is thought to have infiltrated MI6 from a Hungarian General who claims to know his name. In this latest screen adaptation, Control tells Prideaux “he has the name of the mole the Russians have planted in the British intelligence service”, and here the word 'mole' is used as a general noun, which viewers are assumed to be familiar with. This is very different in the 1979 TV mini-series version where Control says “he's going to give us the name of the agent Moscow planted inside our set-up, we have a mole, Jim” as if Control couldn't utter the word 'mole' before he gave a brief explanation for the benefit of the audience. In the original novel, the word first appears in a diary written by the Soviet agent Irina, as the structure of the story is totally different in the original novel compared to the visual adaptations, both of the latter which show the meeting between Control and Prideaux in an early scene. Irina, who had been working for Moscow centre most of her life, decided to give information about MI6's deeply hidden double agent to the British spy Ricki Tarr, with whom she had fallen in love, by leaving her diary to him. In an early scene of the novel, Tarr reads one of the entries for Smiley, who is looking for a mole Control and Prideaux failed to find. Irina wrote “[a Soviet agent]'s task was to service a mole. A mole is a deep penetration agent so called because he burrows deep into the fabric of Western imperialism, in this case an Englishman. Moles are very precious to the [Moscow] Centre because of the many years it takes to place them, often

fifteen or twenty. Most of the English moles were recruited by Karla before the war and came from the higher bourgeoisie, even aristocrats and nobles who were disgusted with their origins, and became secretly fanatic, much more fanatic than their working-class English comrades who are slothful⁵”, showing the word 'mole' twice and explaining what it exactly is and what it means to the British secret service, providing a brief history of moles and even hinting at the identity of the double agent Bill Haydon which first time readers will eventually find out at the novel's climax.

Bill Haydon and the Historical Soviet Spies

It is a well-known fact that the writer John le Carré once worked for MI6 in the early 1960's and that there were actual Soviet-British moles in the organization who defected in the 50's and 60's. Prominent among the latter were the double agents known as the 'Cambridge Four', named so because all of them were recruited as Soviet spies while enrolled at the University of Cambridge. They were Kim Philby, Guy Burgess, Donald Duart Maclean and Anthony Blunt. Later, in the 1990's, the name of John Cairncross would be added, making it the 'Cambridge five'. Sam Goodman argues that “the unmasking of the Cambridge Five and any other event that bore a faint trace of espionage increased greatly the currency of spy fiction throughout the 1960s⁶”. Although *Tinker Tailor Soldier Spy*, published in 1974, is chronologically slightly belated in the current mentioned above, considering its theme of finding out a secret double agent and the central role Haydon occupies in it, it is certain that the novel was influenced by the uncovering of the famous spies. For example, Myron J. Arnoff makes a convincing argument about the true historical identity of Bill Haydon. There were some critics who suggested that Haydon is an amalgam of Philby and Blunt, while some speculated that he was a character with the personality of Guy Burgess and Kim Philby⁷. Arnoff, on the other hand, insists that Haydon was modeled solely on Kim Philby⁸. A *The Telegraph* article from 2011 naturally mentions Philby as a model of Haydon⁹ as well as BBC News¹⁰, so the view that Haydon is based on Philby is widely held. This is unsurprising also because of the biographical similarities between Haydon and Philby. Nevertheless, Bill Haydon is a fictional character whereas Philby is not. The character is a complex literary creation, the identity of which cannot be located in a single historical model, since the character's representation changes between adaptations of *Tinker Tailor Soldier Spy*. Haydon's identity shifts like a kaleidoscope among all three versions of the story.

The betrayal of MI6 by Kim Philby is supposed to be one of the reasons why Le Carré resigned MI6 in the early sixties¹¹, and “he would later cite this event as a catalyst for his decision to leave MI6 in order to pursue writing full time, and his often bleak and disenchanting novels contain the recurrent spectre of betrayal¹²”. Philby's betrayal started and informed Le Carré's career as a writer, and le Carré contends Philby was “responsible for the deaths of countless British agents¹³”. He also strongly condemned him in a TV interview after mentioning the Albanian

Subversion, blaming the failure of that operation, and the resulting deaths of several field agents on Kim Philby leaking information to Soviet intelligence. Le Carré said “Philby therefore carried to the grave, as far as I was concerned, my unqualified contempt¹⁴”. Actual loss of human lives caused by Philby's act is what Le Carré despises most, which is reflected in the novel, when Smiley says “Nothing is worth the destruction of another human being. Somewhere the path of pain and betrayal must end” (393).

If Bill Haydon was primarily modeled on Kim Philby, then in *Tinker Tailor Soldier Spy*, is the character Haydon portrayed with the writer's “unqualified contempt”? It is true that the physical devastation Philby caused on the British secret service is reflected in the novel. For example, Jim Prideaux's Czech networks people are tortured and killed and it is portrayed as being Haydon's fault. Moreover, Peter Guillam, one of the main characters and the head of MI6's 'Scalphunters'¹⁵, blames Haydon for the death of his agents in Morocco. John L. Cobbs emphasizes the negativity of Haydon's character, criticising him as “affected, prideful, bigoted and personally disloyal¹⁶” and calling him “a poseur” and “an opportunist¹⁷”. He even claims that the only weakness of the novel is the “unmitigated villainy of Haydon¹⁸”. When reading the novel, these comments certainly ring true. For instance, as shown in Cobbs's words such as “affected”, “poseur” or “opportunist”, Haydon is certainly described as a hollow and petty personae without his own proper thoughts or firm mind. When Smiley visits the MI6 institution where Haydon is interned after his arrest, to his eyes Haydon seems “quite visibly to be shrinking to something quite small and mean” (415) after hearing Haydon's “half-baked political assertions”(415). Furthermore, in a later scene Smiley recollects Haydon as a little-minded man who uses other people to pretend that he is greater than he really is.

Smiley also knew, or thought he knew - the idea came to him now as a mild enlightenment - that Bill in turn was also very little by himself: that while his admirers - Bland, Prideaux, Alleline, Esterhase, and all the rest of the supporters' club - might find in him completeness, Bill's real trick was to use them, to live through them to complete himself; here a piece, there a piece, from their passive identities: thus disguising the fact that he was less, far less, than the sum of his apparent qualities... (178)

Near the end of the novel, Smiley contemplates Haydon, whom he revealed and captured as a double agent after the long quest, and he compares Haydon to Matryoshka doll, picturing “one of those wooden Russian dolls that open up, revealing one person inside the other, and another inside him.” and concludes “of all men living, only Karla had seen the last little doll inside Bill Haydon”(420). This contemplation is interesting especially considering the TV mini-series, which features a Matryoshka doll in its opening credits roll. There, the doll opens up, revealing one little girl inside the other, and another inside, ending up with a doll without a face. It falls off the ground and breaks into two, upper part and lower, to show its hollow inside to audiences. The TV version

makes an effort to visually represent the main character's personality by showing an empty doll without a face which is after all Bill Haydon. The Matryoshka doll is clearly a visual metaphor for Haydon's personality, which is composed of several personae, represented by the successive dolls, but with a hollow, faceless core.

Duality of Bill Haydon

However, is Haydon really just a little petty man as suggested in the previous argument, as shown in the novel and TV mini-series? There are positive parts in his portrait too, for example, Smiley describes him as “ubiquitous and charming”(177) and he shows a certain respect for some parts of Haydon's nature such as “his art of fostering affection, even love”(178). There is an irresistible charm in Haydon that attracts many characters in the novel, for instance, Smiley's wife Ann is seduced by Haydon into committing adultery, Jim Prideaux doesn't hide his affection toward Haydon which he cultivated all those years since Cambridge, and Peter Guillam respects him, recounting Haydon “was more than his model, he was his inspiration, the torch-bearer of a certain kind of antiquated romanticism, a notion of English calling which - for the very reason that it was vague and understated and elusive - had made sense of Guillam's life till now”(396) and it is for this very admiration that he is shocked and outraged at Haydon's exposure, that he feels he was “not merely betrayed; but orphaned.” (396) Even Smiley, Haydon's pursuer and cuckold, cannot resist sympathetic feelings towards him and right in the moment of Haydon's seizure, he realizes that “yet there was a part of him that rose already in Haydon's defence. ” (394) and even asks himself “was not Bill also betrayed?”(394) by the institution or state they were supposed to be protecting. Here Haydon's betrayal is not simply interpreted as a selfish act but as one with compelling socio-political reasons. He is not depicted as merely an abhorrent traitor but simultaneously appears as a somehow respectable, lovable man who cannot help attracting people around him, including the reader. Amiability and despicability coexist in Bill Haydon, and he is represented as a character who has totally opposite aspects to his nature. Summarizing Haydon's personality, Smiley uses two opposite words 'disputable' and 'high-minded': “He[Haydon] was of the pre-war set that seemed to have vanished for good, which managed to be disreputable and high-minded at the same time.”(177) Haydon's mental duality is apparently exhibited, when an MI6 agent Roy Bland, a “warm-hearted and impulsive fellow”(102) , quotes Fitzgerald: “An artist is a bloke who can hold two fundamentally opposing views and still function”(174). Hearing these words, Smiley instantly presumes that Bland is talking about Haydon, although Bland is after all talking about himself.

Bill Haydon is a character with mental duality and is composed of both positive and negative aspects. Facing Haydon's betrayal at last in the end of his investigation, Smiley realizes that he doesn't “grasp the scope of that appalling duplicity” (394) of Haydon's, and here by the

word 'duplicity', he is not simply describing Haydon's working history as a Soviet-British double agent, but at the same time the duality Haydon's mind is capable of containing. The way Haydon is represented in the 2011 film version is, as will be shown in the next paragraph, quite different from the novel and TV series. Haydon acquires somewhat positive personal qualities in the 2011 film, and he becomes a more sympathetic character. The character, for whom readers and audiences had difficulty sympathizing with in the 1970's, is reappearing as someone new, someone who invokes positive responses. Here the act of adaptation also works as a salvation for a once-unappreciated character. Adaptation is a dynamic process which can re-create things afresh, and in this process no element in a character stays stable or permanent, but rather they incessantly change and fluctuate. And the crystallization of this dynamic process is the character Bill Haydon in the 2011 film *Tinker Tailor Soldier Spy*.

***Tinker Tailor Soldier Spy* in 2011 and New Bill Haydon**

At the beginning of the film, the old MI6 is disbanded, and Smiley and the old MI6 chief Control leave the building for good. While the two dismissed men are walking away from the floor, Toby Esterhase, one of the new executives of MI6, makes a gesture as if to say “go away” behind their back. In contrast to Esterhase, Haydon throws a glance with respect toward the back of two men, as if showing a deep sympathy for them, and responds to the vulgar gesture of Esterhase by saying: “You little prick, Esterhase” with a tone of true disgust. In this scene, which exists in neither the novel nor the TV series, Haydon appears more “high-minded” than “disreputable”, according to Smiley's dichotomy.

By comparing scenes which are shared among all three adaptations, the changes which were made and the differences in the way we perceive the Soviet double agent become clear. After Haydon's exposure, he is sent to an institution which MI6 uses to interrogate defectors. Smiley visits him for an interview, and this interview scene marks another climax in the story after Smiley takes hold of Haydon's mask. Eventually it is decided that Haydon will be deported to the Soviet Union and Smiley tries to discover Haydon's motives. In both the 1979 TV series and the 2011 film, the scene is filmed with a shot / reverse shot technique, transposing Haydon's and Smiley's faces, and the dialogue between Smiley and Haydon is presented with a certain tension. Smiley behaves as a calm but extremely sharp inquisitor in both adaptations, Haydon's attitude is obviously different. In the TV series he talks with ease, still retaining his elegant, haughty manner. On the contrary, in the film version Haydon shows bare emotion, raising his voice even with an occasional swearword. Being asked the same question about why Karla didn't set him up as the top of MI6, instead of Percy Alleline, so that Soviet orders would go through more easily, Haydon's answer differs strongly between adaptations. TV series Haydon explains without faltering that it was a perfect set-up and it was better for him to be a “free-wheeling subordinate” rather than be

the representative. Film Haydon, on the other hand, simply shouts: “I’m not his bloody office boy!”. It is not only his words that show disparity in depicting these two Haydons, but physical acts as well. In the TV version, at the end of the interview, Smiley tries to get back his pen from Haydon, who pretends to forget that he even borrowed it. A moment later he realizes the pen is in his pocket, and with an affected manner, finally hands Smiley the pen. This exchange, newly created only for the TV version, is evidently a kind of repetition of the exchange made between Karla and Smiley. In the novel, as well as in the TV and film versions, Smiley retraces his past encounter with Karla in flashbacks. During one such flashback, taking place in the 1950's in a prison in Delhi, Smiley interviews Karla, trying to persuade him to defect. Karla, who never succumbs, takes Smiley's lighter, which was on the table. He still holds it and even occasionally shows it to tortured British agents, as the text 'to George[Smiley] from Ann' is engraved on it. In Delhi Smiley saw Karla take his lighter but he didn't try to get it back, he just saw the lighter sliding into Karla's pocket. During an interrogation Haydon tries to hold Smiley's pen but Smiley firmly takes it back from him, as if deciding never to make the same mistake again. In the TV series, Haydon is acting somewhat like a little Karla, repeating what he did, as if trying to imitate the greater villain. Soviet agents try to steal Smiley's possession and take it with them to the Soviet Union. The act of taking an agent of the West's possession functions as a declaration of their hostile relationship, drawing a clear line between East and West during the Cold War. In the TV series Haydon doesn't hide that he is an instrument of Karla and even tries to repeat what his boss has done. Oppositely, in the film Haydon adamantly denies the master-subordinate relationship with Karla. In his modern adaptation, Bill Haydon is no longer simply obedient to the Soviet cause as such. In the latest adaptation, the Soviet double agent reappears as an individual with his own thoughts rather than an instrument in a huge organization. The next section will frame this change from Haydon as the impersonal, 'hollow' instrument of Soviet intelligence to a more complex character as result of changing sensibilities between the period in which the novel and TV series were made, and those prevailing in the present day.

Sexuality of Bill Haydon

The original novel and TV adaptation were somewhat similar in the way they depict the Soviet agent, which is unsurprising, considering they both were made in the 70's and scarcely half decade passed between them. The TV series follows the novel much more closely than the film does. Actors seem to be trying their best to match their roles from the novel, and even Le Carré himself praised the performance of Alec Guinness in the role of Smiley. We can see this difference between the 1970's TV series and the 2011 film as the result of a process of adaptation that has taken place between them. By identifying these changes and comparing them, a different attitude towards double agents becomes clear. The very question Smiley throws at Haydon as a reply to

“I'm not his bloody office boy”: “then what are you Bill?” is also our question, and its answer is significant, as it reflects not only a change between different media but also between different attitudes prevailing in periods in history.

Through the adaptation process, another significant change occurred in the 2011 film version, namely Haydon's sexuality. Already in the novel, Haydon's sexuality is ambiguous. For instance, along with a number of mistresses, Haydon is suggested to have a young male lover too. Also Jim Prideaux and Bill Haydon's close friendship is well known in MI6 and Smiley calls Haydon “Jim's friend and for all I know Jim's lover too”(394) and upon learning that Prideaux visited Haydon, Smiley tells Haydon in his mind: “He[Prideaux] came to warn you, (...) because he loved you. (...) Jim was watching your back for you right till the end.” (414) Their inseparable relationship is especially underlined, and even engrossed into something deeper and more intimate in the film version. The director, Tomas Alfredson added an important sequence, taking place at a Christmas party for the old MI6, presumably sometime in 1950's. The sequence is inserted like a flashback, although uncertain about whose flashback it is, as if the story itself recalls its happy past. It should be noted that near the end of the film, the audience finds Haydon walking across the hall to Prideaux, sitting in a dark corner of the party room, Prideaux looks up and catches Bill's eyes, with the camera slowly closing up to his warm but concerned smile. They stare and smile at each other for almost twenty seconds before Bill turns around to walk away, leaving Prideaux still staring at his back with pensive regard which is also that of someone who loves and truly cares for him. This close-up shot of Prideaux is a visual reproduction of Smiley's description of the Haydon-Prideaux relationship mentioned above: Prideaux is actually “watching Haydon's back for him right till the end ”. The next sequence suddenly brings the audience back to the present time, showing Prideaux, with a shotgun on his back, walking up to Haydon's open air prison. As if to reiterate the previous sequence, Haydon and Prideaux come face-to-face with each other again, this time keeping a long distance between them. The exchange of looks, shown in close-up shots of each character's face, this time lead to the film's tragic end: Jim Prideaux shoots and kills Bill Haydon. Even after Haydon falls, Prideaux keeps looking at him with tears running down his cheek. Prideaux was watching Haydon, right till the end.

Haydon and Prideaux are not the only same-sex couple that appears on screen, but Peter Guillam also has a male partner. Originally, in the novel, Guillam was a heterosexual man, sharing his flat with a girl student named Camilla. Guillam's sexuality is perhaps the most obvious change the film makes to the plot from the novel. In the middle of the investigation after the mole, after having been told by Smiley that his lover may be in danger, Guillam decides to break up with his lover for the latter's own safety. The camera, filming from outside an apartment window, shows two men who obviously share their household, with Guillam staring at his lover's back with a sad expression. The next shot shows his lover putting his clothes into a trunk, and walking out of

frame and out of the story. After being left alone, Guillam sobs. This sequence lasts only for a brief moment, but this clearly indicates the gay couple's separation. This break up can be interpreted as a repetition of Haydon and Prideaux's relationship, although on a smaller scale, retracing the other couple's tragic separation. With this short scene in mind, Haydon and Prideaux's relationship takes on a different meaning. Tomas Alfredson said in an interview: “Haydon’s sex is obviously ambiguous. Well, he’s obviously a bisexual, probably leaning more to homosexual¹⁹”, so the director is quite conscious of Haydon's sexuality. The alteration of Guillam's sexuality therefore might be a strategy with which audiences can overlook the other couple's relationships. The tragic fate of Guillam and his lover's relationship reflects a theme of tragic love that permeates the film.

By portraying Haydon as gay or bisexual, the film effectively distances the character from the historical model of Kim Philby, who was known to have had many female lovers, and puts him closer to another member of the Cambridge Five, Guy Burgess. Burgess, who was homosexual, is as famous as Philby is within British culture. However, this identification with Burgess is clear not just because of Haydon's ambiguous sexuality, but also for other intertextual reasons.

The Intertextuality of the Double Agent

Guy Burgess is a quite prominent and popular spy in British culture. A young Guy Burgess (renamed Guy Bennett) features in the 1984 film *Another Country* directed by Marek Kaniévski, which was based on a 1981 play written by Julian Mitchell. *Another Country* shows Burgess' teenage years in a British public school. The film positions his homosexuality at its centre, as the story is about a reminiscence of his school days where his homosexuality first emerged. Although the film portrays mostly teenage Bennett/Burgess before he became a spy, the film opens with a scene from early 1960's Moscow, where Burgess spent the last years of his life. Being interviewed by an American journalist, Bennett/Burgess starts to recollect his life, including the memory of his teenage days. In the beginning of it he tells the audience that: “I've always wanted fame, I've always liked the idea of my name going down in history” then the interviewer immediately asks: “Going down as a spy for Russia?” to which he answers: “Fame or infamy, what does it matter? I shan't be forgotten.” This dialogue is remarkably similar to the one between Smiley and Haydon in the 2011 film: Smiley asks “Then what are you, Bill?” then Haydon answers: “I'm someone who's made his mark”. Haydon and the older Bennett/Burgess from *Another Country* share similar motives, although the way they say this is very different. While Bennett plainly tells his motives for betraying MI6 to the interviewer, Haydon in the film appears to be making a confession, having trouble actually admitting his acts. Both characters appear in this way as independent actors, not as mere Soviet instruments, who had their own motives and difficult decisions to make. Considering 1970s Haydon in the original novel and TV mini-series *Tinker Tailor Soldier Spy* worked as an efficient agent loyally working for the Soviet

Union, Bennett in *Another Country* and Haydon in 2011 *Tinker Tailor Soldier Spy* shows a clear contrast to 70s Haydon by their individualism. Furthermore, the film suggests that the true motive of Bennett/Burgess's betrayal is rooted in the influence of his best friend Tommy Judd, an ardent teenage devotee of Communism. Bennett/ Burgess in his recollections has nothing to do with world politics outside of the boarding school, while his best friend devotes himself to reading Karl Marx' *Das Kapital* in the same dormitory. At the very end of the film Burgess/ Bennett concludes the long reminiscence by informing the audience of the death of Tommy Judd in the Spanish Civil War, blaming “bloody Fascists” and then stares at his old photographs. Notably, the actor who played Judd is a young Colin Firth, the very same actor who would play Bill Haydon nearly 30 years later in *Tinker Tailor Soldier Spy*. Haydon in the 2011 film takes on a new complexion as an amalgam of Bennett/ Burgess and Judd. Moreover, in the original novel of *Tinker Tailor Soldier Spy*, it is indicated that the moles were recruited in the 30s, just at the same period when Haydon is supposed to be scouted, even from the battlefield of the Spanish Civil War²⁰. Intertextual imagination even leads to a supposition: If Judd had survived in Spain, he might have grown into a Soviet mole just like the newly adapted Haydon whose face on screen is identical. Intertextuality can also resonate through an actual living body of an actor.

Guy Burgess also featured in *An Englishman Abroad*, a play and TV feature originally broadcast on BBC in 1983 and later performed in the National Theatre London in 1988 as Single Spies, along with *A Question of Attribution*, based on the life of another Cambridge double agent, Anthony Blunt. *An Englishman Abroad* portrays Guy Burgess, long after his defection to the Soviet Union, in 1958, in his declining years just like Bennett/Burgess in *Another Country*. The character of Burgess appears surprisingly charming and witty in this play, which is based on the true story of Australian actress Coral Browne's encounter with Burgess in Moscow. The TV drama version begins with a portrait of Stalin on a red background, with the cheerful melody of Jack Buchanan's *Who Stole My Heart Away?*, while the printed play starts with an account of Stalin's death. Even though Burgess is supposed to be a member of Soviet Communist party, he doesn't mourn Stalin's death, but reacts rather happily to the news. Alan Bennett's *Guys Burgess* acts as an individual agent rather than a loyal subordinate to the party. Burgess calls himself “a gentleman of leisure” and spends the days of his solitary life with newspaper crosswords and English literature.

Burgess invites Browne to his flat for lunch, where she is surprised to find her belongings, such as her soap, cigarette, bottle of Scotch, etc. Burgess, after seeing her performance of *Hamlet*, stole them from her dressing room. Though Browne is appalled by this theft, she eventually get drawn into a conversation with him. Burgess doesn't show any remorse at being a thief, but he invites the actress to his room to show the stolen items on purpose. Although in this scene Burgess is simply mischievous, the act of stealing coincides with Bill Haydon's stealing of Smiley's pen in the 1979 TV adaptation of *Tinker Tailor Soldier Spy*. But in *An Englishman Abroad*, rather than

symbolizing the Cold War conflict, the gesture is repeated simply as a mischievous prank without political connotations. While Smiley, a victim of a Soviet agent's theft, is a notable British spy standing on the front line of Cold War, Coral is an actress who happened to be in Moscow for her play and she shows her total indifference to politics by saying: "I'm only an actress. Not a bright lady, by your standards. I've never taken much interest in politics. If this is communism I don't like it because it's dull. And the poor dears look so tired." By repeating the same act which is supposed to show the hostility towards West and turning it into a practical joke, Bennett's Burgess seems to parody Haydon in the 1979 TV adaptation. And Haydon in the 2011 film adaptation, who rides bike into the grey floor of MI6 making a joke about girls with Guillam, is much closer to Burgess in an *Englishman Abroad*.

Both *Another Country* and *An Englishman Abroad* feature double agents, and these works are the prior texts within the palimpsests upon which the 2011 *Tinker Tailor Soldier Spy* film adaptation is written. Though any direct influential relation among those works is not clearly indicated, if you compare the representation of the character closely, interesting similarities emerge through their intertextual resonance. The contemporary version of Bill Haydon in the 2011 film adaptation of *Tinker Tailor Soldier Spy* is built upon the accumulation of cultural memory. The important thing is that Le Carré, as early as in 1974 in the original novel, already incorporated a certain duality in the depiction of Bill Haydon, allowing the character to metamorphose flexibly. The two screen adaptations of *Tinker Tailor*, as well as Kanievska's *Another Country* and Bennett's *An Englishman Abroad* themselves were written upon prior texts. And they are also rich texts on which future texts may be built, intertextually. Rich intertextuality flowers upon the richly woven texts, which invokes the re-reading of themselves and the related works over and over again. And the representation of Soviet spies will be continuously re-written on the palimpsest, however admirable the 2011 version of Bill Haydon might be, the image of the double agent is in continuous flux, and still developing.

Notes

1. Sam Goodman. *British Spy Fiction and the End of Empire*. New York: Routledge, 2015. p. 1.
2. Linda Hutcheon. *A Theory of Afaptation*. 2nd ed. New York: Routledge, 2012. p. 8.
3. *Cambridge Dictionaries Online*, Cambridge University Press. <http://dictionary.cambridge.org/dictionary/english/mole>. Accessed 02/11/15
4. John L. Cobbs. *Understanding John Le Carré*. South Carolina: University of South Carolina Press, 1998. p. 108.
5. John Le Carré. *Tinker Tailor Soldier Spy*. 1974. Reprint. London: Sceptre, 2011. pp. 68-69.
From this point onwards, this work will be cited using page numbers given in brackets within the text.
6. Sam Goodman. *British Spy Fiction and the End of Empire*. New York: Routledge, 2015. p. 4.
7. Myron Joel Aronoff. *The Spy Novels of John Le Carré: Balancing Ethics and Politics*. New York: St. Martin's Press, 1998. p. 252.
8. *Ibid.*, p. 45.
9. Zoe Brennan. "What does John Le Carre have to hide?" *The Telegraph*, 2 April 2011.
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現代イギリスの映像作品におけるソ連スパイの表象

ジョン・ル・カレ『ティンカー、テイラー、ソルジャー、スパイ』 の小説からテレビドラマ、映画に至るアダプテーションの分析

三田 紗央里

1974年に発表されたジョン・ル・カレによるスパイ小説の金字塔『ティンカー、テイラー、ソルジャー、スパイ』はこれまで二度映像化された。一度目は1979年にテレビシリーズとしてBBCで制作・放映され、二度目は2011年にトーマス・アルフレッドソン監督により映画化された。本稿では、原作小説、テレビドラマ版、映画版それぞれのヴァージョンにおけるソ連スパイ、ビル・ヘイドンの表象を比較・分析する。79年のテレビシリーズは基本的に小説に沿って忠実に作られたものだが、それから32年を経て制作された映画版では、ヘイドンの表象は小説・テレビシリーズのそれと大きく異なっている。その変化が具体的にいかなるものかを分析し、70年代当時は否定的な評価を与えられていたソ連スパイが、アダプテーションを通じ現代においてどのように肯定的な意味づけを獲得していくのかを見ていきたい。

また映画版において現れた新たなヘイドン像は、相互テキスト性を通じて他のイギリスの映像作品と関わっている。それは先行する諸作品—同作品の原作小説とテレビドラマ版だけではなくその後、1970年代から現代に至るまでの間に作られたソ連スパイを主役にする様々な作品—の上に、新たに書き加えられたテキストなのだ。本稿では諸作品の中からアラン・ベネットの戯曲／テレビ映画である *An Englishman Abroad* (1983) と、ジュリアン・ミッチェル原作、マレク・カニエフスカ監督の映画『アナザー・カントリー』(1984) に現れるソ連スパイの表象を分析することによって、それらがパランプセストにおける先行テキストのように2011年の『ティンカー・テイラー・ソルジャー、スパイ』の映画版の下に存在していることを示したい。