

## Queer Spies:

### Adaptations of *The Tailor of Panama* and *Our Man in Havana*

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John le Carré writes, in the acknowledgement of his 1996 book *The Tailor of Panama*, that the novel would not have been written without the influence of Graham Greene (Le Carré 2017: 360). Right at the end of this thick volume le Carré confesses that his story was modelled after Greene's *Our Man in Havana* (1958). Both novels are about a British expatriate living in South America, the ones pretending to conduct espionage by fabricating some secret information.

*The Tailor of Panama* can be thought of as an adaptation of *Our Man in Havana*. Linda Hutcheon argues, in her theory of adaptation, that in Western culture adaptation is found everywhere. She cites Walter Benjamin: 'storytelling is always the art of repeating stories' and asserts that across centuries 'art derived from other art; stories are born of other stories' (Hutcheon 2013: 2). In this essay I'd like to discuss both *Our Man in Havana* and *the Tailor of Panama* from the perspective provided by Adaptation Studies which were propounded in the early 2000s by Linda Hutcheon, Robert Stam and Julie Sanders. By diachronically mapping the changes made through adaptations I will offer a new reading of these texts as adaptation.

Both novels were adapted into films not long after their publication: *Our Man in Havana* was turned into a film in 1959 and *The Tailor of Panama* in 2001. I will pick up and examine four texts — the two novels and their film adaptations. The retold novels are not mechanical repetitions of the previous works but, as Hutcheon described, the works of 'repetition with variation' (Hutcheon 2013: 4). These variations, when revealed, might tell us more of the social contexts in which a text was made and our awareness of them could even affect the way we interpret the texts as well as the previous texts.

In this essay I'd like to focus on sexuality in these four texts. Stam notes, in discussing the film adaptation of classic novels, that 'the adapter enjoys more freedom to update and reinterpret the novel.' He describes the adapter's 'update' as 'actualizing the adaptation, making it more "in sync" with contemporary discourses' (Stam 2005: 42). The update also took place among the four texts; every text, interestingly enough, concerns male homosexuality. When *Our Man in Havana* was published and made into a film, in the late 1950s, social attitudes toward homosexuality tended to be more discreet. The film industry of the time was especially nervous about the representation of homosexuality due to the Production Code that prohibited its explicit depiction (J. Corber 1997: 55-56)<sup>1</sup>. The Cold War era, during which *Our Man in*

*Havana* was published and adapted into a film, was characterized by rigid view of gender roles (Kackman 2005: xxv). On the surface, both the novel and its film adaptation do not appear to focus on homosexuality at all. As I will demonstrate later, the representation of queerness becomes conspicuous in *The Tailor of Panama* as well as in its film adaptation. I will argue that this queer sexuality is not entirely a new invention of Le Carré, but rather something sexual inherited from the original text of Green's. Borrowing Stam, who notes that adaptation may 'retroactively liberate the oppressed' of the original text (Stam 2005: 42), I propose that adaptation liberates oppressed sexuality in the original text.

At the beginning of the heyday of spy-thriller fictions, one very notable spy character stands out: Richard Hannay, a heroic, adventurous and masculine character. He is considered to be a gentleman with a duty to protect the nation. Spies in fiction were often British upper and middle-class gentlemen (A. T. Stafford 1981:490). While the representative spy figures are masculine gentlemanlike or gentlemen secret agents, the villains, by contrast, are often homosexuals and foreigners. It is not uncommon to find villains of James Bond series with homosexual traits<sup>2</sup> and, as James Chapman notes, British traditional spy stories are characterized by their 'international villainy' (Chapman 2007: 24). However, in my reading of *Our Man in Havana* and *The Tailor of Panama*, homosexuality does not belong exclusively to villains, but also belongs to the protagonists, the British gentleman spies themselves.

### ***The Tailor of Panama and Adaptation***

In *The Tailor of Panama*, homosexuality is present as an undercurrent. This is more obvious in the film, and the film medium functions to amplify the quality of homosexuality. By looking at film as a medium which liberates that which is suppressed in the original text, I will analyse the novel *The Tailor of Panama* and its film version alike.

First, I will compare a scene both in the original novel and the screen adaptation. Andy Osnard, an MI6 agent, recruits Harry Pendel, a British tailor living in Panama, as his foreign agent, although Pendel deceives Osnard by fabricating stories on various international intrigues. Throughout the novel they occasionally meet up so that Pendel can pass the information he pretends to have gathered from Panamanian society onto Osnard. For this secret meeting, they use shady hotels to maintain complete privacy. Their closed-door sessions take place both in the film and in the novel, however their exchange in the film version makes their encounters appear more queer than they do in the novel.

In the novel, it seems that the secret meeting scenes consist of conversations held by two men on solely professional basis in a shady hotel. However, in the first secret meeting scene in the novel, Osnard's body is persistently described by highlighting sensual details as if the readers could picture his body with weight and palpability. Moreover, the depiction is

sexualised. Throughout the meeting, Osnard's body and physical movement are shown up-close; urging Pendel for more information, Osnard licks his thumb with 'a small slurp' (Le Carré 2017: 119). He sits astride a chair 'with his podgy thighs spread and backrest rising from his crotch' (Le Carré 2017: 122), a phallic image; his mouth is depicted as 'little rosebud' when sucking on 'the plastic helmet of his ballpoint' (Le Carré 2017: 123); he rocks the chair back and forth while sitting with 'his ample buttocks' and at the end of the meeting he gets off from the chair, 'dismounting thigh by thigh from his rocking horse' (Le Carré 2017: 124). The sensual details in the description of Osnard's body impart a queer mood on this scene involving the two men. By contrast, the same scene on the screen expands this queerness beyond Osnard's body. The meeting is turned into a scene with even more explicit queerness using cinematic techniques, the delivery of the dialogue and the body language of the two actors.

Stam notes that 'Film has special capacities for presenting the extraverbal aspects of discursive exchange' as in the sound film we 'witness the facial or corporeal expression', not passively hear the words (Stam 2005: 19). In this scene also we see Osnard (Pierce Brosnan) and Pendel (Geoffrey Rush) moving around physically, showing gestures and facial expression as the conversation goes. The setting is accurately visualized as it was depicted in the novel: a dark room lit by neon light from outside, in a shady hotel filled with Panamanian prostitutes. As we hear their conversation, we also see Pendel standing beside the bed awkwardly, Osnard biting his finger nail, gazing at porn on the TV. Asking Pendel what the Panamanian president thinks about the matter of the Panama Canal, Osnard walks to the bathroom to urinate, and on his way back from the toilet, he inserts a coin in a machine that rocks the bed up and down. When the conversation gets to the point, namely secret information concerning Panamanian politics and the future of the canal, Pendel and Osnard, sitting on the rocking bed together, look at each other firmly and call each other's first name while being shaken up and down. Moreover, Osnard shows a clear sign of excitement when hearing a politically sensitive piece of information from Pendel. His facial expression becomes excited, the shortness of his breath and slight 'uh' sound he makes as a response to Pendel's speech. All through the exciting exchange of information, the bed is shaking the two men, a TV screen in the room shows an explicit pornographic image and a man and a prostitute are having sex in the other room visible from the opened window of the terrace. Due to the characters' 'facial and corporeal expression' (Stam 2005: 19) and the obscene *mise-en-scène*, their secret information exchange session appears to be erotically charged. Besides secret information, they also seem to be exchanging so-called homoerotic pleasures. They never actually touch each other physically, however, the editing shows them as if they were a homosexual couple in an intimate exchange. Stam notes that 'film is ideally suited for conveying the social and personal dynamics operating between interlocutors' since film contextualizes the words through *mise-en-scène*, performance and

sound such as music and noise (Stam 2005: 19). The words in the novel are contextualized through the techniques of film when being adapted, and the subtle sexual undercurrent in this scene with Osnard and Pendel, two 'interlocutors', is revealed and amplified in this way in the film adaptation.

If you read the same scene in the novel with the film in mind, you will find that Osnard's actions suddenly appear far more explicit. He sucks the top of his ballpoint pen with his 'rosebud mouth', rocks the chair back and forth with his 'ample buttocks', and in the end of the scene he gets off from the chair, dismounting his 'podgy thigh' one by one. The film adaptation functions as a new reading of the original text, and retroactively affects the way in which we you read the novel. Although the novel is prior to the film in a temporal sense, it does not mean that the novel exists on its own stable ways intact from any influence from the later adaptations. Subsequent adaptations affect our perception of the original, and the original is thereby incorporated in the intertextual relationships to its adaptations.

Although the characters' sexual choice is ostensibly heterosexual one, queerness of overall tone becomes definitive when the film adds a new scene and words that do not exist in the original text. In the film, for their final meeting, Osnard and Pendel go to a gay bar in Panama to discuss their espionage. At that bar they dance to romantic music, hand in hand among other gay couples. The script of the film itself also produces an intense queer atmosphere. Both in the novel and in the film, Osnard uses the term 'Full Monty' to describe his suit preferences to Pendel, a tailor. While in the novel he means that he wants to have a complete three piece suit, in the film version he adds that this term nowadays has a different meaning, such as 'naked bollocks'. The colloquial British noun 'Full Monty' is used in the opposite way in the novel and film. The term, indeed, has a double meaning as 'Everything which is necessary, appropriate, or possible' and 'Total nudity (esp. for public display); a striptease', and the latter definition 'was popularized by the 1997 film *The Full Monty*'<sup>3</sup>. The term 'Full Monty' reminded the British film goes in 2001 of *Full Monty* (1997), one of the successful English films in the 1990s, in which working class men in North England start a business as male strippers. Osnard's dialogue clearly alludes to male nudity.

How, then, is the film version of *The Tailor of Panama* this queer? Is it a merely matter of interpretation and reception, or was there any intention on the creator's side as well? One way to approach this problem is in the words of the actor playing Osnard, Pierce Brosnan. When *The Tailor of Panama* was filmed and released, Brosnan was already taking on another role as a spy; in fact he continued to play this MI6 agent from 1994 to 2005. It is interesting to note that Brosnan mentioned some peculiar sexuality of James Bond. Long after *The Tailor of Panama* and 007, in a 2015 interview Brosnan talked about the possibility of a gay MI 6 agent. While admitting that there could have been no queer Bonds due to some voluntary

restraints laid by the producers, Brosnan said that the next gay Bond ‘would certainly make for interesting viewing.’<sup>4</sup> This interview reveals that Brosnan’s view of Bond’s sexuality is contrary to the mainstream one: Bond is undoubtedly a typical womanizer. It also suggests that perhaps Brosnan was quite conscious in acting Osnard as a spy with homosexual tendencies. Thus the queerness Osnard obtained in the film was in part due to the actor’s interpretation.

Stam questions the role of actors in film adaptations: ‘How does the specific performer add to or detract from or change the character through intertextual or contextual echoes?’ (Stam 2005: 23) *The Tailor of Panama* gives an answer of its own to this question. When the movie was released in 1999, Brosnan was also playing the role of James Bond. The casting of Brosnan as an MI6 agent in *The Tailor Panama* is such an intertextual echo, connecting Le Carré’s spy fiction with Ian Fleming’s. Curiously enough, in *The Tailor of Panama*, as we have seen, Brosnan’s character, Osnard, is the most obviously queer character in the movie while the public image of James Bond is firmly masculine, chauvinistic and stereotypically heterosexual. According to Stam, the impressions of audience are shaped by ‘what we already know about the actor’s performance’ (Stam 2005: 23). Audiences knew Brosnan as Bond, and so when *Die Another Day* (2002) was released, the screen image of Bond/ Brosnan must have influenced Osnard to viewers of *The Tailor of Panama*. Brosnan’s performance as Osnard was reversal of James Bond especially in view of sexuality. In the process of reception, audiences construct Bond’s public image, however the image of Bond as a stereotypical heterosexual is thwarted by Brosnan’s interpretation of Osnard.

The adaptation brings individual texts into web-like intertextual relationships with one another. In the case of *The Tailor of Panama* the queerness was gradually cultivated through the adaptation of medium, and in the process of the analysis it even affects the other texts such as James Bond films. The adaptation unites each text in the ‘intertextual echo’, and the reading of a text affects our reading of the other texts retroactively. The later section will be about the film adaptation of *Our Man in Havana* itself and some relationship between *Our Man in Havana* and *The Tailor of Panama*. As mentioned in the introduction, *The Tailor of Panama* is an adapted text from *Our Man in Havana*, however, a queer reading of *The Tailor of Panama* also affects the way we interpret *Our Man in Havana*, especially from the perspective of gender and sexuality.

### ***Our Man in Havana* and Adaptation**

*Our Man in Havana* was written by Graham Greene in 1958 and made into a film by Carol Reed in 1959. Both texts seem to have no explicit queer elements. Graham Greene appears to be heterosexual. However, one of his biographers, Michael Sheldon, says that ‘homosexuality is pervasive in his work, but it has not been remarked upon’<sup>5</sup>, and there is an

indication that Greene might have been sexually attracted to young boys, although Greene himself firmly asserted his heterosexuality<sup>6</sup>. I am not concerned with the author's actual sexual orientation, but rather with how the process of adaptation from the original novel into the film opened up the text *Our Man in Havana* to some queer reading. Moreover, I will show that this reading is further endorsed by analysing the representation of sexuality in *The Tailor of Panama*. If adaptation liberates what was concealed and suppressed in the source text and retroactively enables new readings, what follows will show how this is the case for *The Tailor of Panama* and *Our Man in Havana*.

The film *Our Man in Havana* added several unique scenes to the original novel. This seems to be due to the choice of Carol Reed, the director, but Greene himself wrote the screenplay, so he was also intimately involved in its production. The writer's involvement in the production of the film adaptation reminds us of Le Carré's role in the production of the film *The Tailor of Panama*, working both as an executive producer and a writer alongside John Boorman the director.

In the beginning of *Our Man in Havana*, Hawthorne tries to recruit Wormold as a foreign agent in the lavatory of a bar in Havana. The spy recruitment episode exists in both film and novel, however the film adds a new consequence to it. In both texts, Hawthorne first takes Wormold to the male bathroom, running the tap water so that their conversation cannot be heard by hidden microphones, and hiding Wormold in a cubicle when a Havana policeman comes in. In this way, Wormold learns from Hawthorne that recruiting a secret agent has to be done discreetly to ensure privacy. Then, only in the film, a later sequence shows Wormold (Alec Guinness) following this method to recruit his own agent. However, his attempt results in a misunderstanding. Cifuentes (Grégoire Aslan), a Cuban engineer who was being recruited by Wormold thinks he was trying to sexually assault Cifuentes in the lavatory and vehemently rejects him, shouting 'if you touch me again, I shall complain to the committee.' The male lavatory functions as a place to recruit secret agents in private. However, in the film adaptation, it is also assigned another function: a space for gay men to meet up and have sex which has been referred as 'cottaging'. In fact, this double function of the male lavatory has been typical in British culture in the post war years and this sequence uses that lavatory as a space causing a comedy of misunderstanding. Lavatories have been a place for gay people to meet secretly in those days when homosexuality was strictly prohibited by law in England and Wales. Brian Lewis records how the police targeted urinals to persecute gay men in 1954 (Lewis 2016: 30). In his analysis of the spy fiction genre, Allan Hepburn points out that the spies always gather in the toilet in fiction and that this reminds us of gay people's gathering in the public men's room for some sexual intercourses (Hepburn 2005: 191). *Our Man in Havana* shows this cultural duality of the lavatory in the pretext of a source of comedy.



Considering the queerness added by this extra scene, the words spoken by Hawthorne (Noël Coward) in the same scene in the film also feature a homoerotic double entendre. Hawthorne in the novel tries to lure Wormold in the toilet under the pretence that he does not know where it is, so he would like Wormold to guide him there. On the contrary, in the film he recognises the toilet's location perfectly well and even guides him there with great confidence, pushing the hesitant Wormold by telling him 'You're an English man, aren't you?' as if every true English gentleman ought to walk into the toilet together with their fellow countryman. Here Hawthorne even acquires the position of a seducer to homoerotic pleasure deriving from the lavatory cubicles. The performance of Noël Coward as Hawthorne, who was supposedly homosexual, also adds queerness to the character.

Just like *The Tailor of Panama*, the film version of *Our Man in Havana* expands the queerness of the source text. Although the original scene itself, queerness in the spy's recruiting in the toilet is already quite evident from the point of view on that British cultural background, the film further emphasises the queerness by adding the extra scene and dialogues. This change is not particularly due to any specific feature of film as a medium. This addition may reflect the rapidly changing situation surrounding homosexuals in the 1950s in the UK. The film was released in 1959, just one year after the novel's publication. The decade from 1957 to 1967, when Wolfenden Report<sup>7</sup> was published and homosexuality was decriminalized in England and Wales, was the most tumultuous phase in British gay history. Homosexuality was a very controversial issue in the 1950s, and the film's added elements may be seen in this context.

### ***Our Man in Havana* as an Original Text of *The Tailor of Panama***

*The Tailor of Panama* follows a similar plot to *Our Man in Havana*; in both texts an English civilian man pretends to be a secret agent and deceives the British secret service with their invented stories. The features of the main characters in both texts are also similar to each other. Pendel in *The Tailor of Panama*, a suit tailor living in Panama, is based on Jim Wormold in *Our Man in Havana*, a vacuum cleaner salesman living in Havana. Osnard, an MI6 agent, is based on Hawthorne, also an agent from the same office who travels to Havana to recruit a foreign agent there. The queer representation in *The Tailor of Panama* could be found in Osnard as well as in the relationship between the two main characters. In *Our Man in Havana* too, can the queer representation be seen in Hawthorne or in the relation between Wormold and Hawthorne? However, in *Our Man in Havana*, there is another character similar to Osnard. Carter, another spy character in *Our Man in Havana*, who is relevant to the story and the queer reading, needs to be examined as adaptation. In fact, Osnard seems to be an amalgam of the two characters, Carter and Hawthorne, rather than merely being based on Hawthorne.

Carter is a villain secret agent, it is not clear who sent him but it is implied that he was from somewhere abroad. He tries to kill Wormold who was considered dangerous by the organization Carter belongs to. The way Carter is portrayed in his first appearance in the original novel is quite similar to *The Tailor of Panama*'s Osnard in the depiction of his physical body. Just like Osnard sucking the top of his ball-point pen, Carter repeatedly sucks his empty pipe, he sucks it 'like a child at a comforter, till it whistled between his teeth' (Greene 2007: 169). The way he enjoys his meal is portrayed using persistent close-ups of his mouth, he crunches 'the grape stones between his teeth' (Greene 2007: 170) and keeps talking while 'spitting out the grapeskin' (Greene 2007: 170). The presence of Osnard's mouth was also underlined when his lips are depicted as a 'little rosebud mouth' and when he offers Pendel a bottle of water he was drinking, making Pendel feel 'the last thing in the world Pendel wanted to do at that moment was drink from a bottle that was wet with Osnard's spit' (Le Carré 2017: 201) Both Carter and Osnard are portrayed with an emphasis on their body, using slightly grotesque and erotic details.

They also share the similar role of a tormenter to the protagonist. Carter haunts Wormold with the intent to kill him. Peter Hulme reads Wormold as Greene's self-portrait, and points out that the name Carter comes from a bully who 'tortured' Greene in his childhood (Hulme 2008: 201-202). Osnard, although he is not a clear enemy of Pendel, pushes him by threatening to expose his past imprisonment. The traumatic memory torments Pendel so much that insanity slowly sneaks up on him, making him invent more lies until the point where he cannot go back, causing devastation to his dearest country Panama. They both are supposed to be British gentlemen, but there are moments when they show a slight foreignness. For instance, in the novel, Osnard suddenly swears in Spanish and Carter is suspected of being German from the suspicious connection with other German spies and his lack of basic knowledge about British geography; it is also suggested that Carter is a homosexual man. Both in the novel and in the film, Carter is clearly portrayed as non-heterosexual expressing his distaste for the female body. As I further demonstrate later, he uses the term 'gay' in such a way that makes us believe his homosexuality. Osnard is ostensibly heterosexual in the story, but reading *The Tailor of Panama* as some kind of adaptation shows a more queer side to the character.

Osnard is a strange amalgam of Hawthorne and Carter. Like Hawthorne, he takes on the role of a seducer who initiates the hesitant Pendel to the queer world of espionage. Like Carter, he is a queer torturer with a foreign touch, his bodily presence being heavily underlined. The connection of Osnard and Carter/ Hawthorne shows that the identity of British gentleman spy figures is not stable. Tony Bennett and Janet Woollacott point out that, in the 007 series, the villain 'is sexually perverse (i.e., is impotent, neuter or homosexual)' (Bennett and Woollacott 1987: 73) and that in traditional British espionage stories, including 007, 'the



villain is invariably foreign' (Bennett and Woollacott 1987: 97). Osnard's features are ones that are traditionally reserved for the villains in spy fiction. By examining the transformation made by adaptation of *Our Man in Havana* and *The Tailor of Panama*, it turns out that Osnard is a character drawn on a palimpsest of queer spies, above all Hawthorn and Carter. This palimpsest is complicated by taking the film adaptation also into consideration; Osnard's role was played by Pierce Brosnan, who also played James Bond for years, and so even Bond's sexuality is destabilised intertextually.

### Ideology and Adaptation

In both versions of *Our Man in Havana*, an interesting conversation about the implications of the word 'gay' takes place. Carter calls Havana a 'gay spot' (Greene 2007: 170) and when Wormold answers that it is so if he likes 'roulette or brothels' (Greene 2007: 170) Carter replies that he did not mean that, never making it clear what he exactly regards as 'gay'. Later in both texts, when Wormold asks him if Carter wanted to see around the 'spot you [Carter] wanted to see in Havana' (Greene 2007: 204), only in the film version does he reply 'no danger of police?' Carter works undercover as a vacuum cleaner salesman and he believes that his cover is still intact at this point: they still are supposed to be friends, not enemy spies. Then why is Carter in the film version worried about being found out by police when visiting the 'spot' he was looking forward to visiting in Havana? Perhaps it is because they would be arrested if they go to the 'spot' in order to engage in homosexual activity. Wormold reassures him by saying that 'nothing is illegal in Havana', suggesting that something they were going to do would be undoubtedly illegal in England in the 1950s. In the scene above, what Carter and Wormold meant by the term 'gay' was not the same, the consequence of which caused their misunderstanding. This dialogue was most probably intended as an obscene joke for the film goers of the late 1950s. *Oxford English Dictionary* defines that the usage of gay as 'homosexual' was established by the 1960s<sup>8</sup>, so in 1959 this term was in an interpretative flux: some audience members would take it to mean fun or happy, but others would recognise the other meaning of homosexuality. In the film, the way the term 'gay' is treated is very oblique. It is as if they could not use the term without making sure that the audience would interpret the term as the state of fun and happiness. It might have been done simply for the effect of comedic misunderstanding. However, I suspect that this usage of the term was determined against the background of the dominant ideology of the time: Cold War ideology.

*Our Man in Havana* was typically a text of the Cold War. Hulme notes that the production of both novel and film was made during the upheaval in Cuba from 1958 to 1959, when Batista's power was replaced with Castro's after the Cuban Revolution, and Greene and Reed were in Havana around that period (Hume 2008: 185). The story's main plot revolves

around Cuban nuclear capabilities. So, *Our Man in Havana* dealt with very pressing issues of its time. Alan Nadel demonstrates how the policy of the Cold War affected all spheres of life in American culture, including film and TV (Nadel 1995: 2-3) and how that policy affected the entire world (Nadel 1995: 4). The Cold War policy was also characterised by conformity to rigid gender roles (Nadel 1995: 4). Elaine Taylor-May notes that homosexuals were severely persecuted in the Cold War era, considered subversive and were demanded to show conformity by passing as heterosexual (May 2008: 12-13). The oblique usage of the term 'gay' in *Our Man in Havana* is perhaps closely related with the ideology of this period's. The overall gender and sexuality in *Our Man in Havana* supposedly passed as heterosexual in order to conform to the dominant ideology of the time. Michael Kackman illustrates how strongly the entertainment industry was subjected to political pressures due to the persecution of suspected Communists supported by Cold War ideology (Kackman 2005: xxv). Therefore, it is natural that *Our Man in Havana* also conformed to the norms of its time. However, I believe that the text has elements that subvert the Cold War ideology while pretending to conform to them. The text is often interpreted as mocking the British bureaucracy because Wormold deceives the whole British intelligence service. But on top of that it even mocks the rigid gender norms of its time, not just the incompetence of MI6. *Our Man in Havana*, while conforming to the dominant ideology, allows forthcoming adaptations to develop hitherto suppressed elements.

### Conclusion

Stam indicates that Adapter's update actualizes the texts (Stam 2005: 42), and in the case of *The Tailor of Panama* and in *Our Man in Havana*, this 'update' was done in terms of revealing male homosexuality in several ways. In *The Tailor of Panama*, the characteristics of film as a medium, emphasized hidden elements of the original homosexuality in the novel, while the film *Our Man in Havana*, under the influence of changing social norms, featured various added elements which retroactively indicate the possible presence of male homosexuality in the novel. Furthermore, by taking a close look at the characters in the both texts, I have shown that *The Tailor of Panama* amplified homosexuality concealed in *Our Man in Havana*. Homosexuality was repressed in the novel of *Our Man in Havana* under pressure from the social mores of the period, and although the film version was by no means free from the constraints of the time, it managed to obliquely depict homosexuality. Stam notes that the act of adaptation unmasks the ideological trends of the period (Stam 2005: 45) and 'de-repress' those who were suppressed sexually and politically (Stam 2005: 42). Thus the recurrent adaptations, while de-repressing homosexuality in *Our Man in Havana*, revealed 'the ideological trends' of the late 1950s, namely the ideology of the Cold War. Texts whose social contexts may impose limitations on their content, but they can contain grains of repressed

content that can then be revealed through later adaptations. In the future, *The Tailor of Panama* may perhaps be adapted once more and have further repressed elements revealed through the act of adaptation.

### Notes

1. Although the film *Our Man in Havana* was made by a British crew and cast, it was produced and distributed by Columbia Pictures, an American company, so presumably this film was affected by The Production Code set in the US.
2. For instance, in 007's *Diamond are Forever*, villains (Wint and Kidd) are visibly homosexuals. Sam Goodman discusses about their homosexuality in relation to the time the novel was published, 1956, one year before Wolfenden Report was published. He also points out that perhaps Fleming might have associated the criminality with homosexuality due to the defection of Guy Burgess, who was known to be a gay double agent (Goodman 2016: 131).
3. "full monty, n. (and adj.)". *OED Online*. June 2017. Oxford University Press. Available at <http://www.oed.com/view/Entry/253885?redirectedFrom=full+monty> (accessed 31 August 2017)
4. Chris Mandle (2015) 'Why the World is Not Ready for a Gay James Bond', *The Telegraph*, 28 August, available at <http://www.telegraph.co.uk/men/thinking-man/11829987/Why-the-world-is-not-ready-for-a-gay-James-Bond.html> (accessed 20 August 2017)
5. David Lister (1994) 'Biographer reveals Graham Greene's life with bear necessity: New book tells of the confused sexuality and secret companion of literary legend. David Lister reports', *the Independent*, 27 July, available at <http://www.independent.co.uk/news/uk/biographer-reveals-graham-greenes-life-with-bear-necessity-new-book-tells-of-the-confused-sexuality-1416642.html> (accessed 20 August 2017)
6. Michael Thornton (2008) 'The decadent world of Graham Greene - the high priest of darkness', *the Daily Mail*, March 19, available at <http://www.dailymail.co.uk/news/article-539011/The-decadent-world-Graham-Greene--high-priest-darkness.html#ixzz4r1yRh5QC> (accessed 20 August 2017)
7. This official report recommended decriminalization of homosexuality and caused controversy. For further information, see Lewis (2016).
8. "gay, adj., adv., and n.". *OED Online*. June 2017. Oxford University Press. Available at <http://www.oed.com/view/Entry/77207?rskey=DpU99y&result=1&isAdvanced=false> (accessed 31 August 2017)

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## クィアなスパイたち

—『パナマの仕立て屋』と『ハバナの男』のアダプテーション—

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本論文では、ジョン・ル・カレの『パナマの仕立て屋』（小説 1996 年・映画 2001 年）とグレアム・グリーンの『ハバナの男』（小説 1958 年・映画 1959 年）を、アダプテーション研究の観点から比較し、同性愛者の表象を分析する。本論文で用いるアダプテーションには複数の相があり、ここでは主に原作小説から映画作品という媒体を隔てたアダプテーション、また一つの作品から別の作品への時間を隔てたアダプテーションという相から分析を行う。アダプテーション研究では、テキストが別のテキストへ翻案を通して生まれ変わるとき一体何が起こるのかという点が重要になるが、本論文ではそれぞれのテキストが翻案されるプロセスをセクシュアリティの側面から観察し、同時にアダプテーションを通じて間テキスト性に取り込まれたそれぞれのテキストがどのように影響を及ぼし合うのかを分析する。『パナマの仕立て屋』小説版では間接的なイメージを通じた男性同性愛の表象が散見されるが、それは映画版においてより直接的なイメージとして提示される。論文前半部では、その変化を小説と映画という媒体の考察、また俳優とアダプテーションに関する考察を通して論じる。論文後半部では『ハバナの男』の小説と映画アダプテーションにおける男性同性愛の表象を時代背景と併せて論じる。『ハバナの男』は一見同性愛的な要素とは無縁のテキストに見えるが、映画において追加された新たな要素を分析すると、原作小説に秘められていたクィア性が明らかになる。またそれぞれのテキストの考察を横断して行うことによって、『パナマの仕立て屋』というアダプテーションにおける新テキストがいかに『ハバナの男』という旧テキストの秘めていたクィア性を救い出すのかを示したい。そして、いかにアダプテーションという行為そのものが先行テキストにおいて抑圧されていたセクシュアリティを解き放つ可能性を持つのかを論じたい。