

The English spy novels of the “cold war” period and the concept “we” vs “they” as their basis

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Abstract. This investigation is dedicated to the analysis of the works of the British authors of the spy novels of the “Cold War” period, who have formed a spy novel as the separate genre. In the work the investigator takes the attempt to analyse the concept “we” vs “they” as the basic structure of the plot forming in the context of historical events taking into account the belonging of the author to the secret service. The attention of the author of the investigation is focused on the new forms of realization of the plot line and the modification of the protagonist and antagonist.

1. Introduction.

Ideological confrontation was closely connected to the economic, political and military rivalry. Psychological confrontation degenerated into a confrontation between the free liberal world of USSR and the countries, following its direction. The concept of the “free world” was extended to the countries of Western Europe and America, states with the democratic system, market economy, freedom of the press, etc. One of them is the UK, where democratic values began to develop from the time of the Glorious Revolution and publication of “Bill of Rights of British citizens.” The British government, which was forced to admit US leadership in global politics, had to match its actions with possible responses of America. British leaders had no intention to fully yield positions in the global arena. But to enhance the “political weight” and influence in international affairs public support became a necessary and very important thing as well as specific emotional state - in other words – national idea.

During the Cold War, communist threat to the Western world has become the main and most obvious element of ideological confrontation, which created conditions for the correlation of public opinion, depending on the changing international environment. At first glance, the ideological conflict between the major world powers was the cause of bloc confrontation beginning, but in reality they are closely intertwined with geopolitical issues in the dominance of the latter.

The propagandistic impact was carried out in different ways: at the level of interpersonal communication (everyday talks, lecture) and mass communication: the press, radio messages and programs, shows on television, news agencies, cinema. Mass media was used not only to inform citizens on political,

economic and other issues, but also to affect the civic awareness.

Since ideology was a system of beliefs, myths and stereotypes about the basic human scopes of activity, the task for each side of the conflict was to put refraction into separate judgments of individual, collective, part of society. The use of such propaganda elements as manipulation, stereotyping and mythologizing, resulted in mutual demonization of rivals images: Soviet propaganda managed to press its own society together with the intentions of the West world to destroy the USSR. The British public feared lest communism should spread throughout the world. Similar images played an important role in the creation of public opinion and the consolidation of the nation in the struggle for establishing the necessary values.

Materials and methods.

A number of researchers believes that the literary work cannot be considered as a source for the study of a particular historical epoch, as the imagination and fiction prevail the facts. As for others (M. Rummyantsev, I. Belenky, E. Tsimbaeva), they think that the literary work reflects the mood of society; literature is important to clarify the “inner truth of eras with a distinct tragedy.” Naturally, the literary work has features, which are not typical for traditional sources: artistic world, images and ideas. One more difference is the interrelations of reality and its reflection in the text; their comparison reveals the intentions and aims of the author to determine the subjectivity level of literature, colored by creative imagination of the writer. Studying the spy novel, it is necessary to take into account its connection with «mechanisms of cultural transmission caused by human

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activity». Writers are integrated into given environment and due to it happens the reflection of particularities «not personality and consciousness, but sociocultural systems generating them». Action spy novels take place in the era of the creation of the text. In detailed descriptions of complexities and nuances of the war between intelligence services, writers proceeded from their own life experience, because they were associated with the secret services. Some were directly-operational staff of the «intelligence service», others collaborated with the given governance (for example, as «free» journalists).

In the postwar decades of the twentieth century readers highly demanded the works with adventure and detective plot, based on the actual international political material. The relative density of genre was significantly increased, that became the reason to call this genre «political espionage novels». Works by Ian Lancaster Fleming, the author of the series of James Bond novels became bestsellers in 1950 – the beginning of the 1960, as well as the works of John Le Carre, who created «The Spy Who Came in from the Cold», «The Looking-Glass War». Not less famous was Len Deighton, Graham Greene, who expanded the geography of actions of his characters in his novel «The Comedians», «Our Man in Havana», «The Quiet American», as well as Ken Follett and Alistair MacLean novels «The Last Frontier» and "The Satan bug".

The reasons of interest in such works lay in the peculiarities of the political situation during the Cold War, in the contradictions of global proportions, affecting the foundations of human existence. Crises seemed more likely to occur on the periphery of the former-outside Europe, in Asia, Africa and Latin America. Reducing nuclear danger in Europe led to increased tensions in the «Third World». The threat of catastrophe from nuclear proliferation caused people to stare intently at the changing contours of international politics. The desire to understand the causes of possible conflicts pushed the reader to a political detective.

Some scientists considered spy novel as a kind of political detective genre. Detective novels of second half of the twentieth century in the modernist and postmodernist versions, in its genre modifications carried the stamp of modern culture. They gradually transformed gaining a multi-level and multi-dimensional, full of socio-cultural significance. Most spy novels reflect to some extent the views and concepts of the authors on world politics and the occurring events. The political theme of the work inevitably caused a political assessment, which was expressed either directly or through the synthesis of psychological and aesthetic issues. It should be emphasized that the positive and negative characters were the product of myth. The famous English writer George Le Carre wrote: «Since the end of the last war and since the beginning of the cold we live in mythology <...> in the newspapers, we are constantly being told about spies caught in the East or the West. Literature appropriated this theme and created a myth that distorts reality...». Myths were designed mainly around a potential enemy, creating images of enemies.

Bulgarian writer B. Rajnov marked out two sub-genres depending on the specifics of the plot and range of problems: in the first the material of reconnaissance was used, in second – counter-intelligence. This distinction was associated with some thematic material differences and unique interpretation of the moral problems arising from these differences. Another more common classification is the subdivision of "espionage literature" in realistic and fantastic. In the works of the realistic area, represented by John. Le Carre, L. Deighton, G. Greene, the problems of human relationship in the critical situations are revealed; their characters are real people acting and dying in the real world, who have intellectual, deductive abilities. Fantastic area is a balance of «profound «spy» genre stories and parodies on the genre». In this novel the conditionality of characters, the irony of the author and sentimental insertions are combined with a description of gruesome murders; the protagonist appears before the reader as a "superhero". An example of symbol of such a hero is James Bond, created by Fleming novels, or A. MacLean's heroes.

Despite this division, each work formed an idea of their own nation through the image of hostile characters, thus came appraisal of a state against the external threats background. The image of other nations as a mechanism for understanding the neighbors was the result of internal myth - an important factor in designing their own "self-concept" consisting of three components. First is a national identity, reflecting in the fundamental values of the nation. The second element is more volatile – the status of their own state. Most mobile one is the third component that brings the political leadership of the country. It also rises the identity and helps to understand the status of the state and to generate situational images: images of the other, a stranger, an ally or the enemy. Similar images of other nations took contrary positions on comparative scales, reflecting the significant values of the society in a given period. Own nation stood on the positive sector of evaluation system and all other nations – on the negative. National awareness and culture constantly formed architectural construction of significant negative differences characteristic to other nations. Superimposed on the practice of personal communication, historical experience also the impact of the mass media, the image of the other turned into a multi-layer stratum defining the division for the dichotomy of «we – they», «friendly – stranger». In different periods of history, this image acquired various emotional, political and other assessments. World of «strangers» in British society was formed primarily around the images of the closest neighbors: Irishman, Frenchman, Dutchman. Truly British, beginning with its national reasonable self-restraint, following the principles, meaningful simplicity contrasted to rationality and tenderness of the «continent». Next was a «wide» world where periodically meaningful for the English consciousness prototypes of the «other» sprang up. Russia was given an important place in it, and was perceived as harsh northern country, devoid of desire for freedom, totally independent of the central authorities. The main characteristic feature of everything related as

"russian" is a transitional state between the "civilized" West and "barbaric" East, unable to perceive Western culture, its civilizational norms. Mentioned images, including the realities of the time, found their reflection in the minds of the English society during the Cold War; Soviet Russia was already representing the personification of violence, with all sorts of disregard to individual rights, etc. USSR in the minds of the Briton projected not as «other», «stranger» or «ally», but as the image of potential enemy and in some works as a rival with its own ideology, in others with foreign policy and methods of warfare.

The main ideas of this narration can be divided into two groups. The first group includes fantastic spy novels, where the plot about the "communist threat" posed by the Soviet Union dominates. Set up schemes of political mysteries in this area are presented in many variations, built on the political realities of our time. They have similar elements: exposing hidden agent of "red", the disclosure of the Soviet conspiracy that threatens the security of the Western States, race with pursuits and murders, the preventing of threats due to high professionalism of British intelligence services employees and their devotion to the principles of the free world. In the realistic novel the events that took place in reality are described. They often present real-life personalities: generals, governors and others. The presentation of the material is dry and precise, with the circumstances of details; the writer still wants to get away from the evaluations, leaving the reader with the characters alone.

Spy novels of the second half of the XX century differed in quality, content, degree of trustworthiness. A certain part of them was created for the "average man", because not everyone wanted to read documentary work on political topics, even in this time. Ian Fleming (fantastic school) created the «Bondiana», in grotesque form describing fictional stories about the enemy of the Great Britain and its heroes during the Cold War. Events set forth should not be taken too seriously nor thoroughly checked in terms of historical and everyday reliability: his characters acted in extraordinary situations, fought with mythical organizations. The agent of the British Intelligence Service – James Bond is shown as a positive character. The author wanted to create exceptionally heroic image, incarnate of values of Western liberal system. According to the concept, Bond was a versatile fighter who knew how to fight, to shoot quickly and accurately, to drive a car, to deal easily with aircraft, ships, helicopters, etc. The opponents of the hero are brought on the pages of Fleming's novels in a completely different form: Goldfinger («Goldfinger»), Blofeld («On Her Majesty's Secret Service»), Le Chiffre («Casino Royale»), Skamaragna («The Man with the Golden Gun») Dr. No («Dr. No»), Drax («Moonraker»). All of them had a simple look and character, were directly or indirectly linked with the Soviet Union, such kind of a customer of «insidious crimes» that could destroy the Western world. Negative characters changed, their character types remained unchanged, expressing a clear antipathy not only for their appearance, but also for the terrible plans that they intended to implement. For

example, the anti-hero Blofeld – a very tricky and cunning man who knew how to transform into different people: at the beginning, he could have a weight of «good stones, it's almost a half of centner. «Appearance of this character corresponded to the above-described internal state «tall, with a pale face, with short dark hair, dark eyes and stood out sharply against the background white, well, just like Mussolini, disgusting thin lips, long hands with extended fingers, long legs ...». However, after a number of circumstances Blofeld could change his look, becoming a typical Englishman, «a long, well-groomed, almost dapper type of hair with a noble silvery gray <...> not a single saggy skin fold». Also, this mysterious man was the head of a dangerous secret organization called SPECTRUM – spy network, helping the Soviet intelligence, which included some "mercenaries, independent gang operating with anyone who is willing to pay them." Another villain embodies the image of the Soviet Union – the top class smuggler Goldfinger. This character is a complete lack of proportion: small stature, big body with short and thick peasant feet, topped with a large, round head that grew directly out of the shoulders: «It seemed that this man was made up of parts that belonged to different people <...> he could have come out a great loser <...> is suffering from constipation, has dirty mind. "Goldfinger" demonic image became even worse when he was set out to apply various toxic substances, nuclear bombs and other dangerous weapons to achieve his objectives and to satisfy selfish needs.

A. MacLean, the author of «The Last Frontier», «The Satan Bug», also worked in this manner, focusing on the dynamics of events and heroic qualities of the main characters. In the «The Last frontier», the author narrated about the outstanding scientist involved in socialist Hungary's managing the ballistic missiles. The description of the protagonist was created in a style of Britain scout: «It was characteristic for Michael Reynolds not to waste time on unnecessary excessive self-criticism, empty talks about further options for action. He was taught in a harsh and brutal school of life where unnecessary luxuries, such as self-blame about irretrievable past, crying over the spilt milk, were strictly forbidden». Accomplishments of duty at any price, the pursuit of perfection, excellent physical shape were the main characteristics of this character, «Reynolds was in great shape - he must be in such». An opponent of the British agent is Hungarian secret police "ABO" (analogous to the KGB). The worst division, whose goal was the torture of its own citizens, catching spies, prompting fear hid under this abbreviation. No one in Hungary wanted to fall into the hands of ABO «dread and considered currently the most brutal and perfectly effective even behind the "Iron Curtain!"».

Externally, the heroes and anti-heroes did not differ from each other: «Covered with wrinkles, tired face of middle age man, framed by thick snow-white hair. Face of deep sensitive human honed with experience, sorrow and suffering <...> on the face there was more kindness, wisdom, tolerance and understanding than could watch Reynolds earlier on the faces of others. In front of him there was a man, who had seen everything, experienced

everything, knows everything, but saved to this hour the child's heart». The "inner core" of British intelligence - dedication, desire to do the job at all costs allowed to stand in the Cold War. A. MacLean led some political reasoning. Noteworthy is his statement that the Cold War, which arose through the fault of «the national press, which always determines the mindset of the people <...> but mostly all nonetheless government» bred nations on opposite sides of the invisible ideological boundaries. According to his opinion, every nation contains positive and negative characteristics.

3. Results.

Heroes and anti-heroes, their surroundings were not the pure fiction of mentioned writers. Ian Fleming develops the most topical issues of international relations in a grotesque form, such as a huge influence of nuclear weapons and a permanent discussion of this issue in the press. Fleming's novels «Goldfinger» (1959), «Thunderball» (1961) raised the issue of national security, the confrontation of nuclear powers, although the author paid more attention to the development of James Bond's dizzying plot and heroic actions. The book «Goldfinger» is about smuggler Goldfinger and Soviet espionage organization SMERSH, which together were going to rob the largest US bank vault using the atomic bomb. The problem of development and use of biological weapons stood very close to the subject of nuclear war. In the novel «On Her Majesty's Secret Service» (1964) J. L. Fleming described the fictional events that took place in the early 1960s., but were directly related to reality - the spread of biological weapons, possible attacks on British farmland by the USSR. The plot of the story was quite simple: the dangerous bacteria concentrates were to be delivered to the United Kingdom and distributed in all the livestock farms counties. The author described in detail the possible consequences of mass infection of pets, but for James Bond's heroic actions, who was able to unravel the true purpose of the SPECTRUM and the Soviet Union. To enhance the image of the USSR as a heartless and immoral state the results of «biological attack» are drawn in a terrible picture: «Three million dead or half dead birds, the whole country was a big dump of carrion, and even it is necessary to pay unscheduled deliveries from abroad <...> it can be assumed that our currency, so to speak, fall to hell with the whole country!".

4. Discussion.

A similar story is found in A. MacLean's novel «The Satan Bug» (1962). Like Fleming, the writer raised the problem of danger of biological weapons in this story. According to the author, the British scientists were involved in the designing new types of bacteria capable of destroying all the life on the Earth, «the Briton, dare I say it, made it clear in no uncertain terms that they possess bacterial weapon of power that stronger than all the bombs <...> It will, in its use leave nothing alive on the planet». However, the deadly microorganisms were

kidnapped and firstly the suspicion fell on the communists: «We assumed that we are dealing with a madman, but a talented crazy, however apparently it is communist conspiracy that wants to destroy the British powerful weapon». Both authors used the topics related to the proliferation of weapons of mass destruction, but covered the entire storyline with fantastic inventions. The focus of the novels of this kind (compared to realistic) was put on several elements: the presence of a collective image of the enemy under the name of «communism», the most pressing problems of international politics in the 1950-60s, a tendency to dynamic description.

The authors of the realist movement (J. Le Carre, G. Greene, L. Deighton) had another potential vision of the rival, related to historical reality, the nature of the narrative. Distinctive features were the following: firstly, immersion of characters in historical reality, their exact description; secondly, the presence of reasoning on political issues in the novels; the desire to show from different sides the really occurring events and give them different assessment. Third, but no less important feature was changing views about the world of «alien» and «us». While in the early 1950s the image of another acted as a synonym for the word «enemy», its evolution started since 1960's. The main content of the «other» turns out to be the existence of specific features bearing no negative emotional coloring.

Le Carre did not try to completely rehabilitate the Western world and represent it in a favorable light. Regarding the novels of the writer it is incorrect to speak about the design of the enemy image, and description of the image of the "other", forming the dichotomy of «we – strangers». In 1963, Le Carre published the book "The Spy who came in from the Cold", which became a response to the ongoing events in Europe – the Berlin crisis and the division of Germany into two states. The novel is set in the early 1960s in East and West Germany, where agent raids on both sides of the «wall» are constantly realized. «Berlin theme» was in the focus of the entire international community, in particular, in the British society. The crisis of the late 1950s – early 1960s and the building of a concrete wall strongly influenced by the British public opinion towards the USSR. This was evidenced by surveys made by the British inquiry of public opinion (BIPO). A simple layman frightened by the fact of division Germany whereas Western countries will make concessions to the Soviet Union, the consequences would be similar to the Munich Agreement of 1938. Therefore, the questions of the British interviewers were in favor of maintaining the integrity of Germany, for fear of a new war with the Soviet Union, which is perceived as a strong enemy.

In 1965 another work was published, which caused extraordinary interest among the public – «The Looking Glass War», where "Berlin theme" received the further spread. In the novel, the activity of one of the employees of secret British military intelligence departments, involved in the study of ballistic missiles on the coast of East Germany was under consideration, where the Soviet Union launched a whole network of them directed towards the UK. Detailing the struggle of

the intelligence services, following the course of historical events, the author discusses the importance of political and ideological problems of contemporary reality. The writer pointed to the hostility of the British political institutions, to the intelligence services, put an equal sign between them and the political structures of the socialist countries. For him, this whole conflict called "cold war" is meaningless because its both sides are equally aggressive and inhumane «in the work of intelligence, there exists a single moral law: the result justifies the means. This law was taken into consideration even by sages from Whitehall». Criticizing his own country, its laws, norms of behavior and imperfect social system, Le Carre came to the conclusion that it was better to remain in the system (the UK), which he was used to than to go to the full risk of the unknown that was definitely not as good or maybe even worse. Another «unknown» appeared in the form of the Soviet Union, which was the same ruthless, cynical and cruel, manipulating consciousness of the people and exploiting it. It is no coincidence that writer led dialogue between protagonist Limas ("The Spy Who Came in from the Cold") and his beloved - a communist: «people are cheated and inflated, their lives are thrown without thinking, people are shot and thrown into prison, entire groups and classes are expensed. And your party? God will judge, she erected his building on the bones of ordinary people». Thus the author is trying to show the reality of socialism, its ordinariness, similar to everyday life of the West. Telling their stories seriously, dispassionately, it reveals intense clash of human aspirations, characters. Each piece of the plot differs from the others, but was associated with them through one main character - an intelligence agent George Smiley. Characters created by Le Carre, had very different traits than the famous Bond: Spies, scouts with a complex inner world «fighting an endless battle where nobody ever wins». According to the author, his spy novels were less ideological, they reflected real events of modern life: «I was not tempted ideologically... just wanted to see what was in reality», They are of distinguished humanistic orientation, of great attention to human life; the characteristic British intelligence officer looked like ordinary person, similar to his enemies. The writer described the Limas as: «Limas was a stocky man with close-cropped gray-white hair and a body of a swimmer. In his clothes he turned out to be very utilitarian ... He was a nice person – his face was muscular with strong-willed fold at the mouth, he had little brown eyes. He seemed to be a man not to trifle with, who knows the expense of money and will not miss his own, even if he has to act not quite like a gentleman». The antagonists of the main character had the same appearance. Each of them had their own ideology, views, allowing existence in the world of the Cold War and to justify their actions: «Our work – yours and mine – is built on the principles of the theory, which states that the common is more important than the individual...».

The John Le Carre's works of contained the information about the Soviet Union, to be more precise, its foreign policy activities and daily life of its citizens.

The Writer, being connected with the intelligence services, had significant information, which reflected on the pages of the novels in a modified form, but it is quite decipherable. « We failed to get the East German soap. I guess you'll have to take care of it there. As I understand it, they have soap deficit and shoes <...> Poles export them to East Germany». The writer wanted to show the negative aspects of both Western and socialist worlds, pointing to the necessity to finish the Cold War.

Most authors did not agree that their works have bright political shades of meaning, denying its involvement in political activity. However, Graham Greene admitted: «Since 1933, the politics insistently intrudes into my books». He traveled all over the world: «The places where I've been, gave me much less stories for books than you might think. I was not looking for stories. I ran across them, though literary flair certainly was not sleeping, when I decided to go through the Saigon Port-au-Prince or Asuncion and wrote about Haiti before "Comedians" or Paraguay ...», – noted the writer in his autobiographical work «Ways of salvation». In 1955, he released his novel "The Quiet American", which is the most corresponding work to historical reality: the action takes place in Vietnam, 1950., where the British journalist becomes a witness of the powerful struggle of various political forces, confrontation of intelligence services and violence, which was risen from a civil war between the government of Ngo Dinh Diem and the revolutionary communist forces.

The author showed the latent content of international politics, the pursuit of world powers to fulfill their desires. There are no direct images of "other", and discussions within the dichotomy «we – they» are going through characters' monologues about the vicissitudes of relations between states with different political systems and ideologies: «Oh, those your «isms» and «crations». Give me the facts <...> We no longer have the Liberals, but liberalism has infected all the other parties. We all are either liberal conservatives or liberal socialists; we all have clear conscience. It's better to be an exploiter...». This novel was written in the form of reportage, so the text was perceived as a whole, because Greene took part in the events. In the memoirs of «The Quiet American», he wrote: «It seems to me that in «The Quiet American» there is more direct reportage, than in any other of my book <...> Press Conference - is not the only example of a documentary description of the events ... I was with the landing force patrol of Foreign Legion no far from Fatdema. I can still clearly see the dead child lying in the ditch next to the dead mother. Their neat wounds etched in my memory more than piles of corpses in the neighboring channels».

The horrors of war depicted in the literature works are completely documentary. In September 1945 the creation of the independent Democratic Republic of Vietnam began, but the French authorities refused to accept the loss of their colonies. There were deployed troops, who in the autumn of 1945 regained control of the colonial administration in the southern part of Vietnam. After the negotiations, both sides used it to build up their military forces, then the war began. After initial success from the French side their combat

operations reached an impasse. Since 1950, having received substantial military support from the People's Republic of China, the forces DDA began counterattack. By 1954, the situation for the French forces became desperate, and the war was extremely unpopular in France. As mentioned above, Greene created a novel in 1955, but in his works the prediction of possible political and economic events can be easily found. In "The Quiet American" writer showed the desire of Americans to oust the Frenchmen from the Asia-Pacific region. While the French authorities were engaged in the war, the US government tried to establish the commerce, «they forced the Frenchmen to continue the war, and meanwhile grab their commerce».

In the novel «Our Man in Havana» the author continued to develop the theme of the ruthlessness of the Cold War. He insisted on the meaninglessness of capitalist and communist opposition, which leads to local civil wars and innocent casualties as a result of «political games» of the United States and the Soviet Union being main actors in international relations. The novel is set in Cuba, where British intelligence service tried to create a network of agents from the British, who had settled here in earlier times. But recruited man (the protagonist in the novel) did not understand the meaning of this idea in the country where civil war is ongoing. The novel ridiculed MI-6 and all the British government. According to Greene, it was the same as the generated image of the «red menace», which refers to the Soviet Union: «I had no compunction. It seemed to me that to laugh at the Ministry of Foreign Affairs - or intelligence - is not a sin». Each Greene's novel was a combination of reality and comedy, politics and fiction, but at the same time, the author tried to draw attention to urgent issues of the day. His works opened a new concept of «us» and «them», enabling the reader to assess the environmental reality.

5. Conclusion.

Thus, the era of the Cold War was marked not only by the armour race, the economic struggle for markets and sources of raw materials, mutual political accusations, but also by the war of intelligence whose agents after retirement tried themselves in the literary field (for example, Le Carre, Fleming). With a rich store of knowledge and having a huge experience, they created works that are «mirrors» of the Cold War, a reflection of

the hopes and disappointments of the whole generation. «Spy novels» aimed to entertain the average man, allowed constructing representations of the world «strangers» and creating «image of the other» and «image of the enemy», forming a mutual perception of nations.

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