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Spying on the Margins: George Smiley and Pug Henry

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Abstract

George Smiley and Pug Henry engage in espionage for the mid-century Anglo-American alliance, so it would be easy to dismiss them as mere representatives of dominant political states. Yet these two characters feel marginalized within a secretive bureaucratic colossus. Of course, it goes without saying that members of less powerful nations are by definition even further removed from the benefits accruing to those in power. Still, the bureaucratic marginalization that John Le Carre and Herman Wouk describe serves as an example newly emerging countries, some of whom will inevitably adopt similar institutional frameworks and anomalies. Elements of Cold War cloak-and-dagger style in the spy novel will change given our new era of globalization and technology. Reason, compassion, and openness even in the secret world will be a good and sufficient means for the novel to represent espionage in an age of international economics and instantaneous information flows. If we agree with Derrida that any ethical debate can open up a deep, multi-layered philosophical inquiry, complex characters like Pug and Smiley can shape spy novels to come, even if such works remain primarily intended for entertainment.

Marjinlerde Casusluk: George Smiley ve Pug Henry Özet

George Smiley ve Pug Henry yüzyıl ortası Anglo-Amerikan ittifakı için casusluk yaptıklarından onları egemen devletlerin temsilcileri olarak gözardı etmek çok kolay olurdu. Ancak bu iki karakter sır dolu bürokratik bir kütle içinde kendilerini marjinalleşmiş hissediler. Söylemeye bile gerek yok, daha az güçlü uluslar, tanım gereği, iktidarda olanların elde ettiği kazançların daha da uzağında kalırlar. Bununla birlikte John Le Carre ve Herman Wouk'un betimledikleri bürokratik marjinalizasyon benzer kurumsal çevreleri ve anomalileri kaçınılmaz olarak benimseyecek olan yeni yetme ülkelere örnek oluşturur. Küreselleşme ve teknolojinin egemenliğindeki çağımızda casus romanlarının Soğuk Savaş dönemi entrikalı üslup öğeleri değişecektir. Uluslararası iktisat ve anlık enformasyon akışı çağında, casusluğun romanda temsili için akıl, tutku ve açıklık gizli dünyada bile iyi ve yeterli birer araç olarak kalacaktır. Her etik tartışmanın derin ve çok katmanlı felsefi sorgulamaya yol açacağını söyleyen Derrida'ya katılacak olursak, Pug ve Smiley gibi karmaşık karakterler yazılacak casus romanlarına, bu çalışmalar salt eğlenceye yönelik kalsa da, şekil verecektir.

Spying on the Margins: George Smiley and Pug Henry

¹ To some extent, ethical issues ought to be directed toward a mass audience, but not all spy novels treat ethics so intelligently. Ian Fleming's James Bond and Tom Clancy's Jack Ryan novels and films are vastly more commercially successful, but these characters are as invincible as they are unreflective. The agencies they operate under are painted as the very soul of discretion; their technology insuperable. By contrast, Pug and Smiley advance by dint of their rational and ethical faculties. Le Carré and Wouk have, furthermore, created interesting protagonists for a group of gifted actors. Among them is Richard Burton, playing possibly his finest film role as the cynical Alec Leamas in *The Spy Who Came in From the Cold*, in which the character of Smiley has a small, rather seedy part. Alec Guinness has made the role of George Smiley his own in *Tinker, Tailor, Soldier, Spy* and *Smiley's People*. A James Bond defector, Sean Connery, gives an outstanding performance as boozy Barley Blair in *The Russia House*. Robert Mitchum fits Pug's dour, laconic personality well, through *War and Remembrance* suffered in its format as a 12 hour television mini-series.

It is commonplace to assert that the US has become the world's only superpower, having replaced England and fended off the Soviet Union in that capacity. Whatever the US position may be in the aftermath of World War II and the Cold War, a backward glance at two characters, George Smiley and Victor "Pug" Henry, might help us define the style of popular fiction that will represent espionage in a new era.¹ A diminution of Cold War habits of secrecy seems inevitable, with more overt forms of information-gathering taking the place of cloak-and-dagger melodrama. Two problems will remain for those on the margins. The structure of secret bureaucracies will always place employees in the peculiar position of being simultaneously distanced and centered. Second, less powerful nations risk adopting the worst features of these institutions as they slip-stream into modernity.

Because Smiley and Pug engage in espionage for the mid-century Anglo-American alliance, it would be easy to dismiss them as mere representatives of dominant political states. Yet they both feel marginalized within a bureaucratic colossus. For careerists, the sense of dissociation is intense and perverse, involving mood swings alternating between rage and fawning conformity. Of course, members of less powerful nations are by definition even further removed from the benefits accruing to those more powerfully replaced. Still, the marginalization that John Le Carré and Herman Wouk describe serves as an example to newly emerging countries,

some of whom will adopt similar institutional frameworks and anomalies patterned after their particular foreign policy needs.

Pug is by no means an obvious candidate for treatment as a spy because of his overt role as a naval attaché for military intelligence, but what he shares with Smiley in sagacity and anxiety in similar jobs is crucial. I will first address what the authors tell us about themselves and their work. Next, I examine the narrative structure of the main novels in which the characters appear. Finally, I offer some speculation about the bureaucratic pressures that will emerge to shape the literary form. Pug and Smiley go some way toward deconstructing Cold War espionage by revealing its folly, comedy, danger, and triumphs. That is, the spy novel operates loosely within the extremes of violence and metaphysics but remains very much in the realm of ethics. The resort to violence amounts to a failure of method, while metaphysical reflection brings events to a standstill. Thus, we can say provisionally that the "ethical is...dissociated from metaphysics" in the spy novel ("Violence" 81) to borrow Derrida's phrasing. The basic elements of suspense and characterization in the spy thriller are unlikely to change, though given a globalized economy with rapid flows of information, the scenery will be altered drastically, as it already is to some degree in Le Carré's *The Russia House*.

I.

"You are from a free society. You've no choice."
(*Russia House* 119)

This paradox, amusing though it may be, is nevertheless sufficient to motivate Pug and Smiley, who represent the recent Anglo-American experience in espionage. Le Carré and Wouk grapple with ethical concerns not so much of means and ends but of competing ends, mainly concerning whether one ought to honor personal or professional commitments. At times they must console themselves with the lesser evil theory since the fascist and Stanilist alternatives are so odious to contemplate. Le Carré is undoubtedly correct to observe that governments will continue to seek military, political, and economic information about other nations using their own secret resources. Of particular interest to both authors is the breakdown in the division of labor between military intelligence, Pug's domain, and political intelligence gathering, which is Smiley's arena. The edges become blurred in the actions of these two characters. Furthermore, they are forced to adopt uncomfortable roles, "It is the business of agent runners to turn themselves into legends" (*Tinker* 191). Smiley's fiction is that the Service he represents remains elite, while Pug's is of the unyielding, fearless warrior.

Smiley is the oft-expelled and he re-hired savior of the Circus, Le Carré's euphemism for British intelligence, an organization that suffers a perpetual inferiority complex due to its Cold War position as the handmaiden of the "Cousins," the American secret services. We are introduced to Smiley in a Call for the Dead as a cuckold nearing retirement, befogged by his seeming mishandling of a loyalty interview. This has led to the apparent suicide of a minor functionary in the Circus, Fennan. Using considerable powers of detection to prove that Fennan's night time death was a murder by wondering why "he rang up the exchange and asked to be called at 8.30 the next morning" (*Call* 49), Smiley uncovers and destroys an East German cell directed by one of his former pupils in war-time clandestine

operations. The distress caused by the incestuous relationship between acquaintances in both opposed and ostensibly aligned services becomes a hallmark of Le Carré's portrayal of Smiley, who remains at heart an inveterate cold-warrior.

In *Tinker, Tailor, Soldier, Spy*, the newly re-hired Smiley unmasks his brilliant associate, Bill Haydon, as a mole run by Karla, the implacable genius of Russian intelligence. Haydon is not only a distant relative of Smiley's wayward wife, Lady Ann, but he arranges to have an affair with her in order to throw dust in Smiley's eyes. Despite Haydon's personal and professional insults, Smiley considers calling off the capture of his long-time friend at he climax. Waves of almost uncontrollable anger and a "surge of resentment" ripple through Smiley over his friend's treachery and a Service of dubious morality that demands that he spring the trap on a still-admired colleague (372). In Le Carré's masterwork, Smiley's People, George again emerges from retirement, this time to extract Karla from Moscow Centre. He finds Karla's Achilles heel, a schizophrenic daughter, whom Smiley keeps under virtual house arrest in a Swiss sanitarium. Such underhandedness is on its face disturbing to Smiley, but ending the long-term jousting with an old antagonist adds to his disquiet. Years earlier, Smiley had attempted to persuade Karla, then a blown low-level Soviet-agent, to defect to the West. During their conversation in a sweltering Delhi jail, Smiley allowed Karla to purloin his Ronson, bearing the inscription, "To George from Ann with all my love" (371). This gaffe becomes an ongoing professional embarrassment to George on both sides of the English Channel in light of Karla's eventual rise to power, just as his wife's widely publicized affairs mar the serenity of his personal life. In each novel, then, quasi-familial relationships formed between enemies no less than between friends bring out in George an unrequited volition to preserve lives rather than yield to the dictates of bureaucratic strictures and the misguided activities of the Circus, this despite his firm belief in the role of espionage in democratic England, whatever it defects.

Smiley drifts between the nether worlds of academia and public service, relying more on a reasoned assessment of personal relationships than bureaucratic jousting. The very structure of the Circus reflects the political atmosphere of a fallen empire by dividing the world into parts that have more institutional than political meaning: Africa, Eastern Europe, the satellites, Russia, China, South East Asia, and so on. Marginalization is further encouraged by management style. Where commands had once been issued over a jar of ale in a posh West-end club, the Circus adopts a vertical hierarchy as it grows in size during the Cold War. Under Haydon, lateralism becomes the watchword, as Guillam tells Smiley, "It's the 'in' doctrine. We used to go up and down. Now we go along" (*Tinker* 30). The institutional structure of the Circus always contains the seeds of its own destruction owing not only to its politicization but to its demotion to the margins of those not currently in favor.

While Smiley begins as a war-time operative behind German lines, Pug has made a lifelong career in the US Navy. However, much of his work leading up to and during the war is in the capacity of a naval attaché, or military spy, for President Roosevelt, such back-channel sources being necessitated in part due to FDR's infirmities. Pug's command of German and Russian leads him through a thicket of encounters with the major figures of the era, including Hitler, Göring, Stalin, FDR, Harry Hopkins, Churchill, and many others—perhaps too many others to be entirely credible. These vividly realized episodes recreate US ambivalence about entering the war. Ironically, Pug feels most like a spy— which to him is a pejorative term— within the Navy. FDR asks for reports to be submitted to him directly, outside of Pug's normal chain of command. This tension, along with the servile posture Pug must adopt in his role as intelligence gatherer at various diplomatic functions, leads him to demand active duty assignment as a battleship captain. Ethical issues about eliminating the enemy evaporate somewhat for Pug in the

familiar territory of naval service, where he thrills at the sensation of standing on the deck of a battleship at sea.

Wouk's vision of the world is universalized rather than compartmentalized. He credits Pug with suggesting that a then marginal nation, Iran, make the demand at the Tehran Conference that she be left free of Soviet occupation after the war. This is but one area in which Pug steps into the political sphere away from his military speciality. Otherwise, in Wouk, most marginal nations form a somewhat hackneyed "tapestry" of cultures serving as a backdrop for the epic events recounted in the novels. He foregrounds the Jewish experience in World War II, though, which raises the narrative beyond the level of typical World War II action novels.

Smiley fills in the time he is divorced from the Service by delving into Grimmelshausen, Hesse, and the German baroque poets at Oxford. Literary pursuits are his intellectual home; the Service where he goes to act. Pug's less scholarly taste for Shakespeare and the romantic German poets preoccupies him far less than the well-being of his family members, whom he misses while shuttled between naval departments. At times, Pug is given banal but necessary tasks, for example of supervising the building of landing craft, at which he excels. He is also rewarded with command of ships at sea, which involve bracing episodes of combat duty. But with age and experience, Pug gradually loses his taste for battle. He finds he must obey occasionally muddleheaded from Halsey, whose reputation exceeds his actual success. He has to endure the overcautious tactics of Admiral Sprague, who nevertheless presides over the greatest victories of the US Pacific fleet, including the victory at Midway. Most nerve-wracking of all is his concern for his two sons serving in Pacific naval units, over whom he watches with anguish. His worst fears are realized when his oldest son, Warren, dies at Midway, "O my son, Absalom, my son, my son, Absalom! Would God I had died for thee, O Absalom, my son, my son" (*War* 344). This outcome is neatly presaged when

²
The authenticity of this collection of letters can be called into question. The true author could easily be the Italian "editor" who uses the Turkish "author" as a pseudonym.

Warren flips through the Bible before battle and fixes on a foreboding line, "Thus saith the Lord, set thy house in order; for thou shalt not die, and not live" (War 287). Pug remains an honest broker in various bureaucratic entanglements and is rewarded for his loyalty, though not without the frustrations of being part of a nearly limitless institution servicing the American war effort.

As is the case with Smiley, Pug's wife cuckolds him, but he finds redemption in the arms of a young Englishwoman, Pamela Tudsbury, forming a union which symbolically cements the Anglo-American post-war relationship. Pamela becomes the love of his life, and it is in her company that he composes one of the framing devices of the novel, a translation of a book of military tactics by the fictional German General Armin Von Roon. Besides being useful as a running commentary on the progress of the war, Pug's work treats Roon's observations as cautionary notes to the military regarding its duties toward criminally deviant leaders like Hitler.

II.

"In the English translation of our *Spy*, it is the thought necessary to prefix something more by way of a General Preface, . . . with his frequent change of subjects, his digressions and startings from Matter of Fact . . . and his Immethodical falling upon Philosophical, Divine, and Moral Contemplations, and even to ancient, Obsolete Histories, which some think were altogether to his business." (Letters Writ [1694], gen. Pref. A2-3)²

Varied narrative perspectives in a space and time will always be with us in spy stories because of the duplicitous nature of the business, though any human endeavor is susceptible to similar treatment. Of course, double-dealing is often accepted as normal between representatives of different nations and is therefore not regarded as inherently unethical.

This is the case with Pug in his pre-war negotiations as a naval attaché, during which he and his German counterparts attempt to milk each other for military information. Contradictory messages are thereby implicitly exchanged: "We are strong-beware. But we are not preparing to attack you-relax and be our friend." Wouk's is a vast, episodic romance, while Smiley uses tightly nested narrative techniques more and more as his career progresses. Still, the authors share certain essential features of the genre. First is the construction of a highly developed lexicon parallel to but apart from quotidian reality. Le Carré's inventions have passed into common circulation. "Lamplighters," "pavement artists," "baby-sitters," "juju-men," and many of other terms are so apposite that spy agencies have adopted some of them as their own: "cut-out" and "mole" are two examples that come immediately to mind. Still, Le Carré remains a confirmed novelist. Asked at a 92 nd St. Y conference in New York in 1996 about the possibility of his producing a non-fiction account, he replied, "The professional deformation of persistent fiction writing makes it very hard to stick to the truth" ("Interview" 72). For Le Carré, spying and writing apparently share similar impulses.

Narrative framing devices mirror the compartmentalized barriers that block the protagonists' understanding of their situation. In the first Smiley novel, the narrative shifts with the inclusion of a faked suicide note as well as Smiley's closing report to the Circus—a model of reasoned, bureaucratic archival material. *Tinker, Tailor, Soldier, Spy* has a transcription of Haydon's fanciful recommendation that the steadfast Jim Prideaux be hired as an operational agent:

In short, he has appointed me his Mephistoteles and I am vastly tickled by the compliment. By the by, he is virgin, about eight feet tall, and built by the same firm that did Stonehenge. Do not be alarmed. (*Tinker* 254)

Jim's mentor and alleged lover later arranges to have his protégé shot in the back in Czechoslovakia during a set-up

fiasco designed to embarrass Haydon's opponents at the top level of the Circus and smooth the way for his own elevation.

In Smiley's People, the decisive device is a letter written by George to Karla, of which "no record exists" (362). Le Carré omits a transcription that he would have included in an earlier phase of his career. Instead, we are left with questions as to its contents, heightening the suspense:

Did he take line of kinship, as he had done before, in Delhi? Did he appeal to Karla's humanity, now so demonstrably on show? Did he add some clever seasoning, calculated to spare Karla humiliation and, knowing his pride, head him off perhaps from an act of self-destruction? (362)

While Karla has proven himself to be fearless where his own safety is concerned, he cannot face the prospect of rejecting Smiley's offer, which would result in the mistreatment of his daughter. Here, Smiley conducts a foreign policy initiative using an underhanded but unavoidable ruse. The coup de grâce is composed serenely, while subordinates fidget under the tension of wondering what is taking Smiley so long to complete what for them should be a straightforward and unambiguous missive bringing the operation to a quick, decisive close. Knowing Karla's fanatical devotion to his cause, and having always believed that his foe's "lack of moderation will be his downfall" (Tinker 207), Smiley must soften the blow to ensure his defection rather than cause him to lash out in all directions, always a possibility given Karla's blood past.

Whatever their internal conflicts, Pug and Smiley resolve matters in favor of their nation's interests at times of hostility. The universe of possible resolutions expands for Le Carré once glasnost arrives in the Soviet Union, and with it comes a greater playfulness with form. For this reason, *The Russia House* marks a significantly redirection in the genre. A document containing military secrets intended for the free-thinking publisher, Barley Blair, is conveyed by an amateur operative, Katya, "the Soviet answer to the Venus de Milo" (143). Because Barley has seen fit to abandon his planned visit to the Moscow audio fair of a

sojourn in Portugal with a new flame, Katya is forced to entrust the material to one of Barley's competitors in the publishing business, Niki Landau, who, unable to locate Barley himself, hands it over to British intelligence. The Firm, as British Intelligence is now called, drags Barley out of a Lisbon saloon and engages him in a plot to extract still more secrets from the elusive Russian source, "Goethe." Niki Landau, having served his purpose, drops, drops out of the novel abruptly, "He was the perfect prologue. He never came back" (55). This move loosens the bands of narrative coil in concert with the presumed political thawing of relations between the two major powers.

Having become enamored of Katya, who makes him grow up as a lover, Barley decides to rescue her and her family at the expense of the Firm's collection of additional Russian military secrets. He objects to maintaining a hostile front toward Russia, "I thought the cold War was supposed to be over" (119). Despite the apparent truth of this observation, Barley is roundly rebuked like an errant schoolboy by Walter, the Firm's eccentric, high-tech wizard, "It's a reason for spying the daylights out of them and kicking them in the balls every time they try to get off the floor" (119). The Firm has become for Barley an impediment to peace rather than a defender of the West against an expanding communist empire, which was its tacit goal during its incarnation as the Circus. Barley's decision to go his own way with Katya thereby becomes ethically defensible. His counter-espionage role justifies Le Carré's use of various narrative frameworks.³ Still, the novel is mainly linear in development, though the action is seen through the eyes of the Firm's jaded lawyer, the unobtrusive Palfrey, whose job besides being a first person as participant narrator is to convince contacts that whatever action the Firm undertakes is perfectly legal.

Wouk's shift of narrative perspective in time is pronounced. Pug is presented in real time as a naval officer, but his story is interrupted by his 1973 translation of Von Roon and his own annotated objections to the General's biased marks. This device allows Pug to critique the apparent lassitude of American youth during the protests of the Vietnam War. We shift as well to an

³ The film over-used the shifts. The screenwriter, credited as being Tom Stoppard, gives Barley some inappropriately scatological dialogue at the outset and uses cinematic framing and flash-back devices at the end in a way that is felt to have diminished the climatic tension. A well-made film, it nevertheless disappointed at the box office. This could simply be the result of a failure of Connery and Michelle Pfeiffer, as Katya, to "click" on screen, though such intangibles are best sorted out by Hollywood insiders.

insider's view of the concentration camps via Pug's daughter-in-law, Natalie, and her uncle Aaron Jastrow, a best-selling author of a work whose subject matter in itself represents a departure from his own Judaic upbringing. Duped by the serenity of wartime Siena, Aaron allows himself, Natalie and her child to be transported to the death camps, a journey from which he will not return. We see another side of the war through Aaron's brother, Berel, a Polish Jew who trudges painfully across the Eastern front, enduring unimaginable horror. We trace the conduct of the war through radio and diplomatic intercepts and discussions of technological advancements. Additionally, we see the war from a hierarchy of human perspectives: from the vantage of Briny, Pug's submariner son; to Pug on his surface ships; as well as that of Warren, the aviator and nearly god-like embodiment of American values. Finally, we see events through the metaphysical reflections of Aaron as he re-embraces his Judaism in the flames of the Holocaust. The glare from these flames is linked imaginatively to the explosion of the Hiroshima bomb and, later, to the shock left by Briny and Natalie as their traumatized son speaks for the first time after his repatriation.

Besides his philosophical and technical musings, Wouk adopts the language of the armed forces to create a sense of a world apart: "BuPers," "battle lines," and "crossing the T" are all expressions in which we become immersed, along with various epistolary devices involving reports and letters that shift the focus of the narrative. The spy novel intrinsically requires many narrative ploys, and they will remain essential to its form.

III.

"A lot of people see doubt as a legitimate philosophical posture."
(*The Honourable Schoolboy* 104-05)

Smiley's comment above does not accurately reflect his own skeptical outlook. He is testing his "joe," Jerry Westerby, to determine if he is still capable of rigorous operational duty. Smiley receives the kind of answer he has hoped for, "World's

chock-a-block with milk-and-water intellectuals armed with fifteen conflicting arguments against blowing their blasted noses" (*Honourable* 105). Such resounding calls to action can, and usually do, run astray. Westerby loses his bearings by falling in love with a woman affiliated with the target of Smiley's operation and is shot by his allies for interfering with the climactic capture of Karla's mole in communist China. Smiley's wife, Lady Ann, endorses pure action in similar terms, which goes a long way toward understanding the motivation for her dalliances, "There are always a dozen reasons for doing nothing, . . . there is only one reason for doing something. And that is because you want to" (*Tinker* 74). While Barley Blair merges his personal and public ethical duties in a rather creative and self-fulfilling way, much to the Firm's consternation, Pug and Smiley remain constrained by their sense of duty.

Doubt in the World War II and Cold War spy novel arises in a marketplace in which information is scarce and hard to retrieve. For Pug and Smiley, espionage is essential to avert widespread mischief and to win wars. Naturally, they chafe at abuses of political power, but for the most part they balance unethical behavior on a personal level against the needs of a more pressing cause. The equation is shifting now. One person with a reasonably good educational background can overhear more valuable economic secrets on a sunny afternoon at a Silicon Valley juice bar than paramilitary agents could have gleaned in months a generation ago. With more information extant, selectivity and judgement are more important human requirements than the extraction of intelligence material by force. Thus, perhaps we can create a trend line using Pug and Smiley. Pug's tactics are always based on a time-honored military dictum regarding the use of overwhelming force, accepting "great risks to concentrate at the decisive point" (*War* 870). Smiley is more deft, shown when his assistant, Toby, tells him what he already knows about the delicacy of his approach to Karla:

4
There are two useful critical collections on Le Carré's works. Bloom's edition emphasizes the anxieties of influence in *A Perfect Spy* and Middle Eastern politics in *The Little Drummer Girl*. Bold's edition leans toward the politico-historical aspects of Le Carré's work..

Burning, George, that's always a hazard, know what I mean? Some guys get heroic and want to die for their countries suddenly. Other guys roll over and lie still the moment you put your arm on them. Burning, that touches the stubbornness in certain people. Know what I mean? (Smiley's 296)

Knowing precisely what Toby means, Smiley calibrates his moves to steer Karla as far away as possible from a violent confrontation, though his world is one of inevitable collateral destruction of the human spirit, in which Karla's daughter is an unwitting victim. So complete is George's understanding at this point that he rivals the narrator in his omniscience.

What Le Carré tells us about organizations need not apply only to esoteric entities like the Circus. He has an uncanny ear for the tone of intra-organizational squabbles of any stripe. According to business ethicist Douglas Wallace, who admires Le Carré's work, "Human values take a back seat to organizational goals" (7).⁴ Espionage adds political stresses to these bureaucratic pressures, placing it at the vortex of ethical considerations in the ongoing effort to make human values the object of organizational goals. The kind of compartmentalization in secret societies that serves to limit the dissemination of sensitive material and put a brake on bad acts also retard effective and ethical information gathering. Technological advances are becoming such that a small networking company might one day be capable of managing the national defense. Information and economics having gone global, dominant nations have fewer policy needs to promote doubt and subversion and a greater requirement to maintain competitive balances by selecting and interpreting data and by employing reason as a core value.

Compassion, openness, and reason are the ethical impulses that emerge from Pug and Smiley. Smiley is often stymied by metaphysical issues. He has no duty to visit Karla's daughter, Tatiana, in order to better understand her. Simply having her in his control is sufficient for the plan to succeed. Yet under the cover name of Lachmann, he engages the disturbed

young woman in an uncomfortable conversation. He elicits some additional biographical details that confirm Karla to be her father and undoubtedly give him the extra assurance he needs to write an effective letter. The interview also serves Smiley's almost masochistic need to involve himself emotionally in every detail of an operation:

"Perhaps you are my father, Herr Lachmann," she suggested with a smile.

"No, alas, I have no children," Smiley replied.

"Are you God?"

"No I'm just an ordinary person."

"Mother Felicity says that in every ordinary person, there is a part that is God."

This time it was Smiley's turn to take a long while to Reply. His mouth opened, then with uncharacteristic hesitation closed again.

"I have heard it said, too," he replied, and looked away from her a moment. (Smiley's 360)

Smiley's penchant for commiserating with those unfortunates with whom he comes into contact often leads him up to the point of metaphysical reflection, but he is pulled back by operational needs, and all that remains is a wellspring of feeling and painful experience that he has trained himself to hide. Still, the innocents have a way of pointing out his defects or lapses in a way that wiser colleagues cannot.

Pug's mode is direct, tending toward openness and practical reason. His metaphysical and religious beliefs do not impinge on his professional duties. As a naval attaché, he strikes up a mutually beneficial relationship with a German submariner, Grobke, from he gleans information that will gain him FDR's favor:

Pug joined in a song he recognized. He had no ear and sang badly off-key. This struck Grobke as hilarious. "I swear to God, Victor," he said, wiping his eyes after a fit of laughter, "could anything be more crazy than all this talk of war? I tell you, if you left it to the navy fellows on both sides it could never happen. We're all decent fellows, we

5
Graham Greene comes closest to metaphysical reflection, but his characters, at their best, are marginalized due to some infirmity or lack of professionalism. Like the author, Arthur Rowe in *The Ministry of Fear* has a nervous disorder and a general revulsion of war. Like Rowe, Major Scobie in *The Heart of the Matter* and Maurice Castle in *The Human Factor* are saddled with prior criminal conduct. Rollo Martins in *The Third Man* is an amateur sleuth, while Wormold in *Our Man in Havana* is a mountebank spy. Violence in the Greene novels is problematic. Scobie's suicide is a well-prepared but passive act. In *The Human Factor*, the Firm's murder of a misidentified mole, Castle's associate, Davis, is less believable than, say, Toby's unburdening of a useless British hireling. Latzi, onto the American payroll in Le Carré's *The Secret Pilgrim*. The blasts which disable Arthur Rowe in *The Ministry of Fear* strike me as improbable possibilities, however delightfully contrived. Greene reminds us that marginal zones could be found even in London during World War II, when neighbourhoods like Holborn and Clapham were besieged by air-raids, while Hampstead and even Kensington remained relatively quiet.

understand each other, we all want the same things out of life. It's the politicians. Hitler is a great man and Roosevelt is a great man, but they've both been getting some damn lousy advice. But there's one good thing. Adolf Hitler is smarter than all politicians. There's not going to be any war over Poland." He drained his thick glass stein and banged it to attract a passing barmaid. "Geben Sie gut Acht auf den Osten," he said, winking and dropping his voice. "Watch the east! There's something doing in the east . . ."

"Watch the east?" Victor Henry said in a wondering tone. "Aha, you're a little curious? I have brother in the foreign ministry. Watch the east! We're not going to be fighting, Henry, not this year, I promise you. So what the hell? We live one year at a time, no? Come on, I have a tin ear like you, but we'll sing! (Winds 71)

From this informal chat, Pug concludes that the Germans and the Soviet are planning what would become the ill-fated non-aggression pact. He passes this intelligence on to FDR; who never forgets Pug's prescience in the matter. But Grobke says nothing that he is not authorized to say, for by leaking this secret, he contributes in a small way to keeping the US out of European affairs for a time. Pug's gregarious nature with fellow mariners and Smiley's compassion are shown to be as effective as strong-arm methods in obtaining information. If institutions create margins to punish out-of-favor subordinates, employees create margins to encourage personal relationships and act, in some instances, more effectively than the strict rules of the institution allow.

Violence and metaphysics are oppositions that the central characters in these spy novels test cautiously but never completely.⁵ Still, ethics contain an active philosophical component or question that cuts through the whole of human reflection. For Derrida, philosophical questioning on any level ultimately contains a vital discipline that stands as an imperative supporting the very existence of philosophy, "If this command has an ethical meaning, it is not in that it belongs to the domain of the ethical, but in that it ultimately authorizes

every ethical law in general" ("Violence" 80). We never reach the meta-ethical level in the spy novel, yet these entertaining books, and these two characters, pose questions about personal ethics that will remain current in the representation of complicated new global organizations.⁶ The Cold War and World War II have created a compelling scene for spy novel. Smiley writes his own epitaph in his final public speaking engagement, "I'm a bore. Time you sent me home" (*Secret Pilgrim* 324). Whether fast-changing new political realities facilitate the creation of even deeper spy intrigues remains to be seen.

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6
Political prescience is a feature of the best spy novelist. The following observation by Greene in Paris Match of 12 July 1952 concerning the folly of France's military activity in South-East Asia went regrettably unheeded. "As for the future, England and America ought to remember that every human possibility has its limits" (*Reflections* 146). As early as 1968, Le Carré foresaw the possibility of a reunited East/West Germany. "One day, perhaps, they will move to Berlin; the contingency, even in Bonn, is occasionally spoken of" (*Small Town* 17). Wouk is less concerned with political predictions than he is with careful and remarkably accurate analysis and recreation of past political and military events.

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Değini

7. Uluslararası Disiplinlerarası Kadın Kongresi

20. yüzyıl'ın kadınlara ilişkin en son ve en büyük kongresi 20-26 Haziran 1999 tarihleri arasında Norveç'in Tromsø kentinde yapıldı. 7. Uluslararası Disiplinlerarası Kadın Kongresi bu kez "Women's World 99" adı ile düzenlendi. İlk olarak 1981 yılında Haifa'da düzenlenen kongre, daha sonra her üç yılda bir Hollanda, İrlanda, New York, Costa Rica ve en son olarak da 1996 yılında Avustralya'da düzenlenmişti.

1960'ların sonu 70'lerin başında Amerika Birleşik Devletleri'nde oluşan toplumsal hareketlere aktif olarak katılan Marilyn Safir, profesör olduktan sonra akademik çalışmalarını kendi isteği ile İsrail'in Haifa Üniversitesi'nde devam ettirir. İsrail'de hem bir yabancı, hem de bir kadın olarak yaşamının zorluğu bir tarafa, akademik dünyada da kadınların izole bir yaşam sürdürdüklerini görür. Bu yalnızlık sadece kadın olmaktan değil aynı zamanda disiplinlerarası iletişimsizlikten de kaynaklanmaktadır. Bu nedenlerle Safir, 1979 yılında Amerika Birleşik Devletleri'nden birkaç profesyonel meslek örgütü ve Psikoloji Derneği'nin destekleri ile ilk Uluslararası Disiplinlerarası Kadın Kongresi'ni 1981 yılında 36 ülkeden 650 delegenin katılımı ile gerçekleştirir.

Kongrenin başladığı yıllarda amacı birbirinden kopuk çalışmalar yürüten kadın akademisyenler arasında bir köprü, bir iletişim ortamı olmak iken, yıllar içinde amaç genişlemiş ve

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