

CLASSICS OF THE SPY NOVEL

Week 1: John Buchan's *The Thirty-Nine Steps*

Week 2: Eric Ambler's *Epitaph for a Spy*

Week 3: Graham Greene's *Our Man in Havana*

Week 4: Ian Fleming's *Goldfinger*

Week 5: John Le Carré's *Tinker, Tailor, Soldier, Spy*

Week 6: Joseph Finder, Charles McCarry, "End of the String" and "Neighbors"

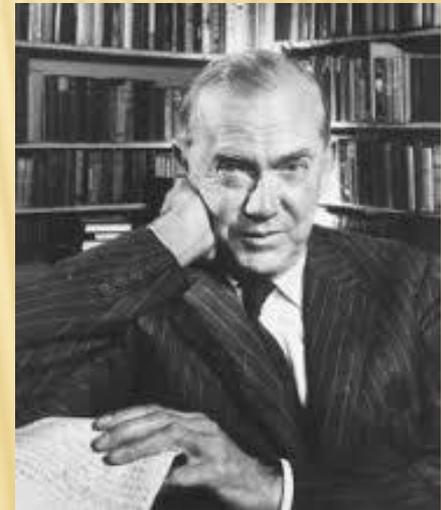
GRAHAM GREENE

- ✘ Born 1904, son of headmaster
- ✘ 1910, Attends father's school; bullied, depression, psychiatric counselling
- ✘ Early 1920s, attends Balliol College, Oxford; suicidal thoughts
- ✘ 1925, Apprentice writer, *Nottingham Journal*; meets Vivien Dayrell-Browning; engaged



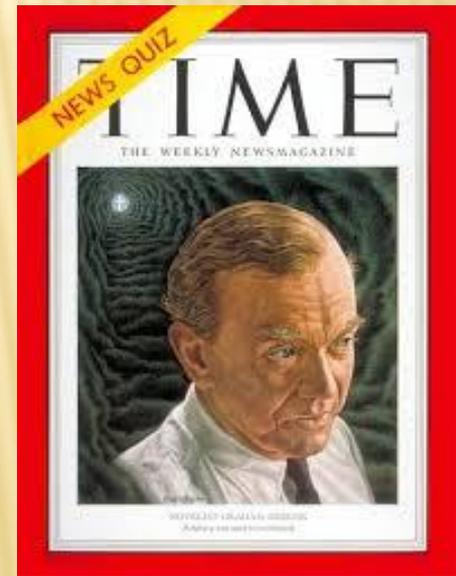
GRAHAM GREENE

- ✘ 1926, Converts to Catholicism
- ✘ 1927, Marries Vivien; sub-editor on *The Times*
- ✘ 1929, Publishes *The Man Within*; quits journalism to write full-time; freelance journalist
- ✘ 1932, Publishes *Stamboul Train*
- ✘ 1934, Film adaptation, *Orient Express*



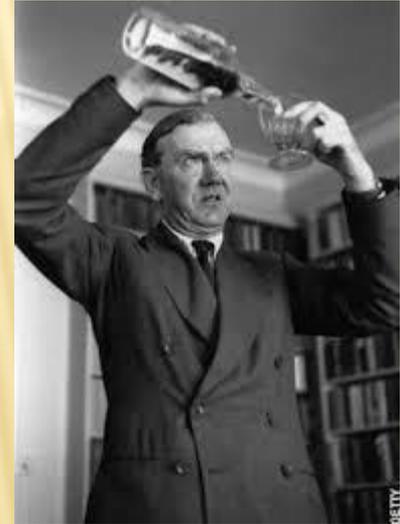
GRAHAM GREENE

- ✘ 1935, Travels through Liberia; publishes, *Journey Without Maps*
- ✘ 1937, Shirley Temple film review; 20th c. Fox lawsuit; lives in Mexico; writes *The Power and The Glory*
- ✘ WWII, recruited to MI6 by sister; friends with/serves under Kim Philby



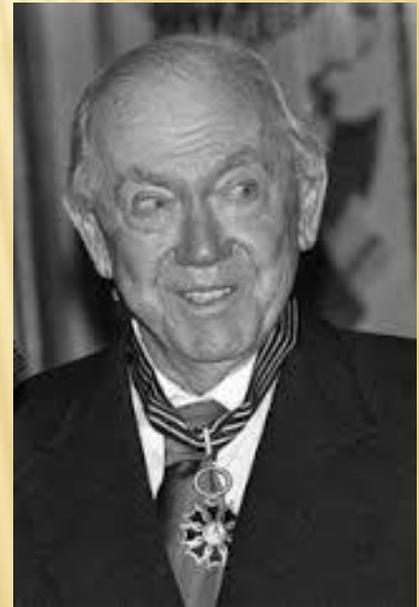
GRAHAM GREENE

- ✘ 1939, Amicable separation from wife; unsuited to domestic life
- ✘ 1951, Publishes *The End of the Affair*; based on relationship with Catherine Walston
- ✘ 1954, Visits Haiti; publishes *The Comedians*
- ✘ 1958, Frequent visitor to Cuba; publishes *Our Man in Havana*



GRAHAM GREENE

- ✘ 1966, Moves to Antibes
- ✘ 1967, Short-listed for Nobel Prize
- ✘ 1969, Publishes *Travels with My Aunt*
- ✘ 1978, Publishes *The Human Factor*
- ✘ 1986, Order of Merit
- ✘ 1980s, Moves to Switzerland
- ✘ 1991, Dies of leukemia



SPY HEROES – EVOLVING TYPES

20th c spy heroes are two kinds:

- ✘ 1820s to 1920s - Independence, expertise, physical prowess, the ability to charm men and women, ability to adopt disguises, and mild cynicism for the establishment
- ✘ 1930s to present – “Realistic” spy story, anti-hero professional or amateur, increasing criticism or mockery of establishment values

WWII & ESPIONNAGE

- ✘ 1939 - US/Br preoccupied with cracking German & Japanese codes
 - + Breaking Enigma machine; real-time intelligence
- ✘ 1941-45 – Br/US play “Double Cross” game
 - + Catch German spies & turn them back to spy for Allies
- ✘ 1942 - FDR authorizes Office of Strategic Services (OSS)
 - + SOE & OSS – Share Allied espionage duties – organizing anti-Nazi groups to destabilize Germany
- ✘ 1947 - OSS becomes CIA

COLD WAR & ESPIONNAGE

“Cold War” coined by George Orwell – world divided into superpowers that face off and hold each other hostage using weapons of mass destruction

- ✘ Did US or USSR have the spy edge in the Cold War?
 - + Raymond L. Garthoff: No side had advantage through spying
 - + Some spies had impact – Gordievsky (for West) & Philby (for USSR) – but how much?
- ✘ 1955-58 – Cuban Revolution
- ✘ 1961 – Bay of Pigs – CIA backed anti-revolutionaries
- ✘ 1962 – Cuban Missile Crisis – Threat of nuclear war

OUR MAN IN HAVANA - INSPIRATION

Greene moves to Section V London, monitoring Spain/Portugal:

- ✘ 51 St. Albans, London -> Room 501, Sevilla-Biltmore hotel - Hawthorne instructs Wormold in spycraft

Section V monitors:

- ✘ Agent Garbo – Catalan spy for British
- ✘ Agent OSTRO, a Nazi spy –invents fake networks for German pay
 - + Lisbon = “hotbed of arms dealers, deserters, spies and refugees desperate to get across the Atlantic.”
 - + Fidrmuc unknowingly often gives SIS chicken-feed to Nazis
 - + Nazis already doubted OSTRO’s product -> dismissed D-Day report of Allied landing near Calais

WHY SPY? EVOLVING REASONS

- ✘ **1910s, Buchan:** spying necessary; uses disguise and evasion; enemy one-dimensional, evil.
- ✘ **1930s, Ambler:** spying despicable; clear set of techniques; attracts the criminal personality.
- ✘ **1950s, Greene:** spying for money or blackmail or romantic notions; no patriotism involved; evil is banal; powerful of West and East are the villains.

HAVANA – KEY SCENES

Novel uses spy story pattern ironically – uses language that normally signifies the opposite for humor or emphasis:

- ✘ **Assignment:** money trouble (4-5, 18); Hawthorne's offer (40-41)
- ✘ **Quest A:** creating agents (58, 76, 106, 109)
- ✘ **Quest B:** revenge (189, 208-209); Segura's list (200-201, 210-11)
- ✘ **Obstacles:** Carter & luncheon (174-183), agents come to life (144-45)
- ✘ **Resolution:** leaving Havana (189)
- ✘ **Conclusion:** decoration (222, 225)



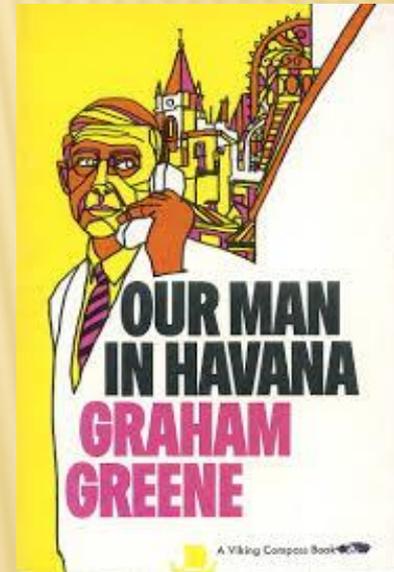
HAVANA – GREENE’S STYLE

- ✦ Simple, character-revealing action:
 - Milly breaks a shoe to hammer nails, plaster falls into cold lunch (14, 16)
 - Comparative education professor (133)
 - Waiter’s grief over his dog (183)
 - Wormold’s collection of mini whisky bottles (23)
 - Hasselbacher’s blue cheese mold (6)

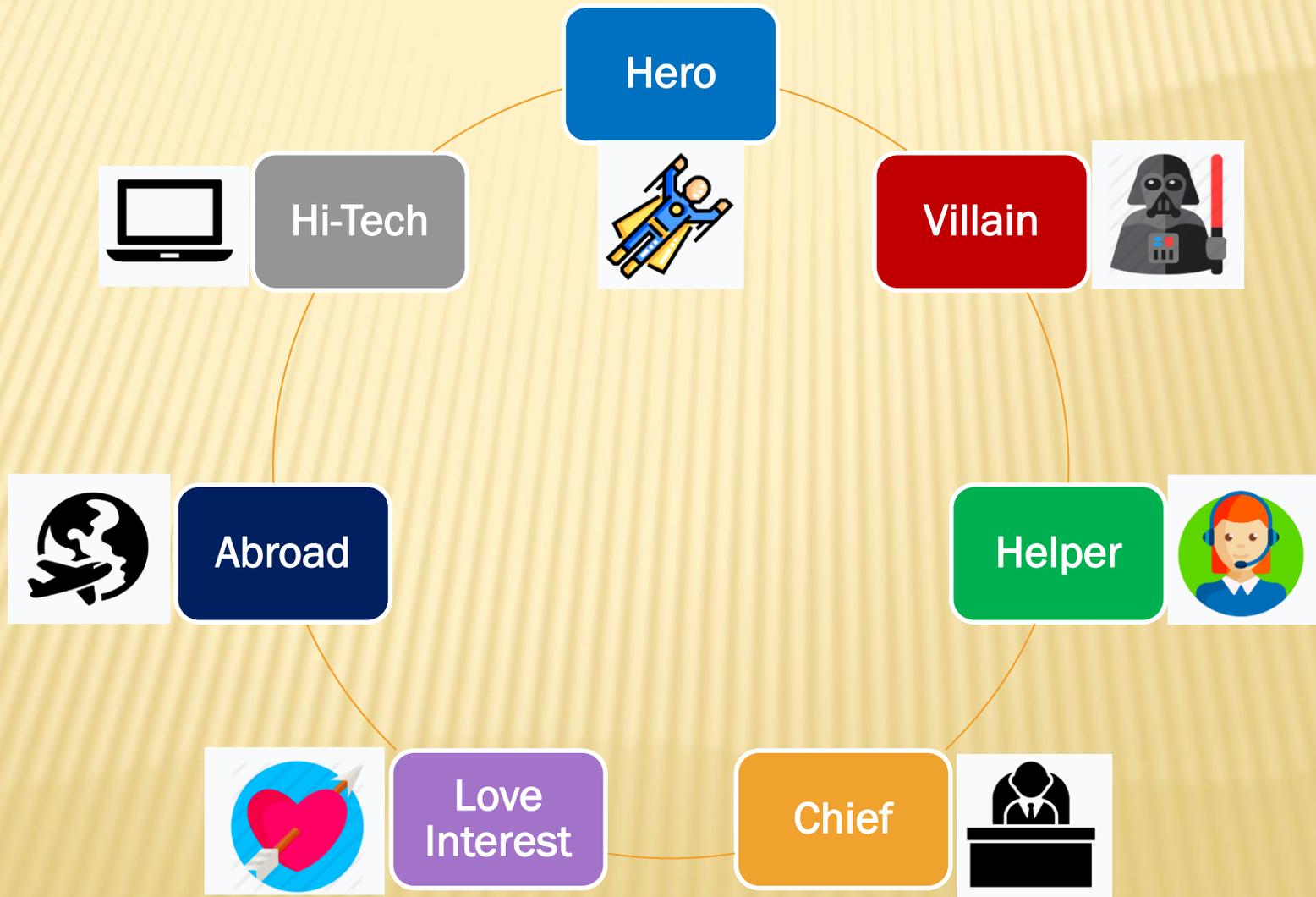
HAVANA – GREENE'S STYLE

Structure of story in told in layers:

1. Spy world of Chief, Hawthorne
2. Cuban world of Battista, exotic, disordered
3. Outer family life of Wormold, Milly
4. Inner life of Wormold, passive, self-doubt, growth, determination

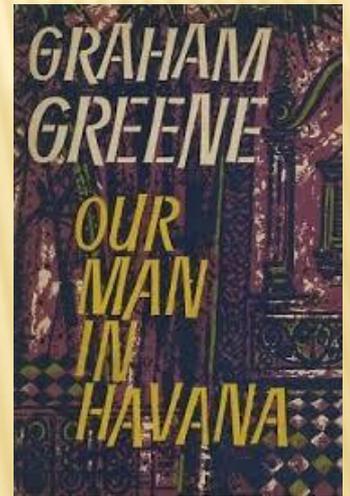


ELEMENTS OF OUR MAN IN HAVANA



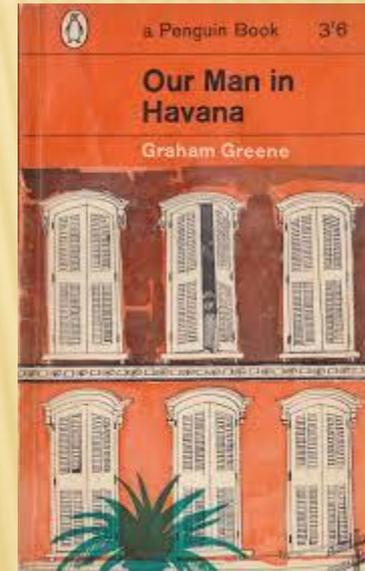
HAVANA - ELEMENTS

- ✘ *Hero*: plain, dependable (4); passive with daughter (18); left by wife (30)
- ✘ *Villain*: Carter, second-rate school (168); stutter (140); afraid of women (206-207); romantic (210)
 - Chief, romantic (44-45); hoarding info (79); more interested in roasts than “casualties” (149-50)
- ✘ *Helpers*: Hasselbacher, realistic (4, 146)



HAVANA - ELEMENTS

- ✘ *Helpers*: Hasselbacher, superstitious (33-34); idealistic (35-36); unused to death (116)
- ✘ *Love interest*: Beatrice, boy's game (124-25); practical (130-31); disinterested in games/power/ the "unreal" (194, 223)
- ✘ *Spycraft*: book codes (39); hidden equip. (100-101); microdots 224-25)
- ✘ *Abroad*: Cuban vitality (63) vs. English drabness (223)



HAVANA – THEMES

- ✘ *Power*: Ambler shows “the ape beneath the velvet;” pleasant façade hides evil/corruption.
- Greene shows evil caused by banality (Chief, Carter). No one is evil but does it through romantic ideas (patriotism, class war, revenge).
- Individuals not very different; similar sentiments, fears, hopes. But the Powers/ISMS they serve that corrupt.



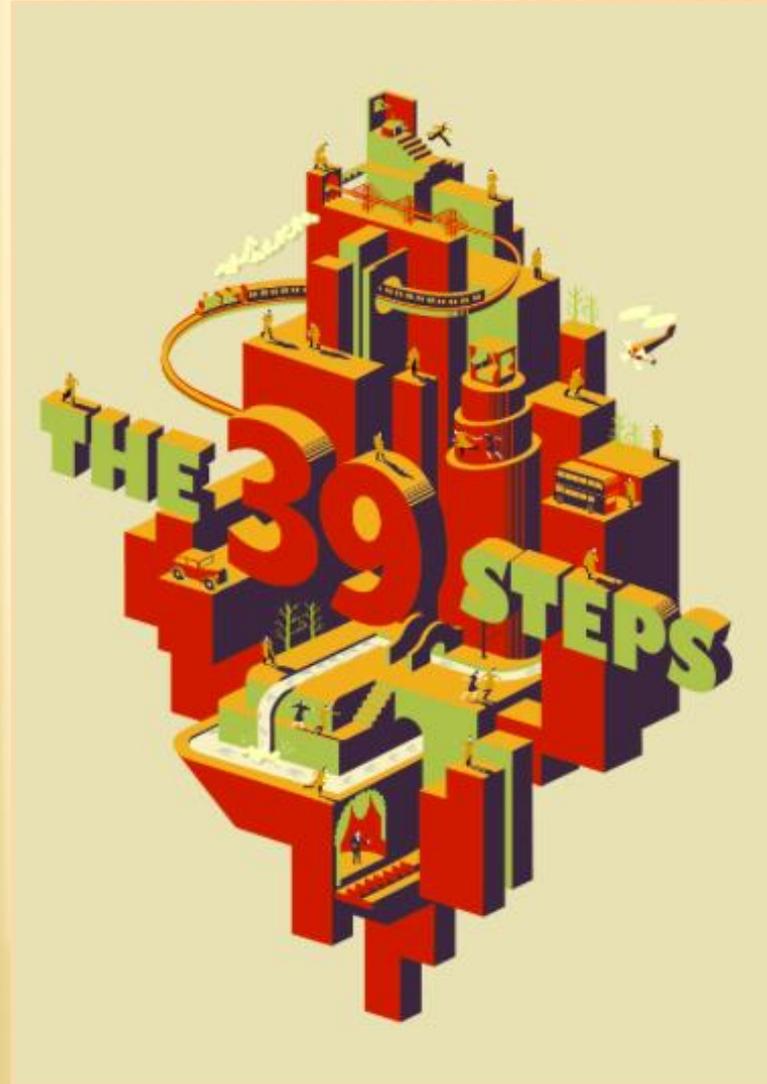
HAVANA - THEMES

- ✘ *Providence*: Ambler shows Blind Chance in events; characters ruled by desire for power.
- Greene shows human free will setting events into motion and responsible for it. (Beatrice squirting Segura with water.)
- Human free will a sign God might exist: Free choices made for just ends lead to goodness. The presence of goodness suggests meaningfulness and so a higher power.



TYPES OF SPY STORIES

- ✘ Amateur yarn (Stevenson)
- ✘ Straight-forward spy – Agent works for organization (Buchan, Fleming)
- ✘ Conspiracy story - Stop villain within bureaucracy (Le Carré)
- ✘ Moral ambiguity - Critique home values (Greene)



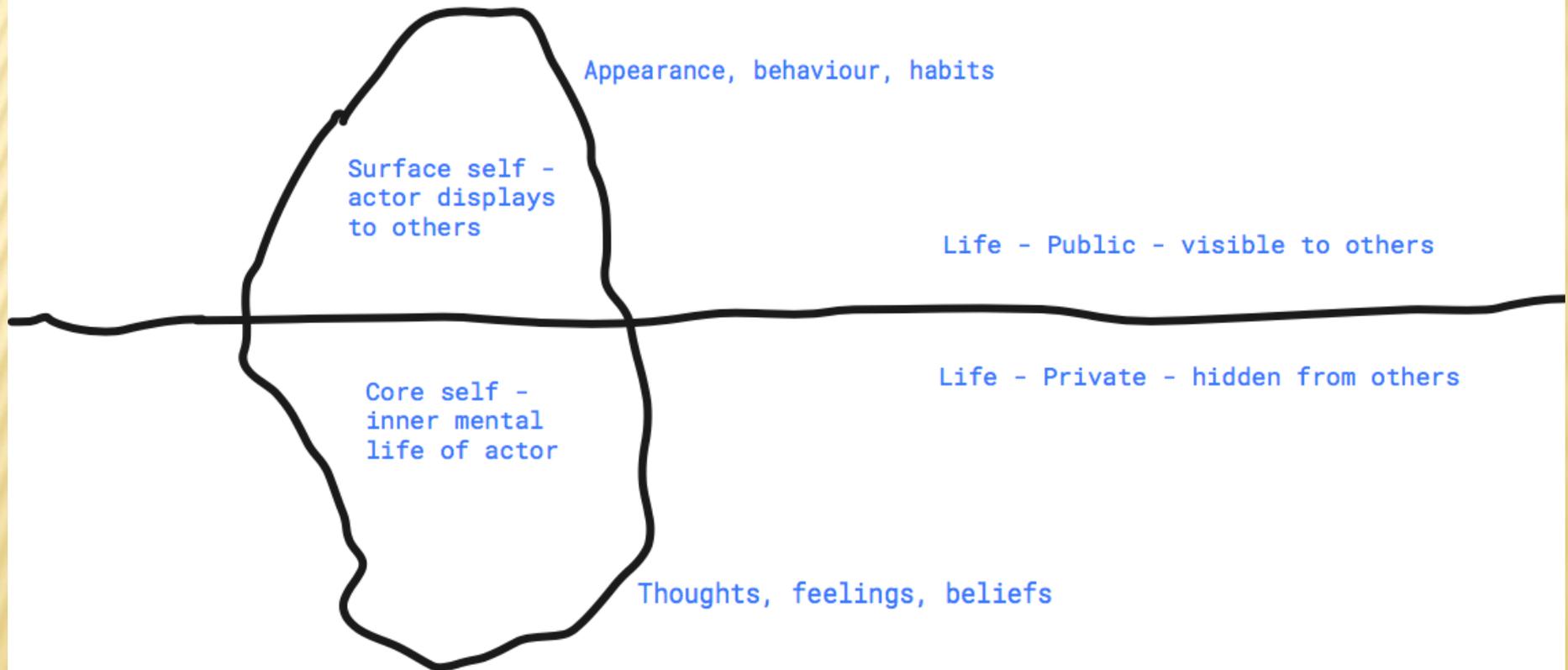
HAVANA - FILMS

- ✘ Carol Reed is “the only director I've really enjoyed working with.” “The Third Man” and “The Fallen Idol” are the best film treatments of my work.
- ✘ These films were based on long short stories. “A short story makes a much better film than a novel” because “[a] novel is too long, has too much material, and there have to be too many compromises.”



HIDDEN VS SURFACE LIFE – AVERAGE PERSON

REGULAR PERSON



HIDDEN VS SURFACE LIFE - SPY

SPY



2 layers of surface life - "cover story" life & "real life" when not spying

Surface self -
actor displays
to others

Cover story - appearance, behaviour, habits

Real life - Appearance, behaviour, habits

Life - Public - visible to others

Life - Private - hidden from others

Core self -
inner mental
life of actor

Thoughts, feelings, beliefs