CONFERENCE ITEM

Intertextuality in Deighton and Le Carré: using London to resite the other

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Abstract
The British spy novel took a realist turn in the 1960s epitomising the new wave. The first five novels each written Le Carré and Deighton were published in the period 1960-1970. Although both authors and these specific works have remained popular in genre spy fiction, there has been little consideration of the works in relation to each other and in their role together in situating the potential threats of the post-war period in a UK domestic setting rather than on mainland Europe. The transition of Fleming's novels into film starting with 'Dr No' in 1962 suggested that UK spies engaging in espionage undertook this in exotic locations which were far removed from everyday life. An examination of the fiction of Deighton and Le Carré suggests a different world where the locus of external danger was in the suburban midst of Surrey or Wood Green.

Whilst the war was over, the British state was still actively defending itself from internal threats and external dangers. The use of specific London locations in these first ten novels – particularly in 'Call for the Dead', and 'The Spy who came in from the Cold' by Le Carré and 'The Ipcress File' and 'Berlin Game' by Deighton create a language of location and fear. The roles played by the leading characters in these novels are complementary - Le Carré's desk based controllers and Deighton's operational spies – and appeal to different audiences many of whom had experience of war or conscription. This paper will explore the role of these novels in creating a new climate of public awareness in the post-war state through their locational specificity in London.

Introduction British spy novels took a realist turn in the 1960s epitomising the new wave. Building on the tradition of Buchan, Somerset Maugham and Greene, and following Fleming's success in the 1950s, Len Deighton and John Le Carré each published five spy novels in a parallel sequence. This paper examines how, although different in style and appealing to a potentially different readership, these ten novels were a boost British morale post-Suez, reminded people that the enemy was over here and not only over there and that patriotism needed to survive despite a loss of deference. This paper situates the discussion within the emergent Cold War as it presented in Britain, the role of the spy story as part of the propaganda menu and the importance of authors 'like us'. This discussion will be focussed on London, a site of the relocation of post-war military engagement.

Fleming's Bond novels, published annually, from 1953, located the UK battlefield outside its territory. British spies conducted their espionage in exotic locations which were far removed from British everyday life and this was central to their appeal (Sandbrook, 2006). The fiction of Deighton and Le Carré suggests a different world where the locus of external danger was in the residential suburbs of Surrey and Wood Green, offices in Whitehall, Fitzrovia and Brixton, workshops in Battersea and

places of leisure such as theatres and parks. Both Le Carré and Deighton emerged as authors without any literary provenance, although Deighton designed book covers as part of his commercial practice in the 1950s. It should also be noted that although le Carré has publicly acknowledged his time as a spy in MI5 and MI6, Seth's *Encyclopaedia of Espionage* (1972) includes Deighton as an author who was a spy, although Atkins states that the book 'is woefully inaccurate' (Atkins 1984 p 91). Deighton has never acknowledged any career in spying after his period in military intelligence during his national service[i]. Unlike le Carré, Deighton seldom gives interviews and frequently writes short but varying autobiographical introductions to his work. In addressing the question of whether Deighton is indeed Harry Palmer, in his introduction to the *Ipcress File* (2010 edition), he states that using Burnley as Palmer's birthplace was chosen randomly from experience of working in a GPO sorting office at Christmas 'I suppose that invention marked one tiny reluctance to depict myself exactly as I was. Perhaps this spy fellow is not me all' (p x).

The provenance of spy fiction precedes the formation of the SIS by Mansfield Cumming or 'C' in 1913 (Judd 2000; Smith 2011) but those who became involved in the intelligence world including, le Queux, wrote spy fiction to defray their intelligence expenses (Symons, 1985). Others such as John Buchan, Head of Department of information and then Director of Intelligence in the Foreign Office (Symons, 1985; Fisher, 2002) and Compton Mackenzie used their experiences as a backbone for their spy fiction. Somerset Maugham in *Ashenden* (1928) retold his exploits as a spy in a series of short stories, fourteen of which were banned from publication by Churchill and subsequently destroyed for compromising national security (Hastings, 2009). Maugham's role as a writer was also his espionage cover. Graham Greene was not only a spy but his sister had a leading role in MI6 and another brother was Director General of the BBC (Lewis, 2010). Greene's upbringing was similar to that of Philby, who was his former boss (Page et al 1968) and both grew up in the tradition that the foreign service was there to defend and promote Britain's commercial and trade interests rather than serve any politician or their agenda. (Le Carré 1968).

Cold war in Britain – redefining the enemy
The cold war was between the USA and USSR and the UK's part in it was supportive rather than leading, despite fictional suggestions to the contrary (Hobsbawm, 1994). As the USSR became an increasing threat to the US, UK nationals spying for the USSR became an inflammatory point. This was exemplified not only by growing number of British-born spies working for the USSR but also foreign nationals working on British soil including the Krogers and Gordon Lonsdale as part of the Portland spy ring and George Blake, all discovered in 1961. These spies were not the obvious examples characterised in pre-1939 fiction and film where foreign spies could be identified through their use of English, the way in which they tied their tie or inappropriate social behaviour (Homberger 1986). These spies were able to operate within the UK and appeared to be little different from the rest of the population. This was their advantage.

After 1945[ii], it took some time to recognise that the USSR had turned from an ally to an enemy. In 1951, the discovery that Burgess and Maclean had been Soviet spies since the 1930s shocked the security services and reduced trust and confidence in the UK from its allies notably the US. It also measured the scale of public shock that figures from the establishment spy for other countries which they may never have visited and knew very little (le Carré, 1968). In order to maintain some credibility with the US, the UK also needed to demonstrate it had adopted a different approach to management and recruitment of its spy cadre.

The popularity of Fleming's Bond books increased during the 1950s, as post-war paper restrictions were removed and the paperback flourished (Sandbrook, 2006).

Fleming's paperback fiction was published by Pan, an imprint partly owned by Macmillan[iii], Prime Minister Harold Macmillan's company. The first Bond novel, *Casino Royale*, which Macmillan had published in the US, was far more successful in paperback than hardback (Sandbrook, 2006). In 1957, *From Russia with Love* was serialised in the Daily Express (Deighton, 2012) which promoted sales of all the Bond novels. In the 1960s, Fleming's fiction was further popularised both through the knowledge that Fleming was one of President Kennedy's favourite authors and the film franchise which began with *Dr No* in 1962.

Whilst Fleming's books demonstrated the change in the USSR's role from friend to foe, Bond remained a spy in the British tradition, educated at Eton and Fettes. They did not deal with the Soviet penetration of the establishment. However, as the Portland spy case demonstrated, not only were spies at the heart of Whitehall but also living in suburban environments and running ordinary businesses. Whilst the Bond novels were located primarily outside the UK and had elements of fantasy, Fleming counteracted this through a realist use of brand names and what might now be called product placement (Deighton, 2012). Despite President Kennedy this did little to appease the US critics of the UK's seemingly dilatory approach to changing its spy personnel and culture. New methods of spying used by the USSR included traditional human intelligence but extended to newer more technical means (Ferguson, 2004). The use of micro-photography to capture documents could be comprehended by the general public but the use of other technology to communicate or send data through wireless or to influence behaviour patterns seemed more like Bond fantasy than reality. The development of cold war espionage also meant that the site of the battle had changed from 'there' to 'here'. Engagement would no longer be conducted in military uniforms. The site of the battle would be in the neighbouring bungalow or office rather than on a distant field.

The Suez defeat together with the plethora of spy scandals led to a fundamental re-evaluation of defence and foreign policy by Macmillan's new government and this was set out in the 1957 Defence White Paper. Although the majority of Fleming's readers had experienced the war, younger male readers had a different experience through conscription. This White Paper focused on a different approach to airborne warfare and reducing defence expenditure including winding down conscription by 1962. Yet this was also problematic for the state. National Service provided an opportunity to instil patriotic cultural values (Shindler, 2012). The success of Osborne's 'Look Back in Anger' in 1956 and the work of others seeking a different social order including Lindsay Anderson and Tony Richardson demonstrated the emergence of a generation that was more educated, and different in experience and outlook from those who preceded them. This generation understood the past was a tie and could be a lie. Post-Suez the UK lost its independent power; instead the US was using the UK as a first line of defence against the USSR. Osborne was openly critical of Macmillan and Gaitskell for their pro-American stance (Hewison, 1986) and this opposition was recognised in a practical way by the mobilisation of CND, a mass-movement that comprised cross-class affiliations.

As Britain's position in the world changed, spy stories were able to carry the resentment of Britain against this loss of status (Sandbrook 2006) through both escapism (Rutherford, 1978) and successful narrative closure. In fictional worlds, Britain continued to be more successful in espionage than its opponents and allies. In Deighton's *The Ipcress File* published in 1962, the anti-authoritarian hero could manage and manipulate bureaucratic systems and technology but Harry Palmer's loss of deference did not disrupt the underlying patriotic project. However, there were other realities. The protagonists in Deighton and Le Carré were fighting a double war – the external enemy could not be defeated without also defeating the internal

corporate system.   As Sandbrook states 'Deighton and le Carré portray the intelligence organisations as hidebound by prejudice and privilege, decaying bastions of amateurism in an increasingly professional world' (2006 p 623).

The spy story
Spy stories are regarded as genre fiction, not worthy of specific critical evaluation and with all stories of the same type with different historical forms. Todorov reminds us that 'to classify several works in a genre is to devalue them' but to describe genres is 'also to prescribe them' (1977, p43), so that genre precedes 'literary creation instead of following it'. All genre fiction has specific rules that can be used to create the story, has the greatest potential for literary pastiche and to manage reader reception.   Spy fiction contains at least two narratives – the plot and the detection (Todorov, 1977 p 44). However, unlike detective fiction, in spy narratives, the role of the hero in both detecting traitorous acts and their perpetrators is not neutral. Both investigator and perpetrator are motivated by patriotism or ideology. This may initially be rooted in personal conviction but once in the service of their country, spies are controlled to deliver organisational objectives (Williams[iv], 1981; Le Carré, 1968; Rutherford 1978).

Spy stories are regarded as a British invention and by 1890s, their conventions were emerging (Seed, 2003) Buchan's stories respond to a nation under threat where 'the novels symbolically re-enact the establishment of a desired order threatened by maligned forces' (Seed, 2003, p 120). After 1918, Symons argues that 'once the convention of the agent as hero had been questioned by Maugham it collapsed, and from the mid-thirties onwards the spy story… became for British writers a vehicle though which to ask the questions about society' (Symons, 1985 p 221). Subsequently, Cawelti and Rosenberg (1987) argue that spy fiction has been developed to provide 'an excitement that is missing from most of our urban, well-regulated, bureaucratic lives' (p 59).

Spy stories have also always had a strong focus on location as specific places become tropes, changing from safety to menace and becoming shape shifters for the narrative. Deighton's reveal of Palmer's location following his mental torture is the defining feature of *The Ipcress File* (1962). In this, as in Le Carré's *Call for the Dead* (1961) a suburban location translates from a dull and domestic role to perform as a site of hostility and danger (Monaghan, 1985, Bloom, 2008) moving from mundane to mondial. Inserting danger into suburbia conveys the extent of USSR penetration into British domestic life. Using London's varied places to situate the narrative also allows it to stand for everywhere; readers will perceive the threats in their benign streets.

The writing of Deighton and le Carré also suggested a more segmented approach to the reading market. In the 1950s, there was a growing interest in the role of advertising to influence behaviour, characterised by Vance Packard in *The Hidden Persuaders* (1957) and J. B. Priestley as admass (Fagge, 2006) The techniques of advertising were being extended beyond domestic products and services into the preparation of films. Homberger (1986) opens his book on Le Carré by discussing the pre –planned blockbuster product – i.e. how it is possible to create a literary 'product' and only bring in the author at the end behind which 'lies a coordinated manipulation of the means of cultural production. In such a system the author is one among a substantial team which puts the bestseller together: ideas must be originated and developed; editors assist with matters of plot, style and narrative technique; agents and lawyers recognize and exploit the commercial potential…' (Homberger, 1986 pp 11-12).

As the film industry grew there was also more focus on production than direction. Rather than the novel leading the film script, this was becoming an integrated process. As Deighton (2012) recalls the simultaneous development of Fleming's *Thunderball* (1961) as a novel and film with the links between them a central focus from the outset. All forms of media were becoming products aimed at specific markets and the advertising industry was central to this and both Deighton and Le Carré's brother, Tony Cornwell[v][vi] were in this business. The CIA were engaged in using the arts as part of their work in the 1950s (Hewison, 1986) and creating spy stories to meet the needs of a specific market was also in their programme. Homberger (1986) states that its head, Helms, gave permission for Howard Hunt to write spy novels[vii] (p26) and goes on to question whether le Carré received similar patronage from MI5 or MI6 (p 26)[viii].

If there was a security services interest in influencing public knowledge and opinion about the embedding, of soviet spies, would fiction be more effective than other media[ix]? As noted earlier, paperbacks were in greater supply as restrictions on paper had been removed. A more educated public was being formed from the post-war grammar school generation. Although television was available, it was not yet a universal medium in the late 1950s and early 1960s and the development of newspaper lifestyle magazines emerged only in 1962[x]. The UK remained a class based society. Whilst Bond's fantasies might appeal to all, advertising analysis would demonstrate the effectiveness of segmenting the market – and providing products more finely tuned to different groups. This could be more actively targeted through fiction than other media; spy novels could operate at different social and organisational scales. Work such as Deighton's could appeal to the NCO and service men whilst le Carré's would appeal to the managerial class who had been officers in the services. Inevitably the real life tensions between the officers and men replicated in the fiction would reinforce the reader's reception that both inhabited the same world. Whilst the spy story can be viewed as a game between the reader and the author (Eco 1984, Denning, 1987; Hepburn, 2005), the reader's tacit knowledge and prior experience are incorporated into solving the plot. If the spy story is a specifically British genre then its use as a mechanism to influence popular culture and opinion by bending something familiar to different purpose was an option (Williams 1981).

Authors like us?
Despite their differences in class and style, Deighton and Le Carré share many common features in their lives. Both were born too late to serve in the 1939-45 war – Deighton in 1929 and le Carré in 1931, but both undertook their period of national service in military intelligence – Deighton in the RAF and Le Carré in the army. Both encountered spying activities at a relatively early age. Deighton's parents worked for Campbell Dodgson, the retired keeper of print and drawings at the British Museum, who had been in Military Intelligence in the 1914-18 war, particularly in the use of art for propaganda purposes (Gough 2010). One of MI5's founding members, Maxwell Knight, led two major investigations of Russian infiltration in the UK (Masters 1986; Miller 1986). The first was in 1940 and involved Len Deighton's mother. She worked for Anna Wolkoff, who was central to the Russian spy network under investigation and, Deighton, aged 11, witnessed her arrest[xi]. Le Carré later worked for Maxwell Knight in his period in army intelligence, having already been recruited to SIS in Switzerland aged 16. This recruitment may have occurred earlier when Le Carré was at Sherbourne School by his one his masters, Vivian Green, who was later to become Rector of Lincoln College Oxford where le Carré was an undergraduate. Le Carré became a fulltime MI5 employee in 1958 transferring to MI6 in 1960. Another member of MI5, John Bingham put his experience into his own spy novels[xii] and was John le Carré's boss. It was Bingham who supported Le Carré in his early writing

career, and introduced him to his publisher, Victor Gollancz (Le Carré, 2000, Jago, 2013).

Whilst at Oxford, Le Carré spied on other students and reported back to MI5 whilst Deighton worked as a waiter (Deighton, 2009), providing potential opportunities for observation. Both Deighton and le Carré excelled as students with le Carré obtaining a First class degree and Deighton progressing from St Martin's School of Art to the Royal College of Art for a three year post-graduate course. After spending a short time as an airline steward (Milward-Oliver, 1985), Deighton was a free lance illustrator, both in London and in New York becoming the director of an advertising agency on his return to Britain. He also used an adverting agency as the cover for the espionage headquarters in his first books.

Whilst Bingham and Fleming wrote to generate an income, neither Deighton nor Le Carré appeared to be in want of money. Le Carré was on a salary although this may have been modest, but Deighton states that he was earning enough to keep him in a style which enabled him to enjoy London to its fullest. Neither Deighton nor le Carré could have expected to inherit any wealth from their parents. In *Funeral in Berlin*, Harry Palmer discusses the benefits of being a casual spy – an opportunity to earn more money without the same bureaucratic oversight applied to full-time employees. In both le Carré's *A Small Town in Germany* (1968) and in the case of the spy John Vassall, the income generated from extra-curricular espionage activities was central to the plot. However, money also seems to come between them. Harry Palmer has a background in the banking section of the SIS and learned about currencies, payments and the system. In *The Spy who came in From the Cold*, a number of possible references to the similarities between Harry Palmer and Leamas are made including when Le Carré sends him to the banking section as part of his reconstruction as a disengaged individual who is at the bottom of the heap in the organisation. Whilst Harry Palmer might have the rank of sergeant in the army his working class background means that he is familiar with the need to ask for a pay rise, such as that achieved at the end of *Funeral In Berlin*, something that would seem impossible for any of Le Carré's characters.

There were also other differences between them. Despite le Carré's class advantage including his public school education, Oxford and teaching at Eton, his work experience was relatively narrow. In *The Spy Who Came in from the Cold*, Le Carré stresses the sneering tone used for grammar school boys whilst Deighton reflects on one his colleagues in *The Ipcress File* that 'he'd been to one of those very good schools where you meet kids with influential uncles' (p8). Deighton, on the other hand had none of the privileges of birth but his time as an art student and illustrator brought him into the emerging role of London as a cultural centre (Rycroft, 2002). Le Carré's work is bleak and narrow whilst Harry Palmer spent his time eating in the best and more fashionable restaurants and seeking out the best food in ways that were more similar to James Bond than to le Carré.

Although both Le Carré and Deighton undertook their national service, shared by all British young men, Deighton exploited this common experience in his novels (Symons 1985). With 'espionage stories… (possibly) a way of continuing the atmosphere of military bonhomie which many found so congenial?' (Atkins 1984 p14). Harry Palmer's view, as an army sergeant, of the wider corporate and bureaucratised world is one that would have been familiar to his readers. Even introducing report forms and technical jargon into the apparatus of the early novels created a new style that sought to speak to the reader in a different way. Le Carré also had this sense of bureaucratic alienation and failure but here it is more nuanced, reflecting an outsider

on the edge of an elite group painfully aware that social gradations were as rigid as those of rank but less permeable.

Places we know

Is there any evidence of a common agenda that might have shaped *The Ipcress File* and *Call for the Dead*? In these two novels there is a strong focus on affect buttressed through cognitive dissonance. Both are situated in London and the location of the security services are both in places starting with C – Cambridge Circus and Charlotte St. Although Deighton has stated that the Charlotte St offices are based on some that he used, there seem to be few other references to Cambridge Circus in the memoirs of spies or the history of the security services. Until 1964, MI6 HQ was located in 54 Broadway and surrounding buildings (Hermiston, 2013) with operational buildings elsewhere including Lambeth. The 'circus' seems more likely to be the conflation of a pun on the Cambridge spies (Le Carré was an Oxford graduate), a description of MI6 as a disparate group of skilled but individual acts and the location of St George's Circus in Lambeth.

Secondly, both use suburban locations as the focal points of their plots, reinforcing their unlikely role in espionage. In *The Ipcress File*, the first location which is suspected of hosting espionage activities is 42 Acacia Drive, described as 'a wide wet street in one of those districts where the suburbs stealthily creep in towards London' (p 84) whilst in *Call for the Dead*, Elsa Fennan who eventually is revealed as a spy lives in 'Merridale Lane is one of those corners of Surrey where the inhabitants wage a relentless battle against the stigma of suburbia' (p23). The narratives play out in other familiar places. In *Call for the Dead,* Elsa Fennan met her contact regularly in a Repertory Theatre in Weybridge that 'was in a one-way street leading off the High Street where parking was impossible (p82). In the final reveal of the plot, Elsa visits another theatre, the Sheridan in Hammersmith where before the performance 'outside in the street taxis were drawing up hastily at the theatre entrance and an agreeable selection of the established and disestablished over tipped their cabmen and spent five minutes looking for their tickets' (p 127). After the performance 'Elsa Fennan (was) sitting motionless as all around her men stood up and women felt for their coats and their handbags. Then he heard the scream' (p133).

This focus on the ordinary as menacing and threatening is in *The Ipcress File*[xiii] . Harry Palmer's escape from his period of imprisonment and brain washing, is detailed building to a crescendo. Palmer once he is over the wall of the 'prison' says, 'as I started to walk, I found myself entrapped in an intricate framework of slim wooden rods and wires that enmeshed heads and limbs; the more I tried to free myself the more tangled I was. A narrow slit of light ahead of me grew fatter to become a rectangle. And a man's silhouette was centred in it.
Here is someone there?...Here get out of my bloody ''runners'' (pp 200-201). This is followed in Palmer's first sentence of the next chapter, it was 'easy to pretend that I'd known they were holding me in a big house in London's Wood Green' (p 202).

Thirdly both of these first novels connect London places as the scene of the chase. In *Call for the Dead*, this last pursuit starts in Fulham Palace Road, moves to Fulham Broadway, on to Kings Road and then to the river. These are known places, can be plotted on a single bus route by those who know this part of London and through the use of the A-Z by others. As the chase moves along the river, 'the four massive chimneys of Fulham power station stood hidden in the fog. To his left Cheyne Walk with its row of smart little boats reaching to Battersea Bridge. The place where he now stood marked the dividing line between the smart and the squalid, where Cheyne Walk met Lots Road, one of the ugliest streets in London. The southern side of this road consists of vast warehouses, wharves and mills and the northern side

presents an unbroken line of dingy houses typical of the side streets of Fulham' (pp 136-7). Every type of place is included in this descriptive sweep.

In *The Ipcress File*, the chase is in Surrey, and the route of the A3 to Esher, Guildford and then on to Godalming which was 'pretty well closed except for a couple of tobacconists, and at Milford I slowed up to make sure I took the right route. Not the Hindhead or Haslemere road but the 283 to Chiddingfold' (p 217). These are knowable places and the role of the suburban and rural roads in Surrey hosting spies is an alert to the British public to watch their neighbours, as in war time. Much of the tension in spy fiction is from the use of clandestine meetings, invisibility and disguise (Cawelti and Rosenberg 1987) yet le Carré and Deighton are using the specific to relocate the danger because it is ordinary and hidden in plain sight.

By 1962, any agenda for this programme of fiction may have been changing. The success of the first two novels together with the forthcoming films had already established the likelihood of spies in the suburbs as well as every other type of neighbourhood. The second pair of spy novels were more relational, linking the distant with the familiar. The trial of George Blake in 1962 was kept largely hidden but fiction could provide a narrative to promote public understanding of the case. Le Carré 's *The Spy who Came in From the Cold* (1963) and Deighton's *Funeral in Berlin* (1964) both used the London ties of their main characters to reinforce the domestic link to espionage conducted elsewhere. In *Funeral in Berlin*, the novel opens at a specific address in south west London, Bina Gardens (p1); although Berlin may be in the book title the links to home were established from the outset and Harry Palmer's car journey from Parliament Square, St James and Charlotte Street, the location of Palmer's department, but is still an ordinary place 'Charlotte St runs north from Oxford Street and there are few who will blame it. By mid-morning they are writing out menus, straining yesterday's fat, dusting the plastic flowers and the waiters are putting on their moustaches with eyebrow pencil' (p65).

Both books have leading women who live on their own in London. In *Funeral in Berlin.* Samantha Steel lived 'beyond the Sickertian backwaters of Camden Town (where) there is a salient of quiet houses where once lived the mistresses of Victorian businessmen who couldn't get one in Hampstead… The ivy-encrusted fortress was set well back into the garden and a modern sign, 'Heathview House – service flats', looked odd tacked to the gothic entrance' (p 76) and later Pankow is described as 'a sort of Hampstead of East Berlin' (p 219) to compound the connection. Liz Gold's flat in *The Spy who came in from the Cold* is more dehumanised, somewhere 'that might have been anywhere – Berlin, London, any town where paving stones turn to lakes of light in the evening rain and the traffic shuffles despondently through wet streets' (p 35).

In these two books, there is also a positive view of London which contrast with the more uncomfortable Berlin. For Deighton it is about pleasure and opulence, visits to night clubs and restaurants. In *The Spy who came in From the Cold,* when Leamas is in prison, he 'longed to walk in the friendly sunshine of a London park' and he wanted to 'burst into the free, free space of London' (p 46). When he left prison, 'he took a bus to Marble Arch and walked….he thought that he would walk thorough Hyde Park to Piccadilly, then through Green Park and St James Park to Parliament Square, them wander down Whitehall to the Strand where he could go into the big café near Charing Cross Station…London was beautiful that day' (p 48). Later that day Leamas does another journey to Charing Cross from Compton Street via a roundabout route and this time he was picked up and taken to meet Control (p 53-4). The duality of place is emphasised. Places which are well known tourist destinations have a parallel character – unseen by most.

Finally, moving to Le Carré's *The Looking Glass War* (1965) and Deighton's *Billion Dollar Brain* (1966) both reflexively promote the need for modernisation[xiv]. Both plots are partly set overseas whilst being firmly anchored in London. There are two key interconnected themes in these books. The first is the poor state of the buildings the respective protagonists, Harry Palmer and Avery, are occupying in London and connected with this is the need to improve information management. Although the poor condition of these buildings is generally viewed as a sign of Britain's decline, these novels may have been a public presentation of the argument for redevelopment in London.

Deighton describes 'the Charlotte Street building was a creaking slum. The wallpaper had great boils full of loose plaster and there were small metal patches in the floor where boards were too rotten to repair…the next landing was painted with fresh green paint' (p 4). Early in *The Looking Glass War*, Le Carré describes the section's building in St Georges Circus, 'the department was housed in a crabbed, sooty villa of a place with a fire extinguisher on a balcony. It was like a house eternally for sale…the front door was painted dark green; it was never opened. By day anonymous vans of the same colour occasionally passed down the shabby drive…the building had that unmistakeable air of controlled dilapidation' (p 24). Inside the conditions echoed the exterior, 'the walls were filthy. Here and there the cream paint had peeled, showing dark green beneath…the fire was nearly out. Sometimes when it was very windy the fire would not burn at all' (p 45). Even to the end, the failure of the office environment is emphasised, 'he had the office fire pilled perilously high with coal and had borrowed a fan heater from the dispatch department, but still the office was cold' (p 397).

By the mid-1960s, London had started to change with new office development (Marriott 1967, Davenport-Hines, 2013) and this extensive redevelopment in London was attracting powerful opponents. The campaign to save the Euston Arch from demolition in 1961, led by Sir John Betjeman, was accompanied by others who were against wholesale redevelopment. Both of these novels demonstrate that the existing buildings were out of date and cold places for staff. At the same time, they were no longer compatible with new information management techniques that would be needed to work more efficiently.

Both books were about the changes within the Service. In The *Looking Glass War* it was the passing of the old order, failing through the use of outdated methods and equipment. In *Billion Dollar Brain*, the focus was on the computers whilst the weight of paper files (p6) and formal clearance procedures (p8) slowed the efficiency of the staff. Deighton finds other ways to introduce the benefits of better information management as in the selection of bread for take out sandwiches, 'neither of use likes bread with seeds…how can I get this fact promulgated? I suppose…that my best plan would be to file it in a cosmic clearance file' (p 50).

In *The Looking Glass War*, the issue of information management is conducted through descriptions of its organisation. Despite attempts to tidy an office, 'teletape, pasted in strips on pink paper, hung in batches on the notice board, fastened with a heavy bull dog clip like galley proofs awaiting correction' (p 45). Here, the organisation of information is also shown as an increasing problem, ' The system of library files is really out of date…I fear the answer is more copies…top copy to the case officer, carbons for information. There's a new machine on the market, cheap Photostats, threepence halfpenny a copy…I must speak to the people about it…' (p 266). By the time that these fourth novels were published, the power of their voice to

their reading public and those responsible for the security services had increased confidence in the ability of the spy novel to change public opinion.

Conclusions

Much of the tension in spy fiction is from the use of clandestine meetings, invisibility and disguise (Cawelti and Rosenberg 1987) yet in using specific, familiar places le Carré and Deighton are relocating danger by transferring the clandestine to the ordinary. If places represent power relations (Marston and De Leeuw 2013), then in these novels the distant is exercising some malign influence on the local and represents 'the emergence of a new order of urban reality' (Alter, 2005 p x). The use of specific and ordinary London places in these ten novels by Le Carré and Deighton creates a language of location associated with uncertainty. They used places that could be plotted on maps (Watson 1971 p251) and Atkins argues that 'along with the incredibility of the action went the heightened credibility of the detail' (1984 p 75). London has a particular role in le Carré's fiction (Hamilton, 1991). One of key issues for spy novels is can we believe the account (Atkins 1984 p 120) and 'the special qualities of these (Le Carré's) books (is) their sense of place' (Symons, 1985, p 226). For Deighton, place is part of his 'documentary techniques' (Seed, 2003, p 129).

Did the success of *The Ipcress File* and *Call for the Dead* suggest other topics? In releasing the information on the allies' tunnels under Berlin, Blake put many lives at risk both in there and at home and that link was essential in maintaining the immediacy of the cold war on the doorstep. In demonstrating the effects of outdated offices on the staff using them and their inadequacy for the new technocracy, did they make a case in favour of new office development? This paper has demonstrated that these novels had the effect of informing the British public and influencing their understanding of espionage on British soil. Did this have a similar effect to the CIA programme in the US? If later novels such as Ian McEwen's *Sweet Tooth* have any basis in fact, is it possible to consider this as a continuing method of espionage and counter information?

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[i] It is interesting to note that the at the start of Deighton's first novel, Harry Palmer's transition from National Service to 'provisional service' in the 'intelligence fringes' opens the narrative (1979 edition p6); In Deighton's *Desert Island Discs* (BBC 1976), when asked about what he would not miss on the desert island, he answers politicians and reports although there is nothing to suggest how this might link to his life as an author.

[ii] The advent of the second world war in 1939 led to an increase in the role of espionage in the UK enhancing the domestic role of MI5 (Andrew, 2009) alongside the external focus of SIS, later to become MI6. Yet despite their similar nomenclature, MI5 and MI6 report to different Whitehall departments and minsters, and their territorial precedence has now been blurred.

[iii] Donald Maclean's brother was an editor at Macmillan

[iv] As a mainstay of middlebrow fiction (Denning p116), Raymond Williams states that it is possible 'to take a popular format like a thriller and put it to good use' (p 151) (Raymond Williams politics and letters p 297) – an approach that he pursued in his own fictional writing, notably the Volunteers.

[v] http://www.brieflives.net/?p=75 accessed 4th Sept 2013

[vi] worked in adverting as did Theodore Allbeury, a former spy and popular novelist known as Ted Allbeury

[vii] novels and before Watergate he wrote over 40 using different pseudonyms (Homberger 1986 p 26)

[viii] Homberger also discusses the greater role of the sleeper agent – longer term than a fake defector who was riskier (p 25). The role of the novelist as a long term spy is at the heart of the plot of other novels e.g. Ian McEwen's Sweet Tooth (2012)

ix Direct advertising had been used in wartime, including the many posters designed by Abram Games, tutor at St Martins and the RCA, both of which were attended by Deighton.
x Sunday Times Colour magazine XXXX Ian Fleming was commissioned to write a story for the first edition.
xi http://www.deightondossier.net/The_author/biography.html accessed 4th Sept 2013
xii Starting with 'My Name is Michael Sibley'
xiii Similarly John Wyndham's *The Day of the Triffids* – the suburban garden becomes the place of threat
xiv There is a reference here to the speech made by the future Prime Minister, Harold Wilson *in a speech, Oct. 1, 1963, to the Labour Party Conference, were: "We are redefining and we are restating our socialism in terms of the scientific revolution.... The Britain that is going to be forged in the white heat of this revolution will be no place for restrictive practices or outdated methods on either side of industry." Wilson succeeded in associating his government with technological innovation, in contrast to the perceived old-fashioned ideas in the Conservative Party*

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