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CULTURE AND COLD WAR AS A PROBLEM OF SPY NOVEL

The article is devoted to the studying of the phenomenon of Cold War in its correlation to the introduction of a new hero in literature, namely in a spy novel. Social and cultural background that determined the formation of a patriotic and spy novel with its hero-myth is under consideration.

Key words: Cold War, spy / intelligent operative, spy novel, patriotic and spy novel, hero-myth, mass culture, mass literature.

Cold War is an ideological resistance between the former wartime Allied victors in the second half of the 1940s that was reasoned by after-war political situation. Churchill's speech in his being not the Prime Minister but a private citizen in Fulton (USA, State of Missouri) on 5 March 1946 with the view of enhancing English and American alliance and thus building the wall between West and the Soviet Union is under consideration: «Neither the sure prevention of war, nor the continuous rise of world organisation will be gained without what I have called the fraternal association of the English-speaking peoples. This means a special relationship between the British Commonwealth and Empire and the United States». He saw the near future for English speaking countries with «common citizenship» [1]. Having stated these ideas Churchill started to attack Stalin's politics: «A shadow has fallen upon the scenes so lately lighted by the Allied victory. Nobody knows what Soviet Russia and its Communist international organisation intends to do in the immediate future ... From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent. Behind that line lie all the capitals of the ancient states of Central and Eastern Europe. Warsaw, Berlin, Prague, Vienna, Budapest, Belgrade, Bucharest and Sofia, all these famous cities and the populations around them lie in what I must call the Soviet sphere, and all are subject in one form or another, not only to Soviet influence but to a very high and, in many cases, increasing measure of control from Moscow» [1].

As Francois Bedarida stresses, the phrase «Iron Curtain» was not new». For the first time it was **defined by the members of the Labour party in the 20s, Churchill himself used it in his telegrams of 1945 to Truman**, but it was in the Fulton's speech where the phrase caused a massive outcry [2, p. 330–331]. Everything that happened next was the beginning of Cold War. Giuseppe Boffa, an Italian historian, emphasized: **«Churchill's speech became a signal to Stalin that the political march on the Soviet Union had begun»** [3, p. 269].

Considering political content of the given event, it is necessary to understand its influence on **the culture and its mass specifics. The break between two countries of East and West especially in its political and cultural aspects was visible inside every society and even through the example of a certain personality. This feud undoubtedly took its toll on western European culture: the 1947–1953s marked the battle for culture that was under the influence of propaganda. As writers, artists and thinkers were the first who experienced Cold War, this phenomenon engaged «deux domaines historiographiques ... l'histoire culturelle et l'histoire des relations internationales» («two historicographic fields ... cultural history and history of foreign affairs»)** [4, p. 7]. J.-F. Sirinelli and G.-H. Soutou, the authors of the book «Culture et Guerre Froide» («Culture and Cold War», 2008), stated that «la culture a été un element décisif du combat idéologique» («the culture was the decisive element of the ideological combat»), **at the same time it allowed «rap-**

prochement entre les deux mondes» («reunion between two worlds») – West and East – since «elle n'est pas réductible à la paix et à la guerre entre les nations» («it was not reduced only to the country or the war between nations») [4, p. 8].

The article «**L'image de l'espion dans la culture populaire Soviétique des années 1950: entre affirmation patriotique et valeurs de guerre froide**» («**The image of a spy in the Soviet popular culture of the 1950s: between the patriotic affirmations and values of Cold War**», 2008), by Sabine Dullin gains traction as it points out to a fact that: «Les années 1950 furent un âge d'or de la littérature et du cinéma d'espionnage» («The 1950s became the golden time for the spy fiction and cinema») [5, p. 89], **that was characterized by the success in England after the presentation of the novels about James Bond in 1953. Meanwhile the theme of espionage in Soviet newspapers and books was being touched on. Due to the cinematography it became even more popular, underlining the bipolarity of the culture of East and West during the period of Cold War and pointing to «une symétrie inversée entre les productions de l'Est et de l'Ouest» («a reversible symmetry between the productions of East and West» [5, p. 89]. At the same time F. Hache-Bissette, F. Bouilly, V. Chenille in their publication «James Bond: Figure Mythique» («James Bond: Mythic Figure», 2008), undoubtedly referred the image of agent 007 to Cold War specifying James Bond as «une métaphore: celle de la Grande-Bretagne ... une synthèse parfaite ... dans le contexte de la guerre froide» («the metaphor of Great Britain ... ideal synthesis ... under the context of Cold War» [6, p. 135–136]. When it comes to cinematic saga, as A. Pignol and S. Mroczkowski noticed, «opposition tradition / modernité dans les décors et avec les objets» («modern / opposition tradition in the decoration and objects performance») in the context of social, cultural and artistic aspect «correspond aussi à des opposition typique de la guerre froide» («also corresponded to the typical opposition of Cold War»), **increased by the introduction of «une série typique de l'époque de la guerre froide» («typical series of the epoch of Cold War» [7, p. 13–14].****

It is fair to say that the image of a spy is not only the creation of the specifics of Cold War but foremost of the culture that played a significant role in the appearance of a new hero: «Cette figure a pris une importance particulière dans les sociétés patriotiques et démocratiques depuis la fin du XIX siècle, contribuant à redéfinir la delimitation entre le secret et la transparence» («This figure brought a particular importance to a patriotic and democratic society from the end of the XX century contributing to the redefinition of limitation between secrecy and transparency») [4, p. 89]. Thus, the introduction of a new hero-intelligence operative / spy in the Soviet Union was an «aesthetic stimulus» for the rapid development of the theme of unpretentious patriotism. The article deals precisely with the 1950s since this very time became «une période de renouveau culturel» («a period of a cultural renovation» [4, p. 92], the moment of «rebooting» of the genre of spy novel in Soviet literature with «le bon espion, protecteur de la communauté nationale» («a good spy, protector of the national community»), who combats with subversive activities of bad spies, enemies of a country and foreign agents [4, p. 94]. The author accents the fact that in the end of the 1950s young Soviet generation felt a need in heroes who could «démontrer par leurs actes la supériorité du système socialiste» («demonstrate by their actions the superiority of the socialist system» [4, p. 95] – «le roman d'espionnage a besoin d'hommes nouveaux ou réhabilités» («the spy novel was in need of new rehabilitated people» [4, p. 95]. However contentious reasons converged in these critic's phrases, one may feel definite undervaluation of the events in Soviet Union, i.e. **post-Stalinist epoch with its radical changes of collective consciousness stipulated by the crisis of Soviet mentality.** As V. Tiupa stated, «mental crisis did not mean the diminishment of the previous mentality. This state anticipated only the loss of culture forming dominating idea and created due to that chaotic cultural consciousness. A citizen of the USSR in the 1950–1960s was still a mass «Soviet person»... But at the same time he was a subject of a nonthematic existence». Here V. Tiupa signifies his thought by the phrase of B. Okudzhava about the person of that period of time who «wanted to live in their sole discretion [8, p. 18]. It meant that among the other things there would be the search for a new ideal, with a new focus on the rehabilitated people and with a profound interest to the «second rate» literature and its hero, primarily a spy.

Foreign critics instantly reacted on the introduction of a spy image that evolved from the hero of adventure fiction of the XIX century, first of all from Fenimore Cooper's texts, especially

his novel **«Spy» (1823), «Scottish» and «English» novels by Walter Scott** apprehended as the development of a tradition. Soviet critic thought was not ardent in appreciating the presence of a spy as a **new literary type and adventure fiction at large, sometimes it was disdainful. The assertion of this surprising situation in the end of the 80s was the beginning of the research «In the world of adventures. Poetics of genre»** by Abram Vulis: «I daresay everyone loves the adventure fiction. Sometimes we do this avowedly, frankly; sometimes secretly from the clever acquaintances or from ourselves. It happens that one reads only the serious literature but is looking for something adventurous in it considering one thing for another. As there are lots of variants of this love, it is better to end the list with the traditional “etc”» [9, p. 5]. There is a legend about Moscow and Kyiv writers who exchanged detective stories, hiding their secret passion. That is why A. Vulis when addressing to the readers and critics stated: «The subject of love has to be known since without knowledge only superficial acquaintance is possible but not togetherness, understanding, respect, perception» [9, p. 5]. **But the comprehension of the ongoing dynamic establishment of mass literature with its new genres and spy novel amidst them was not noticed. A new type of a hero that is intelligent operative / spy, that made a mass reader well disposed and put competitive pressure on the gallery of social and realistic victors, stayed unacknowledged and even deliberately ignored, whereas this very hero became the example to follow as for moral and ethic values. One of the first heroes of that type was an image of spy / intelligent operative lieutenant Honcharenko from the novel «One soldier can make a battle» by Yurii Dold-Mykhailyk, that united readers, attracted their attention not only to adventurous events but to a greater extent to their emotional stress with a silent, inartificial but deep hard won love to Motherland that coincided with the shaped public mood. The position of the writer impressed by his creating a «patriotic and spy»¹ novel without social realistic canons thus leveling the author’s I with his hero and simultaneously with mass consciousness. In this way solidarity of nation with their literature from «the other shelf», as French critics call it, took place.**

The 50–60s years of the previous century was the time of groundbreaking changes first of all in cinematography concerning the nomination of a spy face. It is known that in the films of the 30s such as **«Party Card» or «Strong-Willed Girl» and the like, a spy was represented as an outright scoundrel, due to this he stood out from the crowd. This tendency, but more restrained, was typical for the film «Heroic Deed of intelligent operative» that, in V. Narivska’s idea, impacted the creation process of the novel «One soldier can make a battle».** It is that unity of a film and a novel which influence may be seen in the creation process of novels about Stirlitz and was acknowledged by J. Semenov. **Only the film by Sava Kulish «Dead Season» (1969) demonstrated the attractive intellectuality of a Soviet spy / intelligent operative (actor Donatas Banionis) and thoughtful and concentrated but not less intellectual face of an English spy (actor Laimonas Noreika), who Ladeinikov was changed for according to the plot line of a film. Their symmetry was peculiarly felt in the scene of exchange when the spies were peering into the faces of each other; an encounter as a kind of search for equivalence and equal significance. This moment of making eye contact is significant not only to the film as it holds ideological sense of Cold War, namely resistance / interaction of strong forces. This problem was highlighted by a legendary intelligent operative / spy Rudolf Abel in his foreword to the film that left the audience in unbreathing astonishment as it defined Cold War as a series of background events that were forming a new hero. Its implementation in mass consciousness occurred differently, not through slogans and special paradigms but due to mythologization by mass culture. This particular situation united Bond and Stirlitz as «a nonpareil in SS uniform» [10], according to Mark Lipovetsky. So this encounter had philosophical and cultural meaning as «an act of immanent exchange of the most appreciated values» [11, p. 404] (by K. Isupov). **The researcher stresses that this kind of encoun-****

¹ «Patriotic and spy novel» is a term introduced by V. Narivska in the context of analysis of a novel «І один у полі воїн» (“**One soldier can make a battle**”) **underlining the missed opportunities of the mass literature development, both Ukrainian and Soviet Union.** The use of the closely reasoned term is considered important when analyze novels by J. Semenov. See.: Наривская В.Д. Роман Юрия Дольд-Михайлика «И один в поле воин»: а выиграно ли сражение? (опыт одной исследовательской «операции») // «Я должен вспомнить – это было...» к 70-летию Великой Победы: монография / отв. ред. А.А. Степанова. – Днепропетровск: Акцент ПП, 2015. С. 325–357.

ter is not «an anticipated rendezvous»; it is behind «the antithesis of meeting / separation»; it possesses other «conceptual area» [11, p. 404]. The encounter is «an intellectual catastrophe or philosophical adventure», a peculiar «chain in a number of biographical events», but undeniably with «beyond biographical» content [11, p. 404]. According to K. Isupov, such kind of encounter is outside the purview of routine and even history. **For this reason it has «an analogy with the everlasting event of myth»** [11, p. 404]. Its connection with the fate is obvious like the search for answers to the last questions of existence. That way Bond and Stirlitz are dragged into this whirl of «being encountered».

Although, as N. Lytvynenko states, **«mass literature, mass culture – these words possess deceptively comprehensible and professedly established meaning. Their terminological application is combined with metaphorical, optional and accidental one. It is connected with the nature of the researched phenomenon and the inadequacy of that conceptual apparatus which «works» at interdisciplinary level dealing with studying of the processes in modern literature and culture and understanding phenomena that foresaw or prepared them in previous centuries»** [12, p. 5]. **Probably the absence of firm concepts of mass culture in the 50s stipulated the underestimation of the introduction of a patriotic and spy novel. Moreover, negative emotions like envying its successful existence also thwarted the progress of critical thoughts.** These reasons may be used to explain the lack of even trace of interconnection between spy fiction or cinematography and Cold War considering the “cold” phenomenon as a specific source of culture. M. Lipovetsky, when analyzing the sociocultural mythologisation of a film **«Seventeen moments of spring»**, emphasized: «due to the plot line interest to a negotiations of a separate piece that was traditional to the post-war film plot, the conflict between the Germans and the Russians is replaced by the game of interests of liberal democracies and empires (*the plot line of Cold War* – underlined by us D.H.), with the assumption that Nazi and Soviet empires appeared to be combined into one image only due to the character of Stirlitz» [10]. It makes sense to agree with the message of the researcher that compared to the novel, film’s plot line contains shifted emphasis and its meaning is becoming **«colder»**, because **«before the crash of «the Third Reich» Stirlitz is shielding the imperial idea from the western democracies transferring the trust to the Soviet part»** [10].

This thought found better expression in the beginning of the 90s when bondiana, both literary and cinematographic, filled still the Soviet but actually the former Soviet Union. There was a certain meaning in the contemporaneity of Bond forthcoming, namely the possibility to comprehend the **«whole» Bond with his cinematographic advantages: from famous handsome Bond actors Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan, Daniel Craig, who changed the existing standard appearance of a spy. There came «a moment of truth» that is opportunity to compare broad variety of bondiana with the image of Stirlitz, to be more precise with actor who played Stirlitz Vyacheslav Tikhonov. In this regard A. Vulis expressed an opinion that: «the actor Vyacheslav Tikhonov presented to Stirlitz refined, noble, inspired features and manners that will do credit to a diplomat, fit body of a warrior ready to a combat not only to a battle of wits. But at first the writer Julian Semenov made Stierlitz the way a viewer sees him on the screen, at his best of the future teleattraction»** [9, p. 354].

The article by S. Dullin touches on the issue of comparison of the featured spies from East and West where the parallel line is drawn between the famous agent 007 and Soviet intelligent operatives underlining the fact that in Soviet spy fiction and cinematography the special place belonged to **«patriotism soviétique post-stalinien» («Soviet patriotism of the post-Stalinist epoch»** [5, p. 102]. Cold War is considered as a turning point in the culture of two counterparts. Thus, for the USSR the end of the 1950s became the time of «un véritable transfert de la culture populaire soviétique en direction de l’Est européen» (**«a true transfer of the Soviet popular culture to the eastern Europe»**) [5, p. 102], where the image of intelligent operative Isaev-Stirlitz who appeared in a novel in 1968 and on screen in 1972 was a big success. He was interpreted as anti-Bond emphasizing the possible existence of **«profondément dissymétrique» («profoundly asymmetric») popular heroes, that allows us to conclude: «Si l’univers de James Bond a influencé le roman et le film d’espionnage à l’Est à partir de la fin des années 1960, la culture populaire soviétique n’a en revanche, contrairement à “l’espion qui venait du froid”» («If Bond’s universe influenced the spy novel and film on East in the end of the 1960s, then Soviet popular culture had on contrary “the spy who came from the cold”»**) [5, p. 102].

However, this important aspect is left underinvestigated, thus there is underevaluation of the popular works of literature that makes it relevant to reveal the interplay between culture and Cold War that was a background for the formation of the spy or patriotic and spy novel and its hero-myth.

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Статтю присвячено дослідженню феномену холодної війни в його співвіднесеності з появою нового героя в літературі, а саме у шпигунському романі. Розглядаються соціокультурні обставини, що сприяли формуванню патріотично-шпигунського роману і його героя-міфа.

Ключові слова: шпигун / розвідник, шпигунський роман, патріотично-шпигунський роман, герой-міф, масова культура, масова література.

Статья посвящена исследованию феномена холодной войны в его взаимосвязи с появлением нового героя в литературе, а именно в шпионском романе. Рассматриваются социокультурные причины, способствующие формированию патриотически-шпионского романа и его героя-мифа.

Ключевые слова: шпион / разведчик, шпионский роман, патриотически-шпионский роман, герой-миф, массовая культура, массовая литература.

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