

BETRAYAL AS SEEN IN *TINKER TAILOR SOLDIER SPY* (2011) MOVIE

Ashabul Kahfi, Ely Nurmaily

Universitas Teknokrat Indonesia, Universitas Teknokrat Indonesia.

akahfi102@gmail.com, elynurmaily@gmail.com

Abstract

Tinker Tailor Soldier Spy is a 2011 espionage thriller film directed by Tomas Alfredson and based on John le Carré's 1974 novel of the same name. The movie gained critical accolades for its atmospheric directing, scrupulous attention to detail, and stellar cast performances. During the Cold War, the movie depicts a complicated web of espionage and betrayal within the British Secret Intelligence Service (MI6). The research intends to depict betrayal through the agent characters in the movie. The movie was analyzed using qualitative method. The dialogues and narrations are presented in the form of texts. The research integrated several experts' perspectives on betrayal to assist the writers in revealing the traces of betrayal in the movie. The results of the analysis suggested that the characters conducted acts of betrayal. The movie has only three sorts of treachery. The first is political betrayal, which is exemplified by Bill Haydon. The second is the romantic betrayal between Ricki Tarr and Irina, Bill Haydon and Ann, which began both relationships due to both agents' personal missions and importance. The third type of betrayal is friendship betrayal which is portrayed by Haydon and Toby. They betray the people who are close to them and have supported them during their hardship.

Keywords: Betrayal, espionage, film analysis, Tinker Taylor S

INTRODUCTION

Literature is a creative and imaginative kind of writing that expresses itself through language. Rather than communicate, it tries to elicit emotions, encourage thought, and investigate the human experience. Wellek and Warren (1967) emphasize the need for compelling literature with a cohesive structure and an artistic goal. Literature should captivate readers and give them a meaningful and visually appealing experience. Furthermore, literature evolved numerous specialized forms, including aestheticism, expert diversion, and disillusioned social concern (Alexander, 2000; Kardiansyah, 2017). In other words, literature has undergone enormous changes and diversifications throughout its history, creating several specialized forms.

Movies are now considered a form of literature because they are a type of artistic composition. Movies can be used to study and understand topics about society, such as history and biography (Ranti & Nurmaily, 2021). In addition, movies usually include a story, plot, characters, and setting, all of which are elements found in textual works (Klarer, 2004). As a result, movies and literary works usually reflect a certain time's social norms and values. A movie is a type of visual art that uses pre-recorded visuals to simulate experiences that convey concepts, narratives, perceptions, feelings, beauty, or ambience. According to communication studies, films significantly affect how society is shaped in the modern day (Mudjiono, 2011).

There are several themes in the movie, one of which is betrayal. Essentially, betrayal occurs when an individual in a relationship acts in a way that benefits his or her interests above the interests of the other party. In one sense, this action means that the betrayer prioritizes his or her desires over the needs of the partner or the relationship (Fitness, 2001). Therefore, betrayal is a common theme throughout literature and movies that explores the complicated dynamics of relationships and the moral issues that the characters encounter.

Furthermore, the theme also frequently exposes the conflict between personal ambitions and ethical responsibilities. The betrayer takes an intentional decision to reject the other person's trust, devotion, and emotional investment in them. This betrayal can take many forms, including deception, infidelity, treachery, or even abandonment. This theme functions as a potent narrative device, filling movies with tension, conflict, and unexpected plot twists, and captivating audiences worldwide regardless of genre (Fraser, 2013). Hence, when a theme like this is used skillfully in a movie, it results in a dynamic and compelling storytelling experience. It adds a source of conflict or dilemma that moves the story ahead and keeps viewers on the edge of their seats. The inherent tension of the theme adds levels of complexity to the plot, providing an air of unpredictability and suspense.

Tinker Tailor Soldier Spy is a 2011 espionage thriller film directed by Tomas Alfredson based on the 1974 novel of the same title by John le Carré. This movie received critical acclaim for its atmospheric direction, meticulous attention to detail, and the exceptional performances of its cast. The movie portrays a complex web of espionage and betrayal within the British Secret Intelligence Service (MI6) during the Cold War era. The central plot revolves around George Smiley, a retired intelligence officer who is brought back to uncover a double agent within the agency. The movie skillfully depicts the moral ambiguity and moral compromises endemic to the world of espionage through its meticulous attention to detail. Additionally, the movie's deliberate pacing, meticulous attention to detail, and expert cinematography create a sense of tension and suspense that draws the audience into the story. The intricate web of deceit and the gradual unravelling of the mystery surrounding the double agent offers abundant material for analysis and interpretation. In its historical setting, the movie depicts the Cold War era and the ideological conflicts between East and West. By analyzing the movie's depiction of espionage within the British Secret Intelligence Service (MI6), we gain insight into the era's political climate and social anxieties.

The writers are interested in analyzing the movie not only because it was nominated for three 84th Academy Awards and one BAFTA in 2012, but also because it examines the effects of betrayal on individuals, national security, and the delicate balance of power between nations. The writer has also been unable to locate any prior research relating to this film and the issue highlighted in the paper. This research will also integrate some perspectives on betrayal from some experts. The writers believe that this research could provide additional insights into the subject and aid future researchers interested in a comparable film or discussion.

METHOD

In this study, the writers employ qualitative method. The qualitative method relies on linguistic descriptions rather than numerical facts (Kuswoyo & Siregar, 2019). Furthermore, Cresswell in Aryangga and Nurmaily stated that A qualitative approach in which the inquirer frequently makes knowledge claims based primarily on constructivist perspectives (i.e., the multiple meanings of individual experiences, socially and historically constructed meanings, with the intent of developing a theory or pattern) or advocacy/ participatory perspectives (i.e., political, issue-oriented, collaborative, or change-oriented) or both (2017). As a result, the writers solely focus on analysing betrayal as portrayed in the main character of *Tinker Tailor Soldier Spy* (2011). The data is in the form of texts including dialogues and narrations in the movie taken from the subtitles.

Sociological Approach

Examining literary works through the prism of social structures, cultural settings, and power dynamics is the sociological approach to literature analysis. It examines how literature reflects and interacts with the social reality and issues of its day. Sociologists analyse how social structures inside a literary work, such as class, gender, race, and power relations, impact the characters and story. Experts also emphasize the need to consider the work's cultural context, such as the historical period and cultural norms, to unearth hidden meanings and social commentary.

Furthermore, the sociological approach explores the text's ideology and power relations, as well as the ways in which literature addresses social change and serves as a channel for resistance against oppressive systems. This approach provides a broader knowledge of literary works and their impact on society by connecting literature to social and historical settings. It should be noted, however, that the sociological approach may neglect specific authorial goals and aesthetic qualities of literature and oversimplify the intricate relationship

between literature and society. Nonetheless, the sociological approach enriches our understanding of literature and its role in society by spotlighting disadvantaged perspectives, uncovering social messages, and investigating the possibilities for social change.

Theory of Betrayal

Betrayal occurs when one perceives a breach in the trust that one has placed in another that he or she will honour one's wishes and expectations. Betrayal, according to Robin Marie Kowalski, is the breaking or violation of a presumed contract, trust, or confidence that causes moral and psychological difficulty within a relationship. It can happen between people, between organizations, or between people and organizations. Betrayal can take various forms, such as supporting a rival organization or deviating altogether from previously agreed-upon rules (Jackson, 2000).

Furthermore, betrayal, according to Kowalski, is both a "people" problem and a philosophical problem. Philosophers should define betrayal, analyse and contrast it with other moral ideas, and evaluate betrayal scenarios critically (Yehuda, 2001). In other words, a betrayal can have severe consequences for both the victims and the offenders. It can result in a slew of bad behaviours, attitudes, and feelings. Victims are angry and confused, and they seek compensation from the perpetrator, who may feel guilty or humiliated and express regret. If the victim continues to display anger after the perpetrator has expressed sorrow or apologized, the perpetrator may feel defensive and angry (Jackson, 2000).

Acceptance of betrayal can be demonstrated if victims give up demands for atonement and retribution; however, acceptance of betrayal can only be demonstrated if victims do not continue to demand apologies, repeatedly remind the perpetrator or perpetrators of the original act, or repeatedly review the incident. These statements imply that accepting betrayal involves letting go of the need for revenge or constant reminders of the betrayal. It implies that true acceptance is distinguished by a shift in attention toward moving forward and supporting healing rather than dwelling on past hurt.

Types of Betrayal

There are four main types of betrayal, including romantic betrayal, political betrayal, familial betrayal, and friendship betrayal (Pennebaker, 2002). Romantic betrayal involves the violation of trust, loyalty, or faithfulness within a romantic relationship is referred to as romantic betrayal. It includes deception, infidelity, emotional manipulation, or any violation of

the expectations and commitments that form a romantic relationship. Romantic betrayal frequently leaves the individuals involved with tremendous hurt, betrayal, and emotional difficulty (Pennebaker, 2002). Meanwhile, political betrayal is defined as acts of treachery, treason, or violation of trust in the context of politics or power relations. Individuals or groups who betray their country, political friends, or beliefs for personal gain or to pursue their own goals are considered traitors (Adelman, 1999). Political betrayal frequently has far-reaching implications, affecting not only people but also entire societies and political institutions.

Familial betrayal happens when members of a family breach the trust, expectations, or promises that come with family bonds. Familial betrayal can take several forms and affect family dynamics and individual well-being to diverse degrees (Woolf, 2011). Then, friendship betrayal refers to actions of disloyalty, deception, or violation of trust within a close friendship. It happens when a friend breaks the trust, expectations, or commitments that come with true friendship. Friendship betrayal can have a significant impact on the emotional well-being and trust between friends, resulting in strong feelings of hurt, disappointment, and a rupture in the connection (Woolf, 2011).

Film Analysis

Due to its concept being a part of nonverbal language, the film must adhere to aesthetic qualities (Boggs & Petrie, 2008), which produces the analytical process evident via the lens of semiotics, narrative structure, and cultural context. Among other ways, visualization in the film to provide proof from a cinematic standpoint is how filmmaking theory is picked up by research. There are different components of film analysis that must be examined by various research disciplines. Film studies concentrate on the pictures, speech, and action provided in the film when studying it. Furthermore, how information is displayed, what we see, and why it appears on the screen (Boggs & Petrie, 2008). When watching the film, these elements will help the spectator understand the topic and plot. Furthermore, film analysis necessitates a simultaneous and continuous response to the interaction of images, sounds, and movement on the screen, as well as numerous aspects of the film that may be considered (Boggs & Petrie, 2008). Film as a part of literature research explores the dialogue, characters, and other components of the film.

Narrative of Film

In film narratology, there are two types of narrators: off-screen narrators, an invisible narrator's voice narrating a story, and on-screen narrators, a narrator who is physically visible on the screen and talking (Jahn, 2021). In this case, the research subject uses an on-screen

narrator who appears on the screen, speaks to the audience, and reveals the process of crafting their narrative, or simply as the narrator who speaks and acts. According to Marie and Ryan (2003), the original book is divided into three sections: an attempt to understand the narrative text, an attempt to analyse media, and a brief history of important events in the development of the medium's notion in the study of narrative. Film narratives are typically defined as mental representations or cognitive structures that can be activated by various types of signs. The narrative can include the environment, people, events, and plots. The image represents a universe (setting) filled with intelligent agents (characters). These agents participate in activities and events (events, plots) that cause large-scale changes in the narrative world. Narratives are essentially mental representations of causally related events and circumstances that capture segments of the world's and its members' history.

RESULT AND DISCUSSION

The primary inquiry of this study pertains to the representation and depiction of treachery in the cinematic work entitled "Tinker Tailor Soldier Spy" (2011). The present chapter incorporates various viewpoints from professionals, with a particular emphasis on the classifications of betrayal as proposed by Pennebaker. These classifications assist the writers in uncovering the indicators of betrayal.

Political Betrayal

Political betrayal can be characterized as a crime of treacherous actions, acts of treason, or breaches of trust within the realm of politics or power dynamics. Traitors are defined as individuals or collectives who betray their nation, political allies, or ideological convictions in order to advance personal interests or pursue self-oriented objectives (Adelman, 1999). The movie Tinker Tailor Soldier Spy, released in 2011, is a mystery in the genre of spy. The movie depicts a multifaceted network of espionage and treachery within the British Secret Intelligence Service (MI6) during the historical period known as the Cold War, the United States of America and Russia. The primary narrative focuses on George Smiley, a former intelligence officer who is reactivated in order to expose an undercover agent operating within the agency²³ which is also known as a double agent.

A double agent refers to an individual who engages in spying operations on behalf of one intelligence agency or organization, while simultaneously maintaining an image of loyalty towards another intelligence agency or organization (Lipton & Wettstein, 2022). The existence

of a double agent has been discussed by the Circus, the name referred to MI6, from the beginning of the movie.



Scene: 00.17:08 – 00.18:15

Lacon:

*'He said Tarr called him from a phone box.' **He said there's a mole, right at the top of the Circus, that he's been there for years.***

In the scene, Oliver Lacon, a high-ranking official inside the Cabinet and affiliated with British Intelligence, discreetly insinuates to George Smiley, the main character, the existence of an undercover agent inside the Circus, an undercover intelligence agency. This spy has been gathering information for the Russians. The term "mole" in the movie is commonly applied to refer to an individual who secretly discloses confidential information, often referred to as a "spy". One noticeable part of political betrayal involves the committing of treacherous acts by an individual affiliated with an intelligence agency, consequently creating suspicions within the broader community of the other members of the organization (Adelman, 1999).



Scene: 00.18:15 – 00.18:22

Lacon:

*The thing is, some time ago before Control died, he came to me with a similar suggestion that there is a **mole**. He never mentioned his **suspicions** to you?*

Smiley:

No.

The head of British Intelligence is referred to as the control. The real name of the character was not mentioned by anyone in the movie. Nevertheless, the role of his character is of considerable importance as he was the individual who harboured suspicions regarding the presence of an undercover agent within the organization. Lacon's statement highlights the capacity of the double agent to cause political instability. Although the credibility of the suspicion remains uncertain in this particular scene, the portrayal of political betrayal is clearly depicted. The concept of a double agent is associated with acts of backstabbing and double-crossing, traits that are also commonly seen in acts of political betrayal (Pennebaker, 2002).

Control:

*Take a look at this nonsense. Report by Soviet high command on their recent naval exercises in the Black Sea. **Just what the admiralty has been begging us for some information on.***



Scene: 00.23:23 – 00.23:27

Smiley:

Where did you get this?

Control:

Percy and his little cabal walked in with it.

Toby:

Look, Control...

Control:

Shut up.

Haydon:

Style appalling. Patently a fabrication from beginning to end. Just could be the real thing.

Smiley:

Well, if it's genuine, it's gold dust. But its topicality makes it suspect.

Control:

Smiley is suspicious, Percy.

Smiley:

Where did it come from? What's the access?

Percy:

A new secret source of mine.

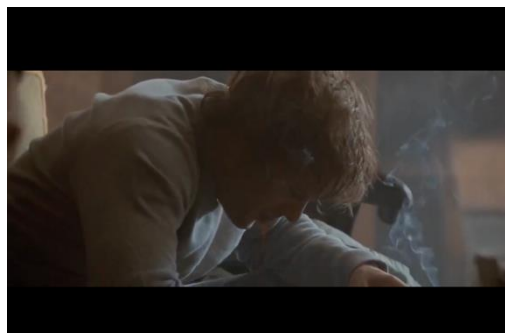
Smiley:

But how could he possibly have access?

During the British Intelligence meeting, Control informs Smiley of the obtaining of a significant piece of information regarding the activities of the Soviet Union. The information is carried out by Percy, acting under the codename Tinker. The dialogue delves more into the question of the validity of the information and the source from which Percy obtains it. Nevertheless, Percy simply responds by stating that he possesses an informant whom he has designated as "A new secret source of mine." Conversely, The MI6 is currently engaged in a situation where an individual within their organization has been operating as a double agent for an extended period of time. Nevertheless, Percy's statement suggests that they have established a level of confidence with an individual associated with the Soviet group, who provided them with valuable information regarding Soviet activities that could potentially trigger another conflict.

The dialogue describes Political betrayal as the action of violating trust, while ideological shifts from both a violation of trust and a shift from the previous alliances or ideological views (Pennebaker, 2002). Hence, there are individuals affiliated with British intelligence and the Soviet Union who have been engaged in the activities of double agents. At this point in the movie, the hidden motivations of the two double agents representing opposing factions are evident through their words, which demonstrate an act of political deception and manipulation.

The plot of the movie then evolves and Smiley finds out about Ricki Tarr. He is a scalp hunter also known as an assassin. Tarr works for Peter Guillam, Smiley's trusted man. Peter Guillam dispatches Tarr on a mission to Istanbul with the goal to spying on a Russian trade delegate name Borris.



Scene: 01.09.20 - 01.09.27

George:

Ricki has been helping us, Peter. He's been telling us all about his adventures.

Guillam:

He's a double, George. There is no mole. Whole thing's been thought up by Moscow.

Guillam tells George that Tarr is the double agent and that the mole does not actually exist in the Circus. However, Smiley and Tarr explain to Guillam the situation which provides a new enlightenment towards the case. Tarr is preparing to depart but coincidentally becomes aware of Boris' marital status. He has a strong intuition that suggests a possibility of Irina, a woman, possessing valuable information. He engages in a meeting with her while faking the identity of a businessman. However, it is evident that Irina possesses information regarding Tarr's affiliation with British Intelligence, and she proceeds to inform him about the information related to the mole. She is willing to exchange her current situation for a fresh start in the West. Tarr contacts the Circus to provide this information. However, he does not receive an adequate amount of feedback. He receives a response indicating that his message has been received and understood, “**we read you**”. Boris is quickly eliminated by the Soviet forces, who afterwards capture Irina. In addition, Tufty, another undercover agent, is eliminated in order to incriminate Ricky. Therefore, Ricky becomes aware of this occurrence as a result of the mole.

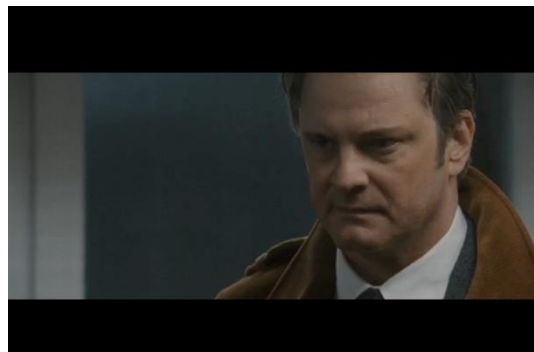
Someone in the Circus has been framing him, possibly because his identity is almost revealed. Betrayers may circulate false information, engage in smear campaigns against former allies, or orchestrate political intrigues to discredit opponents or gain an advantage. This type of deception has the potential to destabilize political regimes (Pennebaker, 2002). The death of Boris and the exile of Irina have proven that the mole has shaken up both the British Intelligence and the Russians.

Betrayal is also followed with the acts of manipulation and dishonesty are often accompanied by acts of manipulation and dishonesty (Pennebaker, 2002). The plot of the movie then slowly reveals who is the real “mole” in the story. The revelations link to an early incident at the beginning of the movie when a man named Jim Prideaux, an agent and scalphunter, is killed. Control meeting with Jim and asking him to go to Budapest to meet a Hungarian general who claims to have the name of the mole in British Intelligence. Control has narrowed it down to one of the five – Tinker (**Percy Alleline**), Tailor (**Bill Haydon**), Soldier (**Roy Bland**), Poorman (**Toby Esterhase**), and Beggarman (**George Smiley**). These are the codenames Control has come up with to identify who the mole is and he warns Jim not to alert any of them.

However, Jim discloses the sensitive information to Bill Haydon, unaware of his true identity as the mole. Haydon makes the decision to sacrifice Jim, so he risks his own exposure. An unfavourable turn of events occurs in Budapest, resulting in Jim being shot. When the

incident happened, Jerry Westerby, the duty officer in British Intelligence, informed Control. He also tried to reach Smiley by calling him but Ann, Smiley's wife told him that he was not home.

In the meantime, Haydon goes to the Circus and tells Westerby that he got the information from a radio from his club. He exhibits signs of distress and proceeds to explain the circumstances to Westerby, afterwards described by the duty officer as a swift and efficient response that avoided a potential crisis. Haydon informs Westerby of the necessity to visit Jim's flat in order to eliminate any incriminating evidence that may associate the man with the intelligence organization known as the Circus. Nevertheless, Westerby was unaware of Haydon's intention to ensure the concealment of his actions. Upon learning of Haydon's actions, Smiley develops a sense of suspicion.



Scene: 1:23:05 - 1:23:25

Haydon:

I got half a story on the ticker tape at my club. Tell me.

Westerby:

Jim Prideaux's been shot.

Haydon:

Get me the Hungarian embassy. You tell your masters what will happen if one hair on Jim Prideaux's head is damaged.

Haydon's actions provide evidence of his role as a double agent, serving both the United Kingdom and Russia. During this historical period, an ongoing political dispute known as the Cold War continued between the United States of America and Russia. Haydon observes that these two countries are emerging as dominant superpowers in comparison to other nations. As a consequence of the prevailing circumstances, he appears to be developing the perception that the United Kingdom is increasingly dependent on its ally, notably the State. Hence, he is determined to prevent such an occurrence, aligning his actions with the concept that political betrayal can be defined as the perpetration of treacherous deeds, motivated by personal gain or the pursuit of self-centred goals (Adelman, 1999).

Another betrayal is presented by the character Peter Guillam towards the Circus. Smiley asks him to collect the duty officer's notebook. The book contains information about the one who is responsible for taking notes on the incident that happened regarding Jim Prideaux. Guillam has to enter the Circus office and hide the notebook in his bag. His action is not suspected by Percy and other agents; however, he is called by them to provide information related to the death of Tufty. Percy discloses to Guillam that there is a traitor in the Circus that harms the agents when on duty.

At this point, Guillam tries to maintain his composure, even though he is under pressure. After obtaining the document Guillam goes straight to meet Smiley at his place. There, Guillam meets Ricki Tarr and violently hit him in the face.



Scene: 01.09.27 - 01.09.40

I stole that because of you. **I spied on my own because of him.** Do you know how that makes me feel?

Guillam is becoming emotional and blaming Tarr because he thinks that Tarr is the traitor since he is sent to Istanbul together with Tufty. He does not want to spy on his own people because that makes him a part of the traitor. One of the results of political betrayal is having Moral and ethical dilemmas (Pennebaker, 2002). From his statement, Guillam seems to have emotional conflict when he is asked to spy on his colleagues. It appears that he questions his own loyalty and integrity.

Romantic Betrayal

Ricki Tarr and Irina

Romantic betrayal, also known as the act of violating trust, loyalty, or faithfulness within the context of a love relationship, encompasses a range of actions that undermine the foundation of trust and commitment. Romantic relationship transgressions encompass acts such as dishonesty, infidelity, emotional manipulation, or any breach of the expectations and

commitments inherent in such a partnership (Pennebaker, 2002). The movie shows several acts of romantic betrayal happening among the characters. Although the two romantic betrayals are motivated by political and personal goals, the characters are involved in tremendous hurt, betrayal, and emotional difficulty (Pennebaker, 2002). Whilst doing his mission in Istanbul, Ricki Tarr meets Irina.



Scene: 00:47:28 – 00:47:58

Tarr:

'You once told me to trust my instincts about women, Mr Smiley. 'Well, my instincts told me this woman had some treasure. 'When Boris went out for the night, I found myself going into her hotel.' 'So you dropped Boris.' 'I know. It was breaking protocol. 'But I was acting on my own initiative, as it were. '

Irina is the wife of Boris, a Russian agent. When Tarr was observing Boris's movement saw how the man treated his wife. He planted a fist on her face which was witnessed by Tarr. He initiated a visit with Irina, at first just to make sure that she was alright.

Tarr first intention is to make sure Irina's condition after being hit by her husband, Boris. Romantic betrayal can begin with broken intimacy and connection is the type of romantic betrayal that shatters lovers' emotional closeness and connection (Pennebaker, 2002). Irina's marital relationship with her husband, Boris, appears to be strained. Consequently, on Tarr's arrival and following the offering of emotional support, the woman gradually becomes more receptive and develops a sense of trust towards him. Tarr identifies himself as a professional in the field of commerce and after that engages in a romantic relationship with her. Nevertheless, prior to becoming involved with Irina, Tarr comes to the realization that the woman has an even greater number of valuable information.



Scene: 00:48:28 – 00:48:48

Tarr:

*I could... **I could sense something in her. A secret.***

Smiley:

And how did you intend to get this secret out of her?

Tarr:

***'I played this businessman, Michael Trench. 'Holiday romance.'** 'I thought I'd take my time with it.'*

Irina reveals to Tarr a comprehensive account of her confidential information pertaining to the Russian individual. As an exchange act, She requests that Tarr reach out to the Circus with the aim of facilitating her relocation to the Western region, enabling her to set out upon a fresh start. Tarr communicated with the Circuss, however, he did not receive the desired answer. In due course, Borris met his demise by an act of homicide, while Irina was apprehended and taken into custody. Following the occurrence, Tarr experienced a profound sense of remorse directed at Irina. The individual approaches Smiley and implores for his assistance in rescuing Irina. Tarr seemed to have developed an emotional attachment to the woman.



Scene: 00:48:28 – 00:48:48

*I've... I've done a lot of things in my life, Mr Smiley, but... I just... **I can't stop thinking about her. She wasn't even my type.** I've got to get her out.*

Tarr's goal evolves over time to a more personal emotion for Irina. He was truly concerned for her safety. Engaging in a sexual or emotional connection outside of the committed engagement is a common sort of romantic betrayal. Infidelity erodes the crucial trust and commitment in a love relationship, causing significant emotional distress (Pennebaker, 2002). Borris may not be affected by Irina's infidelity towards her husband because he is unaware of the affair. The affair, however, has resulted in deep resentment and the loss of the strong emotional tie that is essential to a loving relationship with Tarr.

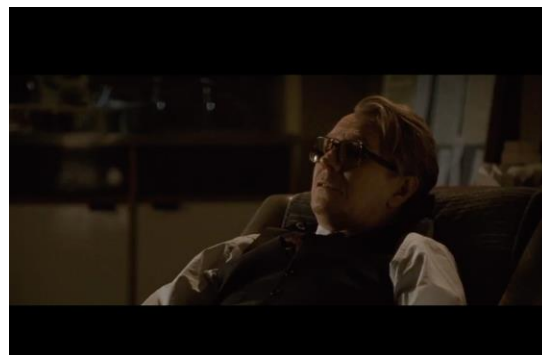
Bill Haydon and Ann

Bill began to suspect that British Intelligence had turned vicious, therefore he chose the Soviet side. As the Soviet Intelligence Officer, he becomes Karla's mole. Karla is aware of Smiley's unrequited love for his wife, Ann. He discovers this during his talk with Smiley in Delhi. Karla employs the knowledge to persuade Bill to seduce Ann. Bill ends up having an open affair with Ann.



Scene: 00:36:07 – 00:36:18

This is done on purpose in order to cloud Smiley's judgment. Karla knows Smiley is very good and will very certainly discover that Bill is the mole. Smiley would be unable to perceive Bill objectively as a result of the affair. All of this is revealed at the end of the movie. We are shown a brief scenario at a party in which Ann is flirtatiously glancing at Bill. Later, Ann and Bill are shown kissing outside, and Smiley is taken aback. We are unaware of who Ann is with, but Bill is the natural conclusion. Infidelity erodes a love relationship's essential trust and commitment, generating substantial emotional pain for the deceived spouse (Pennebaker, 2002). Smiley seems to still have feelings as well as emotional pain due to his wife. This can be seen from the way he still keeping the gift and how upset he is when the gift is taken by Karla.



Scene: 01:15:41 – 01:16:18

He kept my lighter. It was a gift. "To George from Ann. "All my love."

Deception and betrayal of trust are significant characteristics of romantic betrayal, as are deception, falsehoods, and breaking promises or commitments. Even though Smiley does not show it or say it openly, the statement implies that he still holds the memory of his wife with him.

Friendship Betrayal

Friendship betrayal is defined as disloyalty, dishonesty, or breach of trust within a close friendship. It occurs when a friend violates the trust, expectations, or commitments that are inherent in true friendship. Friendship betrayal can have a tremendous impact on the emotional well-being and trust between friends, resulting in intense feelings of hurt, disappointment, and a break in the bond (Woolf, 2011).

Friendship betrayal in this movie is shown by Haydon when he decides to seduce Smiley's wife. He conducts an affair with Ann because he wants to conceal his secret as a double agent. He believes that Smiley could find out about him to obstruct his judgment towards him.



Scene: 01:56:12 – 01:56:46

Smiley:

Is there anything particular you want me to pass on to Ann?

Haydon:

Oh, that was nothing personal, George. I hope you understand that. Karla said you were good, the one we had to worry about. But you do have a blind spot. He reck one if I was known to be Ann's lover, you wouldn't be able to see me straight. And he was right.

Haydon and George are known in British Intelligence as Tailor and Beggarman. They have known each other for years, so when Smiley learns about Haydon and Ann's affair, he's taken aback. Smiley, on the other hand, can overcome this, even if Ann leaves him. He can no longer be distracted by the affair and has to focus on his duties as an agent. His question, ***“Is there anything particular you want me to pass on to Ann?”*** has proven that he is able to manage his feelings and now is on good terms with Ann. Recovering from a friendship betrayal

usually entails a period of healing and, if possible, rebuilding trust. It requires communicating truthfully and freely, admitting betrayal, and expressing one's feelings and concerns (Woolf, 2011).

Furthermore, betrayal can occur when a friend acts or behaves in a way that undermines the trust and faith that has been placed in them. This can range from little deception to massive betrayals of deep secrets or personal boundaries (Woolf, 2011). Toby Esterhase is a Control agent who has been working with him since the war began. Despite the faith placed in him by Control, Toby does not choose his side. Smiley interrogates him about several files missing from the Circus. He wants to ensure that Toby is a tool for Haydon.



Scene: 01:41:05 – 01:41:26

Toby:
Oh, hello, George.
George:

*Hello. **I want to talk about loyalty, Toby.** Control recruited you, didn't he? **Found you starving in a museum in Vienna. A wanted man. Saved your life, I heard.** And yet when the time came, when it came to picking sides between him and Alleline, you didn't hesitate.*

Despite all Control has done for him as a friend, saving him from starvation, Toby appears to side with Percy. To this far, Toby has insisted that he had nothing to do with the lost files. Smiley also accuses him of being the one who informs Pirdeaux that he must eliminate numerous individuals and abandon the mission he has been assigned. Toby soon understands that he cannot hide his involvement in the operation Witchcraft and betray the guy who has saved his life and given him a role in the organization. If betrayal of friendship occurs in that atmosphere, it can have an effect on the dynamics of a larger buddy group. It may cause tension, conflict, or the dissolution of the entire friend group. As a result of the betrayal, friends participating in the betrayal may face divides and friction in their relationships (Woolf, 2011). Toby serves as the courier for the other agents, completing their mission. He does what he is

taught to serve Witchcraft, but all he gets is more confusion in the situation manufactured by the British Intelligence double agent.

CONCLUSION

Tinker Tailor Soldier Spy (2011) presents number of characters; however, the main character is George Smiley who has a mission to reveal the “mole” or the double agent in the British Intelligence. Furthermore, the main focus of the research is not only Smiley, but also other agents in the organization. The agents have been proven to have played an important role in the movie by acting as traitors in certain ways. The analysis of this research revealed what the characters did as acts of betrayal. There are four main types of betrayal, romantic betrayal, political betrayal, familial betrayal, and friendship betrayal (Pennebaker, 2002). Nevertheless, the writers found only three types of betrayal.

The first is the political betrayal, which is largely represented by Bill Haydon. Other agents simply debated the existence of the "mole," as the characters refer to the double agent. Haydon is a double agent who works for both British Intelligence and Russian intelligence. He employed a variety of techniques to shift attention away from himself. Following an in-depth analysis of the character, the writers believe it represents Haydon's own opinion on how the United Kingdom is dependent on the United States of America. Haydon does not like the idea that UK has to take side between the two superpower countries, USA and Russia.

The romantic betrayal between Ricki Tarr and Irina, Bill Haydon and Ann is the second sort of betrayal. The needs of both agents to solve personal missions and importance have started both relationships. Tarr wanted Irina because he required information concerning Soviet activities; however, Haydon's objective is to conceal himself from Smiley's investigation. The difference between the two is that Tarr seemed to have fallen for Irina. Haydon, on the other hand, regards his connection with Ann as purely business.

According to the analysis, the final type of betrayal is friendship betrayal. Haydon and Toby present this betrayal. In this situation, Haydon's decision to seduce Ann, Smiley's wife, in order to divert his attention has revealed that their relationship has been violated. Meanwhile, Toby, despite the fact that he owns his life to Control, must side with the other agents and prefers to be their messenger due to his personal mission to serve in Operation Witchcraft.

REFERENCES

Adelman, J. (1999). The Politics of Betrayal: Power and Deception in Shakespeare's Tragedies. *Shakespeare Quarterly*, 50(1), 1-32.

- Alexander, Michael. (2000). *A History of English Literature*. London: Macmillan Press Ltd.
- Aryangga, Afri., & Nurmaily, Ely. (2017). Women's Power and Stereotype Denial in *Pocahontas* Movie. *TEKNOSASTIK*, 15(1), 46 - 60.
- Aulia, Sabrina Silmi. Purba, Parlindungan. & Putri, Dian Marisha. (2019). Betrayal Trauma in Heather Lloyd's *My Name is Venus Black*. *ELITE Journal*, 6(2), 129 – 147.
- Ben-Yehuda, Nachman. (2001). *Betrayals and Treason Violations of Trust and Loyalty*. Austin TX: Routledge.
- Boggs, J. M., & Petrie, D. W. (2008). *The Art of Watching Film* (7th Edition). New York: McGraw-Hill.
- Fetri Reni, Imelda Syam. (2018). The Affair and Betrayal in The Murder Investigation as Seen in Paula Hawkins' *The Girl on The Train*. *Jurnal JILP (Langue and Parole)*, 2(1), 39 – 45.
- Fitness, J. (2001). Betrayal, rejection, revenge, and forgiveness: An interpersonal script approach. In M. R. Leary (Ed.), *Interpersonal rejection*. Oxford University Press.
- Fraser. James. A. (2013). "The Drama of Dedication and Betrayal": Betrayal in the Life and Works of James Joyce. York: University of York.
- Gaylin, W. (1984). *The rage Within: Anger in modern life*. New York: Simon and Schuster.
- Jackson, R. L. (2000). The Sense and Sensibility of Betrayal: Discovering the Meaning of Treachery through Jane Austen. *Humanitas. National Humanities Institute* 42XIII (2): 72–89. 42
- Jahn, M. (2021). A Guide to Narratological Film Analysis. English Department, 1 - 27.
- Kasih, E.N.E.W., Fitratullah, M., Husna, M., & Mulia, M. R. (2022). Delineating Masculinity Belief in Guy de Maupassant's Three Short Stories. *Journal of Feminism and Gender Studies*, 2(2), 139-151. <https://jurnal.unej.ac.id/index.php/FGS/index>.
- Kardiansyah, Yuseano. (2017). "English Drama in the Late of Victorian Period" (1880-1901): Realism in Drama Genre Revival. *Teknosastik*, 15(2), 64 - 68.
- Kardiansyah, Yuseano. (2016). "The Index of Hero's Power and Nobility in Shakespearean Tragedy Drama: A Semiotic Study." *Teknosastik*, 14(2), 11 - 17.
- Klarer, Mario. (2004). *An Introduction to Literary Studies*. London: Routledge.
- Kuswoyo, H., & Siregar, R. A. (2019). "Interpersonal Metadiscourse Markers as Persuasive Strategies in Oral Business Presentation." *Lingua Cultura*, 13(4), 297-304. <https://doi.org/10.21512/lc.v13i4.5882>.
- Lipton & Wettstein, (2022). Double Agents: The Evidentiary Politics of Material Culture in Tribunals. *Cultural Politics*, 18(3): 480–483.
- Mudjiono, Y. (2011). *Kajian Semiotika Dalam Film*. *Ilmu Komunikasi*, 1(1), 123.
- Pennebaker, J. W. (2002). Betrayal and its Consequences in Modern Literature. *Literary Studies Review*, 19(2), 67-82.
- Pulungan, Asrisyah Fitry. & Sopha, Diana. (2021). The Antagonist's Betrayal in Nicholas Spark's *Dear John*. *Philology Journal of English Language and Literature*, 1(2), 80 - 86.
- Ranti, Dea Vira., & Nurmaily, Ely. (2021). Racial Profiling on Police Stop and Search Practice as Portrayed in the George Tillman's Movie *The Hate You Give*. *Linguistics and Literature Journal*, 2(2), 93 – 97.
- Shafiq, Dr. Jinan Abdulla. (2020). Theme of Betrayal: A Study in Selected Plays by William Shakespeare. *Al-Ustath Journal for Human and Social Sciences*, 59(2), 77 – 90.
- Wellek, Rene. & Warren, Austin. (1949). *Theory of literature*. New York: Harcourt, Brace.
- Woolf, L. M. (2011). Betrayal in Family Relationships: Exploring Literary Perspectives. *The Family Journal*, 19(3), 292-297.
- Yaqin, Muhammad Ainul. & Diniyah, Cholisotud. (2021). Analysis of Betrayal on Pearl S. Buck's *The Good Earth*. *AESTHETHICS: Jurnal Fakultas Sastra Universitas Gresik*, 10(1), 1 – 4.