

**Behind the lady of the knight: mapping the
Bond girls' inter-emotional narratological
functions in selected novels**

LA Tippins

 **orcid.org 0000-0001-6792-6631**

Dissertation submitted in fulfilment of the requirements for
the degree
Master of Arts in English
at the North West University

Supervisor: Dr. H De Guise Laurie

Co-Supervisor: Mr. SA Cloete

Assistant-Supervisor: Mr. PC Pretorius

Examination: April 2019

Student number: 23711574

ACKNOWLEDGEMENTS

I would like to thank all the many people who have supported me through this process of writing this dissertation. To my university friends, thank you for supporting me with words of encouragement and a listening-ear. I would like to extend a special thank you to Chantelle Kruger and Keabetwe Motlodi, who have been walking similar journeys with me in their own fields, for encouraging me to keep going and walking the road with me. To the people I work with, Dr Ronel Wasserman, Dr Natasha Ravyse and Professor Bertus van Rooy, thank you for considering my studies and work load and for checking up on me at various intervals to make sure I was not going crazy. To my family, especially my Aunt Rachel and Grandad Mike, thank you for your support and for asking my questions (without judgement) whenever you saw me. To the National Research Fund for supporting me financially. The funds you have provided me have been a great help during this research. To my supervisor, Dr Laurie, thank you for having faith in me and my vision and for guiding me in the right direction. Thank you to the co-supervisors of my dissertation, Mr Phil Pretorius and Mr Steph Cloete, for your input as well. To my parents, Mark and Yvonne Tippins, you've had to endure more than most. You've seen me want to give up and you've watched me work frantically. Thank you for listening and being sounding boards, giving advice (and music theory lessons, Dad) and for dragging me off my chair when you think I've spent too long at my computer (Mum). Lastly, I would like to thank God for protecting me and keeping me and for giving me the strength to get through this dissertation with a smile on my face.

I would like to dedicate this dissertation to my Grandad Mike Dubber and my late Grandmother Janet Lane, in whose footsteps I proudly walk as an academic and lover of books.

ABSTRACT

The Bond girl is one of the most renowned and most disregarded characters in the James Bond franchise. Although she is an important commercial element of the film franchise, she is mostly overlooked in many studies of the James Bond canon, especially with reference to her narrative significance. In studies about the James Bond canon, the Bond girls are commonly perceived as disposable assets or are used to demonstrate their roles as gender stereotypes. These seemingly insignificant roles, however, do not explain the continuous presence of the Bond girl in a large proportion (about 20-50 percent) of the Bond plot. In fact, this continuous presence is confirmed by unexplored counterpoint plot structures. Such counterpoint plot structures provide a better description of the underlying relationship between Bond and Bond girl. This study postulates that the relationship-oriented structures that support the emotional relationships between Bond and the Bond girl are complementary to and interwoven with the event-oriented structure. These new structures are manifest from the Bond girls' behavioural patterns as well as their underlying causes that are used to trigger Bond's reactions.

By considering these patterns as the function of the characters, the study of narratives deepens. Consequently, Bond's emotional development as a new structure is counterpoint to Umberto Eco's action-oriented narrative structure. The conclusion is drawn that relationship-oriented structures can be identified in the James Bond narratives and explain why James Bond remains culturally relevant. The purpose of this study is to understand the continued success of the James Bond canon through these narrative counterpoint structures. These structures are associated with male and female relations which can be used as an example of how the chivalrous man should respond to his 'Lady', in literature (and potentially in life too).

Keywords: Alternative narratology; Bond girl; character arcs; chivalry; counterpoint; emotional development; fairy tales; Ian Fleming; James Bond; James Bond fiction; Knight; Lady; narratology; polyphony; postclassical narratology; relationship(s); structuralism

TABLE OF CONTENTS

1	Introduction	1
1.1	Contextualisation.....	1
1.1.1	Previous Bond girl studies.....	1
1.1.2	Previous narratology studies	2
1.1.3	Narratology and emotions	6
1.1.4	Problem.....	6
1.2	Literature review.....	7
1.2.1	Introduction	7
1.2.2	Bond girl-as-object fallacy	7
1.2.3	Changing gender ideologies (in the films).....	9
1.2.4	The magical function	15
1.2.5	The missing interrelation between characters	16
1.3	Aims and research questions	17
1.3.1	Aims.....	17
1.3.2	Research questions	18
1.4	Thesis statement.....	18
1.5	Method.....	18
2	Theoretical Exposition	20
2.1	Introduction	20
2.2	Noteworthy narratologies	20
2.2.1	(Post)classical narratology	20
2.2.2	Feminist narratology.....	25
2.2.3	Structures in counterpoint	27
2.3	Counterpoint plot structures	28
2.3.1	An original model to use.....	28
2.3.2	Emotion rather than action	29
2.4	The Lady and the Knight	30
2.4.1	Fairy tales and archetypes	30
2.4.2	The Lady.....	31
2.4.3	The Knight.....	32
2.4.4	Helper and heinous additional archetypes.....	34
2.5	Theories described.....	36
3	What about the girl?	38
3.1	Introduction	38
3.2	The Bond girls are different individuals.....	38

3.3	Powerplays	39
3.3.1	Negative first impressions of Bond	39
3.3.2	The competent woman.....	44
3.3.3	Flirting with Bond.....	47
3.4	The cause of the powerplays.....	50
3.5	Perceptions of vulnerability.....	50
3.5.1	“Help” wanted.....	51
3.5.2	Perceived danger	54
3.5.3	Attachment to Bond.....	57
3.6	Why vulnerable?	60
3.7	Capture and torture	61
3.8	The Bond girls’ archetypal characteristics	65
3.9	Summing Up the Bond Girls	67
4	Bond’s stages of affection	68
4.1	Introduction	68
4.2	Bond’s prejudice.....	68
4.3	Bond’s sentimental journey begins.....	71
4.3.1	Negative first impressions of the Bond girl.....	71
4.3.2	Bond’s wavering opinion of women’s competence	74
4.3.3	Flirting with the Bond girl	78
4.4	Bond’s increasing sentiment.....	83
4.5	Sentimental Bond.....	85
4.5.1	“The help”	86
4.5.2	Rescue from ‘danger’	89
4.5.3	Bond of benevolence.....	93
4.6	A true relationship	99
4.7	Displaying love through rescue	101
4.8	Bond’s archetypal characteristics	102
4.9	Understanding Bond.....	103
5	Emotional dynamic.....	106
5.1	Introduction	106
5.2	Mapping action and emotion	106
5.2.1	The emotion gradient	106
5.2.2	The action gradient	108
5.2.3	Depicting action and emotion in the narratives	109
5.2.4	The preservation of reader interest through emotion and action.....	120
5.3	The new emotional narrative structure	121
5.3.1	The emotional structure.....	121

5.3.2	Interwoven structure.....	124
5.4	Emotional structures as applied to other Fleming narratives.....	128
5.5	Narrative structures described.....	129
6	Final Remarks and Conclusion.....	131
6.1	Introduction	131
6.2	The Narratological implications of James Bond.....	131
6.2.1	How James Bond narrative studies are affected by this new approach to narratology	131
6.2.2	How other narratives are affected by this approach to narratology	133
6.3	The link between females in fiction and in real life.....	135
6.3.1	The link between Bond girls and Fleming's girl.....	135
6.3.2	Fleming uses his ideal as a lesson in chivalry	136
6.4	Present and future popularity of James Bond.....	137
6.4.1	James Bond's present popularity	137
6.4.2	The future of James Bond	138
6.4.3	Hopeful future for critical popularity of the Bond girl	140
7	Bibliography	142
7.1	Primary sources	142
7.2	Secondary sources	142
8	Annexures.....	150

LIST OF TABLES

Table 1: Eco’s nine “play situations” 29

Table 2: Emotion rankings to explain emotional gradient (see also Plutchik (2001:249) for further degrees)..... 107

Table 3: Tension rankings to explain action gradient (see Eco (1992:161) for original order) . 109

Table 4: The emotion-oriented structure of a James Bond narrative..... 122

Table 5: The interwoven action- and emotion-oriented structure of a James Bond narrative .. 127

LIST OF FIGURES

Figure 1: The action and emotion graph of *Casino Royale* 111
Figure 2: The action and emotion graph of *Moonraker* 112
Figure 3: The action and emotion of *Diamonds Are Forever*..... 114
Figure 4: The action and emotion graph of *Thunderball*..... 115
Figure 5: The action and emotion graph of *Dr No*..... 118
Figure 6: The action and emotion of *The Man with the Golden Gun*..... 120

1 INTRODUCTION

1.1 Contextualisation

The Bond girl is arguably both one of the most famous and most overlooked characters of the James Bond franchise. She is famous because, as d’Abo and Cork (*in Neuendorf et al.*, 2010:747-748) emphasise, the casting of the Bond girl “garners the most attention by the media during each [James Bond] film’s preproduction stage”. With each new release, the public eagerly awaits the announcement of who will be the next Bond girl. She “has become one of the most memorable and marketable elements of the franchise” explains Karlan (2015:196). However, though she may be a famous, commercial element of the James Bond film franchise, she is still mostly overlooked in many critical studies of the James Bond canon, particularly where her narratological significance is concerned. To date, the narratological function the Bond girls perform has largely been ignored or underplayed in James Bond studies, leading to the general misconception that the Bond girls serve little or no purpose in the narrative progression. In fact, to popular media, the Bond girl appears to only be perceived as a hypersexualised object, without any other significance. This misconception appears peculiar, though, considering that “there has never been a Bond film without a ‘Bond Girl’” (Neuendorf *et al.*, 2010:747-748) in the history of the film franchise and that one distinct Bond girl is always present in all Ian Fleming’s (written) James Bond narratives. The Bond girl has been variously defined as that one woman in each narrative with an adventurous, astute and confident personality, who has strong potential to develop a romance with Bond and “whose name [...] is as provocative as the character she portrays” (Neuendorf *et al.*, 2010:747). A page analysis¹ reveals that she is often in at least a fifth of the narrative. This consistent presence of the Bond girl in every James Bond narrative demonstrates that the Bond girl must have a crucial narratological purpose that has not yet been adequately explored. The reason for the inadequacy is because their narratological purpose can most clearly be discerned when alternative structures to the universal structures currently used to study the James Bond canon, and particularly the novels, are acknowledged.

1.1.1 Previous Bond girl studies

So far, limited research has been done on the Bond girl in the James Bond canon and even less so on her narratological purpose. Of the research done on the Bond girl, most studies have focused on her as a means of emphasising the changing gender stereotypes across the James Bond narratives (Adams, 2003:23; Berberich, 2012:21; Funnell & Dodds, 2015:367), as a disposable asset to Bond (Hunt, 2000, Streitmatter, 2004:39-42; Wight, 2015:178-180) or, as one of Umberto Eco’s studies implies (1966:86), as an object Bond alternately takes possession of then loses (either to the villain or to fate). Only Ross Karlan (2015:196-204) concentrates particularly on the

¹A brief analysis of the number of pages in which the Bond girls are mentioned in the selected novels reveals that: Mary Goodnight is present in about 20 percent of *The Man with the Golden Gun*; Domino Vitali is present in about 25 percent of *Thunderball*; Tiffany Case is present in about 40 percent of *Diamonds Are Forever*; Vesper Lynd is present in about 48 percent of *Casino Royale*; Gala Brand is present in about 50 percent of *Moonraker* and; Honeychile Ryder is present in about 52 percent of *Dr No*. The Bond girl can thus be considered to be present in at least one fifth of the novel.

importance of the Bond girl's narratological function, which he likens to that of a magician's assistant. As Karlan (2015:200-202) maintains, the Bond girl is integral to the narrative as she advances the narrative through her action of misdirecting the audience from the truth, much like a magician's assistant misdirects the audience from a magical illusion, while hiding her own true knowledge and skills. This knowledge and these skills ultimately help Bond defeat the villain (Karlan, 2015:200-202). Bond's defeat of the villain makes him the unquestioned hero of the narrative, like the magician is the unquestioned master of illusion, without the reader or audience realising what the Bond girl has done to instigate the defeat. These alternate theories surrounding the Bond girl's purpose, particularly the merits of Karlan's theory concerning the Bond girls' knowledge and skills, will be explored later in this chapter. Nevertheless, even Karlan's assessment, while acknowledging one narratological function the Bond girl plays, fails to account for the fact that each James Bond narrative has a different Bond girl. After all, a magician's lovely assistant can magically disappear and reappear, levitate in mid-air without wires and have herself sawn in half all in one act; she is never useful for only the one feat of magic.

To many scholars and critics, the alternating Bond girls in the narratives confirm the disposability of the Bond girls. Given the Bond girl's ongoing presence in each narrative, however, it is counterintuitive that current studies into her purpose should focus almost exclusively on this superficial role as disposable object (or sex-role stereotyped female) against Bond's heroic masculinity. For this reason, it seems prudent to explore some other means to account for each Bond girl's regularity in the James Bond narratives that would justify their prevalence in the narratives and would mark them as more significant in the study of the James Bond narrative.

1.1.2 Previous narratology studies

Thus far, examinations into the narratology of the James Bond canon have failed to justify the Bond girls' prevalence and recognise their significance in the narratives. Current studies focusing on narrative analysis of James Bond have been mainly concerned with using the postclassical approach of incorporating theories from narratology and from other disciplines such as ludology and film to analyse the James Bond canon in terms of Bond and the villain in video games and film (see, for example, Cavazza *et al.*'s (2003) study of James Bond in interactive storytelling and Zak's (2012) study on the connection between brain function and the narratology in film). And while older, more classical narrative studies have mentioned Bond (see, for instance, Barthes's (1975) study of narrative structures; other classical studies such as Prince (2008) often refer to this study), they have only used him as an example in more general narrative analyses while almost completely ignoring the Bond girl.

While classical and postclassical studies have, thus far, failed to justify the Bond girls' prevalence and recognise their significance, these classical and postclassical paradigms are still useful to identify the Bond girls' narratological purpose, as long as the paradigms used are adapted. One

such classical paradigm which could provide useful mechanisms for analysing the Bond girls' narratological purpose is the main classical paradigm of developing structural schemes for classifying narratives (Herman, 1999:2). Within this paradigm, scholars like Vladimir Propp [1928]² seek to create a model of 31 'functions' to explain how narratives, especially Russian folktales, are arranged in terms of action and plot, which could be used to analyse narratives. Other classical narratology scholars such as Barthes [1966] explore the connections between smaller elements of the narrative such as nuclei and indices which expand separately and then combine to form action (when their meanings can then be understood) and then the narrative. Eco [1966] too creates a model of actions or 'play situations' in the James Bond narratives. A commonality in these classical narratologists' models is the presence of action. Models or theories involving a series of actions arranged in order is considered by many scholars (Lanser, 1986:341-363; Showalter, 1981:179-205; Warhol, 1989:3-24) to be the universal model for narratives. The use of a model is a necessary mechanism on which to build the Bond girls' purpose in the narratives because, as Barthes (1975:239) indicates, in order to describe and classify narratives, a model or theory from which to work is necessary. The present difficulty with simply applying these models is that the Bond girls have more complexity than Propp (1986:19-80) allows for; they have more agency than Eco (1966:77-93) gives them credit for; and Barthes, though he refers to Bond extensively by way of an example (1975:237-272), fails to mention the Bond girl altogether. These universal models are thus inadequate in explaining the Bond girl's narratological purpose. Although the use of the universal model provides the rudimentary framework from which another, more applicable, model might be built, a universal model of actions alone cannot explain the Bond girls' purpose. To be of use, a classical model should be adapted.

An aspect of the main classical paradigm of a structural model that could provide some useful and adaptable insights is the idea that a structural model is made up of hierarchies. Barthes (1975:246-249) maintains that narratives are made up of a series of hierarchical levels beginning at the most basic level with 'nuclei' and 'catalyses' (which are operational – or working) and 'indices' and 'informants' (which are signified – or connoted), which combine and expand to eventually form actions and the narrative itself. Barthes (1975:247) maintains that the smallest units integrate and that the purpose of the smaller units can often be understood only when combined to form action or narration. Thus, operational events (nuclei and catalyses) work together with indices and informants to produce a structural model with meaning. Although the combination of functional units and hierarchies is useful to this study, a difficulty exists with using Barthes's theory of hierarchies unmodified. Barthes's theory of hierarchies is largely based on deductive reasoning rather than on inductive reasoning: he studies general hierarchies and then uses Bond as an example where appropriate rather than identifying the hierarchies in James Bond. The difficulty in

²Original publication dates are placed in square brackets throughout and are used to indicate chronology. The analyses, however, often use later editions with reference dates in rounded brackets. In some cases, where the original publication is used for reference, the original publication date is placed in rounded brackets, though.

more deductive reasoning is that universal hierarchies have, thus far, failed to acknowledge the purpose of women in narratives. Using Barthes's hierarchies unmodified is insufficient to establish the narratological purpose the Bond girls have in the James Bond narratives. If it were, the Bond girl's purpose would already be discernible to narratology scholars studying James Bond.

While the studies of classical models and hierarchies (like Barthes's theory) have provided advances in the field of narrative analysis (Herman, 1999:2), they have also failed or chosen not to explore certain aspects of narrative discourse that could be advantageous in further advancing the field. Susan Lanser (1986:343), for example, suggests that classical narratology has failed to take gender – particularly the female gender – into account. A failure in the classical paradigm is the negation of women. But the postclassical paradigm is an evolving paradigm that seeks to counteract the failings of its classical predecessor. Postclassical narratology is the phase of narrative studies that uses new methodologies to form new perspectives on the arrangements and purposes of narratives (Herman, 1999:2-3). This phase of narratology uses perspectives from other fields to form new theories about the study of narratives. These new methodologies involve incorporating theories such as historicism, psychoanalytic theory, feminism, film theory and games theory, among others (Herman, 1999:1-2; Page, 2006:2; Ryan, 2004).

Of the various perspectives of postclassical narratology, though, feminist narratology is the approach that has sought to account for gender and could, more importantly, assist in identifying the Bond girl's narratological purpose. Lanser's (1986:341-363) approach is to suggest the recognition of alternative plot structures exploring the feminine gender – from a character, a narrator and an audience perspective. Since universal plot structures have failed in the recognition of the narratological purpose of women, the use of alternative plot structures could facilitate in this identification. Studies into alternative narratologies involving women that have taken up this call have, so far, been primarily concerned with exposing and altering the supposed patriarchal structures inherent in narratives, by looking into a primary structure and an underlying structure in women's narratives (Daemmrich, 2003:213-226; Lanser, 1986:341-358; Lanser 1988:52-59; Page, 2006:45-52; Showalter, 1981:179-205; Warhol, 1989:12-26) or with denying any such existence of these patriarchal structures (Diengott, 1988:42-50). While the primary structures identified by feminist scholars are alternately referred to by different names like narratives of "adventure and quest" (Daemmrich, 2003:214) or narratives containing "men's language" (Lanser, 1986:348), what is significant to note is that all these structures are considered 'masculine' structures (written by men, for men), manifest in all narratives and involving action or events. In contrast, the underlying structures alternately referred to by such names as narratives of "complex, fluid interconnections" (Daemmrich, 2003:214) or narratives containing "women's language" (Lanser, 1986:348), are considered 'feminine' structures, hidden in women's narratives and involving emotions or relationships. The theories surrounding feminist narratology and their distinctions between

'masculine' texts and 'feminine' texts will be further explored in Chapter 2. At present, what is significant to note is that while the universal structure focuses on action, an alternative would focus on emotion and interpersonal relationships.

However, feminist scholars generally allow narratology to become secondary in their investigations because they tend to focus on the presence of manifest and hidden structures within a feminist context in their studies. As a remedy, I intend to take up Lanser's call for a revision of plot theories through a description of alternative plot structures by focusing on narratology as opposed to feminism. Rather than concentrating on two levels of plot, the primary being a 'masculine', manifest plot structure in all writing and the secondary being a 'feminine', hidden plot structure found only in some writing, especially in women's writing, I resolve to explore plot structures that are not gender-specific and that have no hierarchy of importance. In this way, I intend to explore how non-traditional, emotion-oriented structures can be considered in conjunction with traditional action-oriented structures rather than arguing that action-oriented structures are dominant and emotion-oriented structures are hidden.

Although the concept of an emotion-oriented structure appears in contention with hierarchies and a structural model since current models and hierarchies involve action-oriented structures, emotion should actually be considered complementary to action. As Barthes (1975:247) maintains, although indices (which include personality traits and emotions) function at the most basic level of narration, they can only truly be understood in terms of the greater hierarchical level of action (which includes the characters with their indices and a series of their functions or deeds). Thus, a connection exists between emotion and action. Propp (1986:79) would disagree since he explicitly denies any connection between what he calls 'functions', which were a series of actions, and the actants who produce those functions. Propp deals with traditional Russian fairy tales which were not really concerned with characterisation. However, his study still inadvertently highlights the connection between who a character *is* (the actant) and what that character *does* (the function). Propp's argument therefore emphasises the connection between personality (including emotion) and deed. Emotion and action may be contrasting but they still complement one another. No study, to date, has sufficiently explored emotion within a structure. While narratologists like Propp and Barthes have introduced the concept of emotion in hierarchies, their studies are inadequate to produce a structure which would suggest the Bond girl's purpose. There is still much scope to investigate the contrasting and complementary connection between emotion and action-oriented structures which would assist in identifying the Bond girl's purpose.

1.1.3 Narratology and emotions

In this study, the action- and emotion-oriented structures are characterised as counterpoint structures. The term 'counterpoint' is used here to mean two or more plot structures that are often contrasting yet interdependent and complementary to one another. The structures are somewhat opposing but still interweave and work together to produce plot. Counterpoint is used here in a similar manner to that of 'polyphony' in literature^{3,4}. While scholars and critics tend to distinguish polyphony or counterpoint as a multitude of interdependent voices and *worldviews* (Ganapathy, 2016; Du Toit, 2015), this study emphasises interdependent *structures* in a narrative rather than the interdependent worldviews informing the structure. Although this study into the Bond girls indirectly includes different worldviews and ideologies to understand different emotions, in this study, counterpoint applies to interdependent plot structures (not to ideologies). And although my study includes multiple narratives (as, for instance, du Toit's study does), the methodological focus is on multiple structures that can be observed in a single narrative and does not hinge on multiple narratives to identify counterpoint structures. These counterpoint structures of action and emotion in the James Bond narratives could potentially be used to explain the differences in interest these narratives hold for different readers and viewers.

As this study foregrounds the Bond girl in the James Bond narrative, my approach is to do an alternative narratological study of the James Bond novels, partially inspired by feminist narratology. The analysis proceeds from an investigation into the Bond girls in select James Bond novels. The selection of Bond girls and their respective James Bond novels includes Vesper Lynd in *Casino Royale* [1953], Gala Brand in *Moonraker* [1955], Tiffany Case in *Diamonds Are Forever* [1956], Honeychile (Honey) Rider in *Dr No* [1958], Domino Vitali in *Thunderball* [1961] and Mary Goodnight in *The Man with the Golden Gun* [1965]. The selection was based on a partial systematic random⁵ sample by selecting the first (*Casino Royale*) and last (*The Man with the Golden Gun*) novels published and then selecting four novels at random in between⁶.

1.1.4 Problem

It is common in studies of the James Bond canon to perceive the Bond girls as being nothing more than disposable assets in the James Bond narrative or functioning to demonstrate sex-role stereotypes. However, this seemingly insignificant role as nothing more than a disposable asset or object does not accurately account for the persistent presence of the Bond girl in a large proportion

³Narratologist Mikhail Bakhtin (1984) also used the term polyphony and Ganapathy (2016) uses Bakhtin's theories. In Bakhtin's theory, however, polyphony applies to a multitude of independent and unconnected voices, thus emphasising independence. My theory of counterpoint conversely emphasises interdependence of structures, which makes my theory different to that of Bakhtin's.

⁴Philip van der Merwe and Ian Bekker (2018) also used Bakhtin's theories to study Bond's character, however their focus was not on polyphony between Bond and the Bond girl in the novels but on chronotopic complexity in the James Bond films and is thus immaterial to my study.

⁵The four in-between novels were randomly selected (rather than, for example, selecting every third novel in the chronological sequence) to pre-empt any criticisms that only the novels of a certain chronological sequence adhere to my argument.

⁶While only half of the novels have been selected for inclusion (given the limitations in scope of this study), a more widespread study of more or all the novels may still provide a more nuanced assessment of the underlying structures of the James Bond narratives. In addition to adding a James Bond short story (Section 5.4) to the discussion, two other novels that might offer apparent exceptions (including Bond's only marriage in *On Her Majesty's Secret Service*), are briefly addressed in Footnotes 30 (Section 4.6) and 38 (Section 5.3.1)..

of the plot of the James Bond narratives and, thus, through Bond's⁷ story. The constant presence of the Bond girl might conversely be evidence of unexplored, counterpoint plot structures. These counterpoint plot structures would better describe the underlying relationship between Bond and the Bond girl.

1.2 Literature review

1.2.1 Introduction

Even though a plethora of literature exists studying various aspects of both the James Bond novels and the films (see, for instance, Tony Bennett's (1983:195-225) study on Bond as a cultural phenomenon, Klaus Dodd's (2005:266-286) study of the significance of place in James Bond, or even David Sigler's (2006:77-97) study of Madonna's James Bond theme song and the connection to Freud's idea of the pleasure principle, to name a few), for the purposes of this study, only those discussing the women in these novels and films are significant. The women of James Bond have been studied from several diverse angles (including a study into Bond girl villains (Garland, 2009:180-187), an investigation exploring the connection between the Bond girls and technology (Adams, 2003:2-23) and studies investigating the connection between nationality and Bond's interaction with characters including the Bond girl (Jenkins, 2005:309-316; Funnell & Dodds, 2015:357-373)). Many of these studies have focused on the Bond girl as a means of emphasising the changing gender stereotypes across the James Bond narratives or as a disposable asset or possession to Bond and his villainous counterpart, though. Hardly any studies, focusing on the Bond girl, have identified her narratological functions in the James Bond narrative. Even fewer have exclusively focused on her in the written narratives. In this review, I concentrate on the research on the Bond girls, in the areas of disposable objects, changing gender stereotypes and narratological function, to identify what has yet to be researched on the women in James Bond.

1.2.2 Bond girl-as-object fallacy

One popular and prolific misconception involving the Bond girls is that their primary purpose, if they have a purpose, is to function as hypersexualised objects. While this fallacy dominates the general opinions of popular media, the same misconception is often emphasised in formal studies of the Bond girl. The idea that Bond treats his women like objects is in fact so strong that it has wrongly become a central ideology in analyses of James Bond.

In one official James Bond documentary, commentator, Miranda Richardson (*in* Hunt, 2000), confirms the general popular opinion that the Bond girls were mostly part of the James Bond films to be used and discarded, insinuating that to be their sole purpose in the whole James Bond canon. The idea of being used and discarded suggests that the Bond girls are not understood as characters with desires and emotions but as objects that Bond can toy with and then throw away,

⁷Throughout this study, the character 'James Bond' is referred to as "Bond" while the phrase "James Bond" is designated to the narrative.

leave or dump. Neuendorf *et al.* (2007:758) also suggest that even in the more modern James Bond films where women are more prolific and autonomous, they are still “framed as objects of sex or violence, or considered easily dispensable” (Neuendorf *et al.*, 2007:758) by the public. Linda Wight (2015:178) adds in her article on female influence in the films that the Bond girls were often “defined in relation to men [...] as objects of male sexual desire”. Likewise, Christine Berberich (2012:20) even goes so far as to contend that Bond reinforces the patriarchal order inherent in the James Bond canon by using the Bond girls as mere objects for Bond to “pick up and enjoy and then discard at will” (Berberich, 2012:20) in the novels, making the idea that the Bond girls are easily dispensable objects appear necessary to maintain the patriarchal zeitgeist of the James Bond canon. In this way, Berberich mistakenly claims that the Bond girls are only objects and insinuates their objecthood to be their necessary sole purpose in the narratives.

Evidence of the Bond girls’ misconstrued purpose being that of a sexual object is observed in Streitmatter’s (2004:29) description of the opening sequence from the film, *Dr No*: “the full figure of womanhood walks sensually out of the surf – water dripping from her voluptuous curves – to stand so tall and statuesque that her beauty and erotic appearance were fully worthy of worship and yet her nubile innocence making her seem so vulnerable”. Streitmatter’s description acknowledges the sexuality of the women in the James Bond films, using words and phrases like ‘statuesque’, ‘erotic’, ‘worthy of worship’ and ‘nubile’, that makes her body into an object that gives pleasure to male audiences. Not only that, his description emphasises the Bond girl’s sexuality, making her not just into an object but a hypersexual object. He never mentions the Bond girls having a purpose in the films, though. Instead, Streitmatter (2004:39) contends that “[e]rotic sequences featuring well-formed women are often tossed into a film solely to provide visual pleasure” for male audiences without contributing to the plot of the James Bond film, thereby disavowing any other purpose the Bond girl may have. The women become sexual objects of pleasure for male audiences but nothing more. Streitmatter (2004:39) develops this concept of the objectified female by explaining that “the film introduces its most spectacular beauty in a voyeuristic manner that, in essence, treats her body as an object that brings erotic pleasure to male viewers” (Streitmatter, 2004:39). Streitmatter (2004:41) adds that magazines like *The New Yorker* even “stated that Ursula Andress [who played the Bond girl in *Dr No*] was used solely as a sex object”. This idea further emphasises the public and scholarly misconception that the Bond girls are sexual objects. Streitmatter (2004:41) claims that popular media of the time tended to underestimate (what would otherwise be considered as) exploitation of women by choosing to disregard the treatment of women as sexual objects in the films.

Although the studies of the Bond girl as an object in the films have contributed to popular opinion, it is not just in studies of the films that the Bond girl is marked as an object. In investigations into the James Bond novels, she is also erroneously distinguished as an object to Bond and the villain of

the narrative. While Umberto Eco (1966:77-93) is not explicit about the Bond girl's role as object in his examination of the plot of the James Bond novels, he does imply this role in his study. In his simplified version of his study of the James Bond narrative structure, Eco (1992:160) explains that the James Bond narrative structure is like a game (like chess) in which Bond beats the Bond girl, Bond beats the villain and the villain beats the Bond girl. The notion that both Bond and the villain beat the Bond girl wrongly implies not just that the Bond girl always loses, but, more importantly, that, by losing, she effectively becomes a slave to Bond and the villain and Bond and the villain alternately take possession of her. Thus, the Bond girl is established as an object that gets passed between Bond and the villain. Eco (1992:161) further implies this concept of the Bond girl as an object by affirming that in one part of the narrative scheme he conjectures, Bond enjoys the Bond girl during his convalescence but then ultimately loses her. By asserting that Bond loses the girl in the context of his theory that the James Bond narrative structure is like a game (Eco, 1992:160-161), Eco is alluding to the fact that the Bond girl is a prize Bond ultimately loses. The notion of the Bond girl as a prize further confirms that she is an object, to be won or lost. Additionally, Eco (1966:86) suggests that in the pattern he identifies of the Bond girl, Bond owns the Bond girl before losing her. The idea of ownership emphasises the impression that the Bond girl is an object.

Although the dominant perception is that the Bond girls' purpose in the narrative is to be a hypersexualised object for Bond, the villain and male audiences, this is a profoundly false impression. Believing and applying this fallacy is problematic not only because it oversimplifies and negates certain behaviours (that have more significance) but also because, from this fallacy, several misgivings arise. To suggest that the Bond girl is merely an object is also to evoke the question of why one astute, provocative and confident woman is present in every narrative at all. After all, if women in James Bond are objects, would it not be equally effective to have a string of more minor women throughout the narrative that Bond could pick up, enjoy and discard without any fear (be it the audience's or Bond's own) of emotional attachment rather than one distinct Bond girl that appears in a larger proportion of the narrative, opening Bond and the audience up to emotional attachment? Why is there even the chance of emotional attachment? The fact that there is always that one distinct Bond girl and that she appears in no less than about a fifth of the narrative, allowing emotion to enter the narrative, suggests that her purpose cannot be solely that of an easily disposable object. There must be more to the Bond girl.

1.2.3 Changing gender ideologies (in the films)

The notion that the Bond girl is only a hypersexual object may be the dominant opinion that appears to inform the thoughts of critics and the public. But the notion of a more significant purpose for the Bond girl is insinuated by scholars who contend that the Bond girl is used to emphasise changing gender stereotypes in the way Bond and the Bond girls behave (Adams, 2003; Berberich, 2012; Funnell & Dodds, 2015). Gender stereotypes, here, mean the rules and practices of behaviour, for a certain gender, that are based upon consensus or accepted and

upheld by the general populace of the time. These critics argue that as gender ideologies changed from the 1950s and 1960s, so too did the gender stereotypes of Bond and his women change to match the ideologies, particularly in the films. And yet, as all these critics insinuate, while these ideologies altered gender behaviours in the films, Bond and the Bond girls still, to some degree, maintained the conventional stereotypes of dominant male and submissive female that were established in the novels.

In her article "Putting England Back on Top?", Berberich (2012) explores, among other things, the connection between Ian Fleming's presentation of women in the James Bond novels and society in 1960s Britain. The 1950s and 1960s in Britain saw sexual emancipation on the rise (Berberich, 2012:13). The Victorian ideals of modesty and morality were being superseded by a modern, almost, promiscuity among both the men and the women. These cultural changes in history, that Berberich suggests, were acknowledged in the James Bond novels. And yet, as Berberich (2012:19) asserts, Bond's "attitude towards the women he works alongside and/or seduces is surprisingly old-fashioned and often seems to express a problematic attitude towards the female gender in general and sexuality in particular". I agree that while Bond lives a modern life in a modern world, the attitude towards women's sexual emancipation that Fleming attributes to him is still infused with Victorian convention⁸.

That is not to say that Bond disregards women's sexual emancipation entirely in favour of Victorian conventions of male dominance and female modesty. Rather, to Berberich (2012:19) Bond's interest in sexual emancipation is hypocritical. As Berberich (2012:19) affirms "while it is perfectly acceptable for Bond that women might have liberated themselves sexually, which makes them more readily attainable for his pleasure, it is not so as far as their professional development is concerned". Although, in Berberich's theory, Bond approves of sexual emancipation because it makes the women he wishes to sleep with more cooperative, he disapproves of women's sexual emancipation because it does not only mean that women are more available to him. Sexual emancipation includes more work freedom too, of which Bond disapproves. Berberich (2012:20) insinuates that there is a malice in Bond, when she suggests that he tends to use and abuse these women rather than treating them as equals when working and sleeping with them. By using the women for his sexual pleasure and making use of their sexual freedom, Bond is dominating them and is reducing them "to the inferior role" (Berberich, 2012:20). Bond uses and abuses the women to keep them from competing with him when working with him. Berberich further develops her concept of Bond consciously creating the subordinate female when she explains that at best, Bond's behaviour towards his women "is that of a condescending uncle talking down to a small child" (Berberich, 2012:20). In Berberich's opinion, Bond often treats his women as children. Berberich further proposes that the women in James Bond are relentlessly referred to "as 'girls'

⁸The concept of Victorian convention will later be clarified in terms of its historical background (see Footnote 19). Victorian convention includes emphases on class, spending restraints and gender restraints.

rather than [granted] the right to (responsible) adulthood” (Berberich, 2012:21) and even more so that despite their obvious femininity, the ‘girls’ “are often given masculine attributes, or rather those of adolescent boys” (Berberich, 2012:21). While Bond’s perception of these women as young girls or boys may appear to border on the paedophilic or homoerotic, Berberich postulates that his perception of these women as girls (or young boys) aims to “suggest that modern ‘girls’ are no longer ‘proper’ women” (Berberich, 2012:21). To Bond, modern girls no longer acted as women should, according to Victorian conventions and ideals. Rather, as Berberich implies, they acted either as young girls who did not yet know what Victorian convention expected of them or as a diluted version of the Victorian man (in other words, the Victorian boy). Although it is true that Bond considers the more modern women (with which he interacts) to not act accordingly, Berberich’s assessment insinuates that Bond is making a conscious critical judgement on these women.

My understanding, on the other hand, is that Bond is more implicitly confused and less overtly hypocritical. Though I agree that Bond battles to acknowledge professional development in women, it is more than just denying female competence out of spite. As I argue in Chapter 4 (Sections 4.3.2 and 4.4) and Chapter 6 (Section 6.3), Fleming causes this confusion and battle in Bond for developmental purposes (of the characters, the narrative and the audience). It is for this reason that critics like Berberich (2012:21-22) perceive that Bond treats his women as inferior. Bond is confused as he knows only the Victorian code of behaviour in which women are inferior and is confronted with an unfamiliar code of behaviour to which he struggles to adapt.

The conventional Victorian attitude that Bond exhibits through the James Bond novels is also inherent in the early James Bond films of the 1960s. In her article, “Bond Girls: Gender, Technology and Film”, Michelle Adams (2003:7-12) plots the changing behaviour of the Bond girls in James Bond films through history. Adams suggests that the early James Bond films (characterised by Sean Connery’s appearance) “make overt statements as to socially and culturally engrained ideologies pertaining to gendered behaviour and gendered relationships” (Adams, 2003:7-8). The cultural ideologies surrounding the behaviour of females and their relationships with males is reflected in the James Bond films of the era. In these early films, the women are established as helpless victims Bond conquers either by force or, more often, by seduction (Adams, 2003:8-9). The women in these Bond films are stereotyped as helpless victims and Bond uses his allure to ‘conquer’ them. Tony Garland (2010:180) contends that throughout the history of the James Bond films, Bond has repeatedly ‘conquered’ his women into doing his bidding through his sexual relations with them. In these early films, the Bond girls were easily ‘conquered’, though, because they were highly submissive to Bond. Adams (2003:9) adds that “[Bond’s] masculinity is unquestioned and dominant just as the femininity of [the] Bond girls is absolute and submissive [...]. In this sense, the gender roles and stereotyping of [the] pre-feminist movement American and British society are confirmed by the films of the era”. The earliest James Bond films

establish Bond as a dominant, masculine character and the Bond women as his antithesis: submissive, feminine characters, as confirmed by the ideologies of the era. Lisa Funnell and Klaus Dodds (2015:358-361), who have also plotted the changing roles of the Bond girls in films through history, make little reference to the women characters in the early films, perhaps indicating that no woman was powerful enough or prominent enough in the roles they played in the James Bond films in this decade to merit attention. These women were too submissive and inferior in comparison to Bond's masculine dominance to be of any noticeable interest to scholars. The conception of Bond's male dominance and the Bond girls' female submissiveness, which Adams and Garland suggest and Funnell and Dodds imply, in this circumstance, only serves to amplify the idea, that Berberich suggests and other scholars substantiate, that the Bond girls were downgraded to an inferior role. In the films, the misconception that the Bond girls were consciously made inferior was magnified and exaggerated as film-makers overlooked Bond's internal struggle with ingrained ideologies, which I assert took place in the novels, in favour of an overt misogyny.

As one decade transformed into another (and Roger Moore played Bond), this magnified misconception about Bond's misogynistic character in the films appears to only have intensified. According to Adams (2003:10) and Funnell and Dodds (2015:362), Bond became more dominant and masculine in these next films, while the women became more submissive and feminine. Rather than changing, the ideology reflected in these James Bond films was accentuated. Funnell and Dodds note that each of the relationships between Bond and the women in this decade is "defined by competition, a struggle for power and control" (Funnell & Dodds, 2015:362) and aspects of patriarchy as Bond tries to effect his superiority over these women. Adams (2003:10) adds that while Bond became more patriarchal, more possessive, more patronising and overpowering towards the Bond women, the women responded with compliance and helplessness. The stereotype of helpless, submissive female victims was enhanced in this decade through the overpowering masculinity of Bond. Adams (2003:10) affirms that "[b]y today's post-feminist gender politics, [these women] epitomise the antifeminist sex kitten role, oppressed and complacent in that oppression, valued only for physical attributes and usefulness to the male figures who control them". In this era, the women in James Bond were expected only to be physically attractive and useful to the men who controlled them – a heightened portrayal of the prevailing and slowly disintegrating ideology of that time. In this way, the presence of female submission again serves to amplify the standard misconception that the Bond girls were consciously made inferior. This era still overlooks Bond's internal struggle with his ingrained ideologies. Funnell and Dodds (2015:363) continue to assert that, although second-wave feminism was on the rise, the films of this era with their hypersubmissive females signify a response to this new ideology by realigning women, who have taken their freedom and independence too far, back into the traditional gendered order. The women are placed back in their physically helpless states. The idea of patriarchal realignment suggests that Bond is consciously aware of emancipation and maliciously realigns women back

into a helpless state. Although patriarchal realignment may be confirmed in these James Bond films, the existence of realignment in the films further confirms the misapprehension that Bond is misogynistic, while ignoring Bond's battle to acknowledge female power.

The prevailing phallogocentric ideology in the James Bond films still wrongly carried weight as the decade entered its later years (characterised by Timothy Dalton's portrayal of Bond). Funnell and Dodds (2015:366) affirm that Bond's attitude towards women was still one of competition for supremacy during this era. Even Bond's misogynistic attitude began to change, though, as Bond, sometimes, begrudgingly admits to a woman's skill and abilities in these films (Funnell & Dodds, 2015:366). This admission of proficiency, however, has little to do with Bond's internal struggle which I assert is present in Fleming's novels and had more to do with the fact that Bond's misogyny was becoming too old-fashioned for the era. Bond's (of the films) slowly changing attitude reflects the changing gender ideologies of the era. Adams agrees that as the decade entered its later years, the women of James Bond became "more empowered and intelligent, and their relationships more equal, as later 1970's post-feminist mentalities and sensibilities rendered the misogynist Bond character incompatible with the zeitgeist" (Adams, 2003:10). As the ideology surrounding women's roles changed to make women more equal in power and intelligence to their male counterparts, so too did the portrayal of women's characters and Bond's character change to reflect that ideology. Screenwriters chose to make Bond more compatible with common ideologies of the time rather than to make him more compatible with his written counterpart.

As feminist gender politics continued to change (in what can be characterised as the Pierce Brosnan era), the roles and abilities of the women in the James Bond films continued to change as well. Adams insists that the more modern James Bond films feature women who "no longer fit the sex-kitten stereotype" (Adams, 2003:12) of former James Bond films. These modern women are more intelligent, stronger and have more power than the Bond women before them. They are not helpless; they are confident and they possess greater ingenuity and self-control (Adams, 2003:12). This confidence, ingenuity and control is demonstrated through the complexity of their roles in the films. Garland (2010:184) agrees that in these later films the role of female characters has become more complex as the women enact roles as Bond's equals, superiors or adversaries. On the other hand, the ever-pervading stigma of the women's submission and the misconception of Bond's conscious misogyny is still present even in the films of the latter half of the twentieth century, even if Bond's misogyny is less distinct. Funnell and Dodd (2015:368-369) state that while the Bond women are now given more power and more confidence than those women of former generations, if the women appear too powerful or too confident, their power and confidence is reduced and the women are realigned within traditional gendered roles. During this era, Bond's battle between female emancipation and his Victorian ideologies, which is present in the novels, makes a resurgence in the films because of the original James Bond literary trope that demonstrates Bond's

problematic attitude towards sexual emancipation. The reason any woman in the James Bond films is realigned to a marginalised position that supports traditional gendered roles if she exudes too much power and confidence is because of its adherence to the literary trope. Bond could no longer adapt to postfeminist standards without his original character and personality (which Fleming established in the original works) changing, thereby changing the whole phenomenon that is 007.

Even as the films enter the twenty-first century (with Daniel Craig as the current Bond and a new Bond to come) and are in the era of post-feminist beliefs, women are still to a degree marginalised in the James Bond films because of Bond's character. Funnell and Dodds (2015:371) suggest that in these latest James Bond films Money Penny, who whilst not a Bond girl is still a prolific female figure in the latest James Bond films, is marginalised through her action of following orders which prevents her from being Bond's equal as she is relegated to a desk job while Bond goes out to be the hero. Although Money Penny, who initially works alongside Bond, should have equal opportunity to work in the field, the power she possesses initially is taken away and she is placed in a submissive role, essentially as an assistant. In their analysis on the content of the James Bond films, Kimberley Neuendorf *et al.* (2007:758) also assert that while many of the more modern James Bond women in the films also often play intelligent, independent roles as villains, heroines, agents or professionals, these autonomous characters are still identified as lesser characters in relation to Bond or other male characters. Although gender ideologies have drastically altered since the first films, women are still marginalised in some way throughout the James Bond film canon because of the original literary trope. Every woman who has any sort of power or independence, if she becomes too powerful or too independent, has this power taken away and she is relegated to submissiveness or even helplessness. The same could be said for the female M who, when she becomes too independent in the organisation, is inadvertently realigned back into the helpless state of a woman who becomes the victim of a villain's attack, in *Skyfall* (Wight, 2015:183-185). Each woman, whether considered a Bond girl or if she is just biologically female, is at some stage realigned to the marginalised role of assistant or helpless victim to enforce Bond's Victorian personality. While scholars, like Wight (2015), Funnell and Dodds (2015), Berberich (2012) and Adams (2003), tend to centre their studies on Bond's malevolent hypocrisy when it comes to women in general and the Bond girls in particular, this study conversely considers Bond's confusion between women's emancipation and his old-fashioned Victorian ideology problematic but nonthreatening within his interactions with the Bond girls.

At this point in this review of the literature on the Bond girls, it is prudent to reflect the main contentions involving the Bond girls. It has become manifest through this review that popular media identifies the Bond girl as a hypersexualised object while more erudite studies suggest that the Bond girls' purpose is to emphasise changing gender stereotypes (over a shorter time in the novels and over several decades in the films). This study crucially disagrees with both these contentions

as they oversimplify the Bond girls' behaviours and Bond's attitude to women. Both misconceptions make the Bond girls into embellishments which could be replaced or altered with little effect to the narrative and evoke the question of why the Bond girl should exist at all.

1.2.4 The magical function

The Bond girls do exist, though, and with each new adventure there is a Bond girl, implying that the Bond girls are more than just embellishments. "Women aren't just decoration [in the James Bond films]. They drive the story along," stresses James Bond film director, Michael Apted (*in* Hunt, 2008) in an interview on the Bond girls. Apted's pointed statement confirms that rather than being an object, a prize or a means to emphasise gender stereotypes, the Bond girls have a significant narratological purpose. Garland (2009:180) agrees that the Bond girls' purpose in the films is to drive the plot and assert Bond's role as an action hero. He suggests, however, that the Bond girl is a tool to reinforce conventions and create agency for Bond, rather than, as I see it, that she influences the direction the plot takes.

In his article, "The Spy who fooled me", Karlan (2015:204) suggests that the Bond girls are "in charge of forwarding the narrative through their use of misdirection" in the films and the novels, which ultimately leads to Bond becoming the hero of the narrative. In this way, Karlan (2015:196) likens the Bond girl to the magician's assistant in a magic show on stage. Karlan (2015:200) suggests that the Bond girls' beauty, and erotic appeal, "can arguably be interpreted as acts of misdirection". Rather than being embellishments to create sexual pleasure for male audiences, to be Bond's prize or to help highlight changing gender stereotypes, Karlan (2015:200-202) suggests that the Bond girls distract the audience from a reality that Fleming or the screenwriter wishes to keep hidden. Like the role of a magician's assistant, the audience (either reading or viewing) is enticed to look one way (in this context, at the Bond girl's eroticism), while the actual events are taking place elsewhere (Karlan, 2015:200). In addition, while the Bond girl or magician's assistant must be beautiful and erotic, for the illusion to work she must also appear weak, passive, helpless and ignorant (Karlan, 2015:202). "[M]agic relies on traditional gendered roles," explains Karlan (2015:201) "and in order for the illusion to work the audience must perceive [the magician's assistant or Bond girl] to be unknowing of [the inner secrets of the trick]". The audience must believe that the woman (the magician's assistant or the Bond girl) is too weak, too passive and too ignorant to be aware of what is going on around her. They must believe that she "is a passive participant rather than an active and intelligent magician herself" (Karlan, 2015:202).

Much like the magician's assistant, however, the Bond girl has knowledge of "the inner workings of the international spy world" (Karlan, 2015:202). Though she is perceived as ignorant, the Bond girl possesses far more knowledge than she is given credit for. This perception that critics and the public appear to have in that they demonstrate the false impression of the Bond girls as objects or embellishments is not a failing on these critics and the public, according to Karlan (2015:201-203),

though. Much of the role the Bond girl performs “takes place off- screen and away from the view of the audience” (Karlan, 2015:203). Consequently, while the Bond girl appears not to perform any kind of function, she plays a crucial function, just one that the audience cannot see. Karlan (2015:204) confirms that “while their beauty plays a role in the success of the trick/mission, the passivity of these Bond girls, much like the magician’s assistants, is merely part of the illusion and these women play a very active and important role in the success of their film/show”.

This study of the Bond girls’ function agrees with Karlan’s (2015) main assertion, echoed by Garland (2009:180) and Apted (*in* Hunt 2000), namely that the Bond girls have the crucial narratological purpose of driving the plot. Their purpose is to make Bond the unquestioned hero of the narrative, the ‘clever magician’ responsible for the feat of magic that is the defeat of the villain. The problem with Karlan’s (2015) assertions, however, are that they fail to acknowledge the interaction between the magician and magician’s assistant and Bond and the Bond girl.

In order for any act of misdirection to be successful, the audience should be induced to look in one direction while the action takes place in another direction. In this way, the magician and magician's assistant must work together. The one performs the action while the other distracts the audience. These roles can be played by either participant. If the magician is responsible for the action of disappearing from and reappearing in a box (by hiding behind the back door of the box when it is opened), the magician's assistant is responsible for distracting the audience (usually by her walk or her costume) from what the magician is doing. If the magician's assistant is responsible for the action of disappearing from and reappearing in the box, the magician is responsible for distracting the audience (usually through witty banter or by reciting 'magic words') from what his assistant is doing⁹. Whether the magician or the magician's assistant is responsible for the distraction, the two must interact for the illusion to succeed. Synchronisation is crucial as the distraction must directly coincide with the action. It is here that Karlan fails in his metaphor of the magician and magician's assistant. Karlan neglects to acknowledge the relationship the magician and magician’s assistant have and how they work together to create a successful illusion.

1.2.5 The missing interrelation between characters

Previous studies into the Bond girls have highlighted some significant conceptions that could be used in this study of the Bond girl’s purpose in the narratives. The Bond girls do have a narratological purpose in the James Bond films and perhaps even more so in Ian Fleming’s written narratives, which has largely gone unnoticed in previous studies, even though their purpose is (or should be) discernible to the reading and viewing audience. Whether their purpose is discernible or not, and I believe it is, the Bond girls’ (unnoticed) purpose results in the universal public consensus that Bond is the unquestioned hero of the narrative.

⁹While the idea that the magician's assistant distracts with her appearance whereas the magician distracts with his wit is an uncomfortable perception, either participant can perform either role. Witty banter has just been the magician's chief mode of distraction whereas appearance has been the assistant's method of playing to the audience. Whether uncomfortable or typical, though, the focus should remain on the interaction between participants rather than on the method of distraction.

A crucial element missing from all these theories on the Bond girl, though, is a suitable acknowledgement of the relationship between Bond and the Bond girl and how they work together in the narratives. Thus far, scholars arguing that the Bond girl's purpose is to be a hypersexual object (Streitmatter and Wight and to a certain extent Berberich, Neuendorf *et al.* and Eco) tend to insinuate that Bond's relationship with the Bond girl is like a child with a toy: she is a pleasurable object for a time but he easily becomes bored with her and discards her. Scholars arguing that the Bond girl's purpose is to illustrate changing gender ideologies (Berberich, Adams, and Funnell and Dodds) tend to oversimplify Bond's relationship with the Bond girls as they stress the general patriarchal dominance of Bond and the submission of the women without exploring the reasons for this behaviour or when contradictions occur. And even Karlan, who identifies a crucial purpose for the Bond girls, fails in his metaphor to acknowledge the relationship between Bond and the Bond girl in defeating the villain and saving the day (thus presenting Bond as the unquestioned hero).

The intention of this study is, therefore, to explore the skills and attributes (the behaviours and their underlying reasons) these Bond girls possess, especially where the novels are concerned, and to connect these skills and attributes to Bond's own. In this way, I aim to use Karlan's main argument that the Bond girls do have a narratological function but to develop this argument by exploring counterpoint plot structures, which describe the underlying relationship between Bond and the Bond girl. This study could be used to explain why different people with differing interests, including those who want erotic escape, those who are looking for traditional gender ideals, those who like intrigue and adventure or those who enjoy witnessing social intimacy, all enjoy the James Bond narratives. In other words, this study intends to explore why, despite being overlooked, the Bond girl's relationship with 007 is still the most noteworthy element of the films and makes her the most famous character next to Bond.

1.3 Aims and research questions

1.3.1 Aims

The purpose of this study is to understand the continued and unyielding success of the James Bond canon by identifying counterpoint narrative structures in the novels. These structures are associated with male and female relations which can be used to suggest a model of behaviours of how the chivalrous man responds to his 'Lady', in literature (and potentially in life too).

1.3.2 Research questions

In order to identify the counterpoint plot structures in the James Bond narrative that present the nature of the relationship between Bond and the Bond girl, these four core questions and two sub-questions are answered:

1. How do the Bond girls behave generally, and specifically towards Bond, in the James Bond novels?
2. What effects do the Bond girls' behaviours have on Bond and his behaviours in the James Bond novels?
3. What effects do the interactions between Bond and the Bond girl have on the narrative at a structural level?
4. What do (possible) counterpoint, relationship-oriented plot structures look like?
 - 4.1. What do counterpoint, relationship-oriented plot structures in the selected James Bond novel look like?
 - 4.2. To what extent can these counterpoint, relationship-oriented plot structures be identified in other narratives?

1.4 Thesis statement

I argue that relationship-oriented structures, which rely on emotional relationships between Bond and the Bond girl¹⁰, are complementary to and interwoven with the event-oriented structure, which relies on action, that Eco discovers in the James Bond novels. These new structures are achieved through identifying the behaviours of the Bond girls and their underlying causes, which come about at various intervals throughout the novels from the point of their initial meeting with Bond, through all their interactions with him. Bond responds to these behaviours often with varied emotions which lead to physical actions on Bond's part. The result of these interactions between Bond and the Bond girls is that Bond does not only go on a physical mission, filled with action, but also on an emotional journey of self-awareness. Thus, a schema of a relationship- or emotion-oriented structure can be developed, one which can be interwoven with Eco's reading of the action-oriented structure of the James Bond novels.

1.5 Method

As this study foregrounds the Bond girl in the James Bond narrative, my methodological approach is to do an alternative narratological study of the James Bond novels, partially inspired¹¹ by feminist narratology's premise of alternatives to conventional event-oriented plot structures. In this way, the possibility of counterpoint plot structures is explored in the form of an exposition (see Chapter 2). These counterpoint plot structures are required to be interdependent and complementary to those

¹⁰Although the inclusion of other emotional relationships (such as those between Bond and M or Bond and villain) would make for a more complete emotional study, these other relationships would have distracted from the dynamic between Bond and the Bond girl and from the purpose of the argument which is to ascertain the purpose of the Bond girl.

¹¹While gaining inspiration from feminist narratology (regarding alternative plot structures), this study is not a feminist study. This study is a narratological study.

conventional, event-oriented plot structures while still acknowledging the role of a woman. The main contention here is that relationship-oriented plot structures are counterpoint plot structures to conventional event-oriented structures. The aim of this expository chapter is to establish a theoretical base onto which counterpoint plot structures can be analysed.

After developing the theory of counterpoint plot structures (particularly, relationship-oriented structures contrasted with action-oriented structures), this study turns to the interactions between Bond and the Bond girl as a means to explore relationships. The Bond girls' behaviours (including their speech, actions and attitudes) are investigated (see Chapter 3) as a starting point which will later be linked with Bond's reactions to each Bond girl. My claim here is that the Bond girls are all crucially different because their behaviours are dissimilar and yet the underlying reasons for their behaviours still maintain a development from wariness to affection. The aim of this first analysis section is to examine the Bond girls' full spectrum of behaviours and their underlying causes in the James Bond narratives.

Once the Bond girls' actions and the reasons for those actions are distinguished, this study links the variety and purpose of the Bond girls' actions with Bond's reactions towards the Bond girls (see Chapter 4). The main argument here is that Bond reacts to the Bond girls' developments with developments of his own in and across the narratives. In other words, Bond demonstrates a growing maturity in response to the Bond girls. The aim of the next and final analysis section on interactions is to further understand the interactions between Bond and the Bond girl.

After the analysis of the Bond girls' actions, Bond's reactions and their underlying causes, I further discuss Bond's development in response to the Bond girls to generate a new structure. This chapter (Chapter 5) focuses on the emotional development of the characters (Bond and the Bond girls), which is in counterpoint to Eco's action-oriented narrative structure. The main contention here is that the relationship-oriented structure between Bond and the Bond girls is counterpoint to and can be interwoven with an event-oriented structure, Eco's original structural reading of the James Bond novels. The aim of this section is to uncover counterpoint structures which can be interwoven to produce a much richer understanding of the James Bond narratives.

In the final chapter (Chapter 6), this study concludes with a description of how these relationship-oriented structures can be used and identified in the James Bond narratives, including the films, as well as other narratives of a similar genre. I also use the new relationship-oriented structure to explain why James Bond remains culturally relevant. The main contention in this final chapter is that James Bond remains culturally relevant because of the necessity for Bond to develop emotionally, which can be used to suggest a model of how the chivalrous man responds to his 'Lady' in literature and in life. The aim of this final section is to achieve a practical structure that can be identified in James Bond and potentially other narratives – including narratives of real life.

2 THEORETICAL EXPOSITION

2.1 Introduction

As this study aims to identify the counterpoint plot structures in the James Bond narratives that propose the nature of the relationship between Bond and the Bond girl, it is necessary to analyse theories surrounding narrative structures which could inspire alternative narrative structures. In this chapter, the existence of counterpoint plot structures is explored. These counterpoint plot structures are interdependent and complementary to conventional plot structures but still acknowledge the role that women play in the narrative. The main contention in this chapter is that relationship-oriented plot structures, which rely on emotional interactions between characters, are in counterpoint to conventional, event-oriented structures. The chapter begins by situating this study within the field of narratology. Theories surrounding classical and postclassical narratology are explored to establish the direction of focus of this study, which uses classical theories to advance narrative theory, as postclassical narratology does. I then concentrate on the theory of feminist narratology, since this branch of the postclassical paradigm acknowledges the role of the woman. Taking inspiration from feminist narratology, counterpoint plot structures are then specified. Once the counterpoint structures have been stipulated, I then explore Eco's conventional event-oriented structures, which establish a model that is half of the counterpoint structures. Using the model of event-oriented structures, I then change the focus of this study away from events and towards relationships and emotions to establish the other half of the counterpoint structures. Since this exposition seeks to explore relationships between characters (namely between Bond and the Bond girl), this chapter includes an exploration into the framework of the characters through the brief study of fairy-tale characters, *dramatis personae* and archetypes. The aim of this chapter is to establish a theoretical base through which counterpoint plot structures can be analysed.

2.2 Noteworthy narratologies

2.2.1 (Post)classical narratology

The study of narratives has undergone an evolution since its early development. Different scholars and critics view the origins of narratology as somewhat contrasting (Alber & Fludernick, 2010:1-2; Barry, 2009:215-216; Herman, 1999:2; Herman, 2004:47; Page, 2006:2). Some scholars consider that the study of narratives (or narratology) began as early as Aristotle's *Poetics* in the fourth century BC (see Barry, 2009:216). The most significant body of narrative analysis, however, is dated to the late 1950s stretching into the 1970s (not only because most scholars published their narrative studies during this period but also because these scholars' studies have been repeatedly used since). This phase, which Herman (1999:2) calls the classical phase, relies heavily on structural theory and seeks to develop schemes for classifying narratives. This period of work

began¹² with Vladimir Propp's [1928] seminal Russian study identifying 31 'functions' that are present in classic Russian fairy tales. Although Propp's study began much earlier, his research was only received by most scholars when it was translated from Russian in 1958 (Dundes, 1968:xi), which signalled the beginning of this series of investigations relating to the narrative structures. Propp's work was followed by several French narratological studies in the 1966 edition of *Communications*. It was in this journal that scholars such as A.J. Greimas [1966] explores a series of events in narratives including the "contract", the "disjunction", the "qualifying test" and the "main test" (Greimas, 1966:38-44), which has similar undertones (that Greimas notices himself) to Propp's work on his '31 functions'. Much like Propp and Greimas, Umberto Eco [1966], with the requirement for a structure in mind, similarly explores a series of events (in the James Bond narratives) which he refers to as "play situations" (Eco, 1992:159-161). Additionally, Barthes [1966] investigates the idea of how narratives are built up in hierarchies from the smallest units of functions (which are operational) and indices (which are signified) to larger units of actions that make up the full narrative (Barthes, 1975:244-260). While these scholars explore what critics today call classical narratology, it was not until Tzvetan Todorov [1969] published his seminal work on the structures in narratives involving a basic schema for plot that the term "narratology" was in fact coined (Alber & Fludernick, 2010:2). Todorov's (1969:73) basic schema for plot involves the actions of one character violating a law, a second character trying to punish the violation, the initial character evading punishment and the method of how the character evades punishment, through the process of the other character violating a law, in a similar style to Barthes's hierarchies and Eco's "play situations". It was not until Gerard Genette's [1972] study of narratives, though, that the term "narrative" for use in narratology was defined. Although Genette (1980:25-26) defines the term "narrative", for his investigation, in three ways, the recurring idea in them all is that narrative can be defined as a sequence of events. A recognisable feature in the studies from Propp to Todorov and Genette is the presence of a series of actions that are developed to form the narrative itself. The classical study of narratives can thus be described as the study of action sequences.

Several of these classical studies of narratology have useful insights regarding the study of narratives which could assist in establishing a model for use as a conventional structure. For the purposes of this study, however, it is important to concentrate on studies that not only focus on action but that also involve characters. The reason to focus on studies that involve characters is that non-conventional plot structures will focus on character interactions. Thus, a model which involves characters would provide the useful building blocks, a starting point of sorts, to use in a non-conventional plot structure. In this regard, the studies of Propp (1986), Barthes (1975) and Eco (1966) may be most useful.

¹²Many scholars have studied structure, from Ferdinand de Saussure (2013 [1916]), Claude Levi-Strauss (1963 [1958]) and Roman Jakobson (1987[1960]) to Mieke Bal (2009 [1985]). Unfortunately, space prohibits a discussion on them all. Therefore, only those that have the potential to be used in this study have been mentioned.

Although Propp (1986:79) chiefly studies actions when he identifies his 31 functions, and in fact explicitly denies any focus on the actants who produce these actions, his investigation implies (without him meaning it to) the connection between characters' personalities and the function they perform or the actions they produce. Propp's (1986:79-80) discussion (on the possible actants that can perform the actions he identifies in his functions), brings with it the implication that certain actants or characters perform certain deeds (like the archetypal Villain¹³ who always performs an act of villainy and struggles with the Hero). Thus, an investigation into the actants Propp discusses could produce some useful insights into the motivations behind character's actions or deeds. In his study on narrative hierarchies, Barthes (1975:246-256) too explores the connection between the personality traits of characters, which he refers to as "indices", and their deeds (with consequences), which he refers to as "nuclei". Barthes (1975:246-260) considers the "nuclei" and "indices" to be two separate entities that expand separately and then combine to form "actions", when their meanings can then be understood, and then the "narrative". In this way, Barthes theorises that a narrative consists of "nuclei" which expand and join and "indices" which expand and join on their own. These nuclei and indices then come together to produce the "actions" of the narrative. Various "actions" then combine to form the "narrative". Thus, a hierarchy exists where nuclei and indices form the base and the narrative forms the final structure.

To a certain extent, I agree with Barthes's idea of the connection between personality (including emotions) and deed. I do not, however, wholly agree with his argument. Whereas Barthes considers that separate elements of a narrative expand and then combine to produce the narrative, I consider elements of a narrative to produce other elements. I consider indices (including personality and emotion) to stimulate the characters' deeds which produce events (or in Barthes's terms action) and vice versa, which in turn produce the narrative. It is the characters' personalities and emotions which provoke them to act in certain ways and sometimes their actions reveal their personality. To use Barthes's terms, indices lead to nuclei (and vice versa) which lead to actions which, in turn, lead to the full narrative. In this way, I understand narratives as a sequence as Eco (1966:86-91) identifies in the James Bond narratives.

While studying the James Bond narratives, Eco (1992:159-161) identifies a series of nine "play situations" which are invariable but not sequential in all the narratives. Eco (1966:79-91) pinpoints several patterns which he constitutes in terms of oppositional pairs in James Bond that have been repeated in some form in each narrative. Some of these oppositional pairs take the form of character pairs that are in opposition to one another while other pairs constitute oppositional personalities or sides. Two such oppositional pairs, Eco (1966:79) postulates, are the interactive pairs of Bond and the Bond girl and the Bond girl and the villain. Eco (1966:86) establishes that

¹³Throughout this study, for the purpose of readability, consistency and following the examples of many of the critics on the subject, all archetypes are capitalised. The exceptions are direct quotes of other writers and where the same word does not, in a particular situation, denote the archetype.

every Bond girl begins as beautiful and good but is made unhappy and frigid by hardships she has faced during adolescence which in turn prepare her to serve the villain. This constitutes her oppositional relationship with the villain as she is good while the villain is evil until he 'beats' (in the sense of a game of win or lose) her and makes her evil too (Eco, 1966:86). By meeting Bond, though, she realises her own human fullness and consequently reverts to good and is owned by Bond until he loses her (Eco, 1966:86). This constitutes her oppositional relationship with Bond as Bond 'beats' her and turns her from evil to good (Eco, 1966:86). However, Eco (1966:86) adds that in the end, once she is no longer an opposition to Bond, she reverts again to evil and therefore Bond loses her. Using these and other oppositional pairs such as Bond and the villain and Bond and M, Eco (1992:159-161) proposes a blueprint for the James Bond narrative plot consisting of nine 'play situations' in which the four characters of Bond, M, the Woman and the Villain interact. These 'play situations' will be further explicated later in this chapter (see Section 2.3.1).

Eco's (1966:86) postulations about the Bond girls always 'serving' the villain, however, is imprecise, since many of the Bond girls do not (Honey does not know the villain in *Dr No* (1977); Gala pretends to work for the villain in *Moonraker* (1956); and Mary works on the same side as Bond in *The Man with the Golden Gun* (1966)). Still, Eco's (1992:161) 'play situations' do suggest interactions between characters which my study also explores and he studies the James Bond narratives specifically which are the focus of this study. This study therefore uses Eco's theory of play situations but incorporates Barthes's connection between deeds (with consequences) and personality traits (including emotion) and Propp's connection between actants and their functions.

While these studies into connections between character and deed and sequences are useful to this study, a difficulty exists in using Propp's, Barthes's or Eco's theories unmodified, in that none of these studies nor any other studies from the classical period have focused on characters' emotions¹⁴. Characters' emotions have remained largely overlooked in classical narratology. David Herman (1999:2) asserts that while classical paradigms have provided countless advances in the field of narratology, they have also failed or chosen not to explore certain aspects of narrative discourse, which produce these gaps in the study. Susan Lanser (1986:343) especially argues that classical narratology has failed to take gender into account. Lanser claims that classical narratology has avoided the question of how narratives about or written by women may be different from those about or written by men. Nilli Diengott (1988:46-47) disputes Lanser's assertion by proclaiming that this gender negation is not a failing on narratology's part but rather a choice that keeps narratology pure and systemic. Lanser (1986:346), however, still sought answers to questions that, in her opinion, classical narratology could not adequately explain – as did and do other scholars in their fields. Thus, postclassical narratology emerged as a means to explore these negated aspects of classical narratology.

¹⁴Scholars such as Hogan (2011 & 2015) have studied the connection between emotion and plot; however, his studies have focused more on how readers' emotions and plot are connected rather than on characters' emotions and plot.

Postclassical narratology is the phase of narratology that is “marked by a profusion of new methodologies and research hypotheses [which resulted in] a host of new perspectives on the forms and functions of narrative itself” (Herman,1999:2-3). Postclassical narratology uses perspectives from other fields to form new theories about the study of narratives. Alber and Fludernick (2010:3) suggest that postclassical narratology can be grouped into four basic categories of interaction: the first explores basic gaps and indeterminacies that classical narratology failed to account for by extending the classical paradigm intradisciplinarily (such as studies into possible-worlds theory); the second incorporates the theoretical and methodological insights of classical narratology and imports them into other disciplines (for example, psychoanalytic theory); the third integrates thematic and therefore variable emphases into the classical model, whose core had consisted of invariable, universal categories (such as studying queer theory in narratives) and the fourth extends narratological analysis to literature outside the novel (such as film theory). For instance, Seymour Chatman [1978] extends his narratological analysis by seeking “to account for features that critics have traditionally found important – plot, character, setting, point of view, narrative voice, interior monologue, [and] stream of consciousness” in both fiction and film (Chatman, 1978:263) while Peter Brooks [1984], incorporates narratology and psychology by seeking to use Freud’s “masterplot for life” as a scheme for using real individuals’ life journeys to study plot in fiction (Brooks, 1992: 90-112). In this study, the intention is to explore the first and third of these four basic categories. Thus, while classical “structuralist theorising about stories has evolved into a plurality of models for narrative analysis” (Herman, 1999:1), my intention is to pose new questions and bridge certain gaps in classical narratology by extending the paradigm in a postclassical manner.

Although these postclassical paradigms pose new questions for narratology (see Lanser, 1986:344-345), as I aim to do, they do so not by replacing classical narratology or even by exposing its limits (Herman, 1999:3). Instead, postclassical paradigms of narratology use the older structuralist models to their benefit (Herman, 1999:3). “[P]ostclassical narratology introduces elaborations of classical narratology that both consolidate and diversify the basic theoretical core of narratology” (Alber & Fludernick, 2010:2). Postclassical narratology takes the theory of structures and expands it to respond to those questions classical narratology cannot answer, using new perspectives in narrative analysis. While a great many studies which exist on the theory of plot (for instance, Brooks (1992) and Chatman (1978)) may present useful insights into the study of the counterpoint plot structures surrounding the Bond girls in James Bond, these studies also have serious limitations in terms of their scope of study that make them impractical for my study. Although acknowledging the connection to everyday life (which links to my overarching objective of connecting the James Bond narratives to life), Brooks’ (1992) study relies too heavily on reality rather than on the fictional world of characters, as I intend to do. Chatman’s (1978) study

approaches each concept of narrative separately in a chapter rather than combining concepts like plot and character, which is my intention in this study. And neither Chatman's nor Brooks' studies demonstrate any acknowledgement of women. It is therefore imperative to explore other postclassical perspectives that acknowledge women.

2.2.2 Feminist narratology

Of the countless new perspectives in narrative analysis that could be explored, feminist narratology is the understanding that could account for gender – which has thus far been neglected in classical studies. More importantly, though, feminist narratology could assist in identifying both alternative plot structures for use in this study and the Bond girl's narratological purpose, which is the primary objective of this study. Susan Lanser [1986] originally coined the term 'feminist narratology' as a method of bringing feminist insights and narratology together. Lanser's (1986:343) main concern is that "virtually no work in the field of narratology [had] taken gender into account [...] the narratives which have provided the foundation for narratology have been either men's texts or treated as men's texts". The dominant problem with the field of narratology, which Lanser highlights, is that even if a narrative study happened to be of a text written by or intended for a woman, this text is treated as a man's text and expected to contain the same structures. In this way, Lanser (1986:343) claims that "the masculine text stands for the universal text". As a remedy to the injustice that she alleges, Lanser's (1986:341-363) approach is to suggest the acknowledgement of alternative plot structures that explore the feminine gender – from a character, a narrator and an audience perspective. Rather than simply studying narratives written by or for women from the same perspective as narratives written by or for men, Lanser suggests identifying new structures that acknowledge women in the narratives.¹⁵

Other studies into alternative narratologies involving women that have taken up Lanser's call in various directions have, to date, been chiefly concerned with exposing what they consider to be patriarchal structures inherent in narratives and seeking alternatives to these exclusively patriarchal structures by identifying a primary structure present in all narratives and an underlying structure present in only women's narratives (Daemrich, 2003:213-226; Lanser, 1986:341-358; Lanser, 1988:52-59; Page, 2006:45-52; Showalter, 1981:179-205; Warhol, 1989:12-26). Lanser begins exposing patriarchal structures when she argues that a text can have two levels: "men's speech or powerful speech" and "'woman's language' or discourse of the powerless" (Lanser, 1986:348). Other scholars have also established two types or levels of text. The primary level is alternately referred to as the "dominant" story (Showalter, 1981:204), the "distancing-dominant" narrative (Warhol, 1989:17) or the narrative of "adventure and quest" (Daemrich, 2003:214).

¹⁵Lanser (1986:346-353) demonstrates her approach by using the theories of Bakhtin and Genette to identify two layers to a single text (she calls the "double-text letter") with two distinct meanings: the first being explicitly written for male readers (like the writer's "prying husband") and the second demonstrating hidden meaning for female readers (like the writer's "intimate friend"). Lanser (1986: 346-347) identifies these layers by reading first the whole text and then only reading every odd numbered line of the text. By using Bakhtin to explore two layers of text, though, Lanser (1986:346-353) focuses on two independent voices (the voice for male readers and the voice for female readers) rather than exploring how each layer depends on the other (or how they are interdependent), as my study aims to do.

Whatever the name, though, this level is considered 'masculine' (written by men, for men), manifest in all narratives. Consequently, from a feminist narratological perspective, the James Bond novels (which are written by the male author, Ian Fleming) are part of the adventure genre and are considered 'masculine' texts with traditional structures (which may indicate why James Bond critics like Berberich (2012) and Funnell and Dodds (2015) have undervalued the Bond girl). These traditional structures, Lanser (1986:356) confirms, are progressive and oriented towards events happening sequentially, leading to a climax. Studies such as Propp's (1968) identification of 31 functions or events in fairy tales, Barthes's (1966) theory of elements of a narrative building towards action, and Eco's (1966) recognition of the nine 'play situations' prove that conventional classical studies are oriented towards action or events. In contrast, the subordinate level is alternately referred to as the "muted" story (Showalter, 1981:204), the "engaging-dominant" narrative (Warhol, 1989:17) or narratives of "complex, fluid interconnections" (Daemmrigh, 2003:214). Whatever the name, though, this level is considered 'feminine' and is present (though hidden) mainly in women's narratives.

Although the idea Lanser (1986:357) emphasises (that multiple levels of plot can exist in a narrative) is essential to my study as well, I take issue with the contentions raised in feminist narratology. A disadvantage regarding the use of feminist narratology theory is the contention of feminist narratologists that narratives contain a dominant, action-oriented structure and a hidden, emotion-oriented structure. In other words, feminist narratologists tend to observe one clearly visible action-oriented structure in all narratives and one almost invisible emotion-oriented structure (unless one specifically searches for it) in only some narratives. This emotion-oriented structure is not only more invisible but is also absent in some narratives or, if present, is generally discounted, according to feminist narratologists. In placing their focus on manifest and hidden structures within a feminist context in their studies, though, feminist scholars generally allow narratology to become secondary in their investigations as they focus on how one gender is hidden. Rather than concentrating on the fact that multiple levels of plot can exist, feminist narratologists tend to emphasise how female voices and female perspectives are ignored in traditional narratology.

As a remedy, I intend to take up Lanser's call for a reconsideration of plot theories through a description of alternative plot structures by focusing on narratology as opposed to feminism. Rather than concentrating on two *levels* of plot, the primary being a 'masculine', manifest plot structure (in all writing) and the secondary being a 'feminine', hidden plot structure (found only in some writing, especially in women's writing), I resolve to explore plot structures that are not gender-specific and that have no hierarchy of importance. In this way, I intend to explore how non-traditional structures can be considered in combination with traditional structures rather than arguing that one structure is dominant and the other is hidden. Despite my resolve though, in trying to establish traditional and non-traditional structures, Daemmrigh's (2003:214) conceptions of a dominant structure being

one which contains 'adventure or quest' and a subordinate structure being one which contains 'complex, fluid interconnections' are still useful to my investigation. They suggest that the dominant or universal structure (a conventional structure) is one of action. In contrast, an underlying, and, therefore, non-conventional structure is one of emotion. This places action in contrast to emotion. But, as has already been suggested in the study of classical paradigms, action and emotion synthesise to produce a narrative. Therefore, as both classical and feminist narratologists alike insinuate, action and emotion are contrasting but complementary concepts. It is through identifying these contrasting but complementary structures of action- and emotion-oriented structures that I intend to establish the Bond girl's narratological purpose in the James Bond narratives.

2.2.3 Structures in counterpoint

In this study, I classify these action- and emotion-oriented structures as counterpoint structures. The term 'counterpoint' is applied from music theory here. In music, 'counterpoint' applies to two or more plot structures which are often dissimilar in timing and pitch, yet interdependent and complementary to one another (cf. Isaacs & Martin, 1990:88-89). Catherine Du Toit (2016:8) explains counterpoint as "a horizontal vision with its organisation of the mechanisms of seduction in distinct melodic lines [while] harmony holds a vertical image with a progression of chords the final aim of which is the integration of these separate voices". It is the emotion-oriented structure that has the seductive nature of counterpoint while the progressive nature of harmony is reserved for the action-oriented structures. Nevertheless, together, these structures combine and integrate to form the narrative. In literary studies, 'polyphony' has acquired a similar meaning to 'counterpoint' in music. My denotation of counterpoint as interdependent, however, is different to the general meaning polyphony has acquired in narratology¹⁶.

Studies into counterpoint and polyphony (as the interdependence of ideas) in narratives have been limited, to date. In one study, Maya Ganapathy (2016:87-103) uses Bakhtin's polyphony to suggest that 'the nation's story' in African literature is expressed through the inclusiveness and interconnection of different lives and different worldviews in a narrative. Likewise, Du Toit (2015:1-9), who makes no mention of Bakhtin, also studies how different worldviews interconnect when she analyses the diaries and fiction of lovers Henri Pierre Roché and Helen Hessel as a mechanism for revealing their seduction. While both Ganapathy's and Du Toit's studies have their merits, their studies tend to neglect analysing the plurality of narrative structures that can exist in a narrative in favour of studying the plurality of worldviews that make up a narrative structure. Additionally, Du Toit's (2015) analysis relies chiefly on the interdependence between the multiple narratives (the diaries and fiction of Roché and the diaries and fiction of Hessel) which reveal different levels of seduction rather than multiple associations in a single narrative.

¹⁶Noted narratologist Mikhail Bakhtin (1984:6), for instance, defines polyphony in literature as a "plurality of independent and unmerged voices and consciousnesses". In his theory, though, Bakhtin's polyphony applies to a multitude of independent and unconnected voices, thus emphasising independence of worldviews. My theory of counterpoint conversely emphasises interdependence and connectedness of structures, which renders my theory crucially different to that of Bakhtin's.

While my study might indirectly include multiple worldviews (particularly those of Bond and the Bond girl) as a means to understand emotions, this study focuses more on multiple structures that combine and complement one another. Additionally, although my study includes the interactions between narratives (specifically the selected James Bond narratives), it does not rely exclusively on these interactions to identify structures. Rather, the methodological focus is on multiple structures that can be observed in a single narrative but that give further dimension to the James Bond story when they are combined. These counterpoint structures of action and emotion that I resolve to identify in the James Bond narratives could potentially be used to explain the differences in interest these narratives hold for readers and viewers.

2.3 Counterpoint plot structures

2.3.1 An original model to use

It has thus far been established that in order to study the Bond girl's narratological purpose, alternative plot structures to conventional event-oriented structures should be explored. These alternative plot structures have been designated as emotion-oriented structures and are considered in counterpoint to action-oriented structures. To successfully explore counterpoint plot structures in narratives, however, it is essential to clarify the theory of plot to which these structures will be counterpoint. In her critique of Lanser's study of narratives, Page (2006:50) asserts that she "would argue that it is necessary to be more explicit about which theory of plot is under scrutiny". It is only by establishing which plot structure to use as a foundation that contrasting yet complementary and interdependent structures can be identified. Many classical and postclassical theories of plot have their merits (see, for instance, Propp's (1968) examination, Todorov's (1969) study and even Brooks' (1992) theories of plot). However, because of his affirmation of the interactions between characters specifically in James Bond narratives, for this study, Eco's (1966) theories of opposition and 'play situations' will be the action-oriented plot structure which is used as a foundation through which emotion-oriented structures can be identified.

In his study, Eco (1966:79-91) identifies several patterns which he constitutes in terms of oppositional pairs (as has been indicated). Eco (1966:86-87) uses these oppositional pairs, especially the oppositions between the four characters, M, Bond, the Bond girl and the villain, to identify nine actions or 'play situations' that must take place in every James Bond narrative. In this way, Eco (1992:161) proposes a model of the events that take place. The nine 'play situations' Eco identifies are placed in the table below (Table 1). The 'play situations' are arranged in the same way Eco (1992:161) originally arranges them but no lettering or numbering system has been included because, as Eco (1992:161) claims, the moves may not always be in the same sequence in every narrative. Thus, the table merely forms a list of the 'play situations' as Eco (1992:161) arranges them without stipulating an exact sequence of the structure of a James Bond narrative.

<i>M moves and gives a task to Bond</i>
<i>Villain moves and appears to Bond (perhaps in vicarious forms)</i>
<i>Bond moves and gives a first check to Villain or Villain gives first check to Bond</i>
<i>Woman moves and shows herself to Bond</i>
<i>Bond takes Woman (possesses her or begins her seduction)</i>
<i>Villain captures Bond (with or without Woman, or at different moments)</i>
<i>Villain tortures Bond (with or without Woman)</i>
<i>Bond beats Villain (kills him, or kills his representative or helps at their killing)</i>
<i>Bond, convalescing, enjoys Woman, whom he then loses</i>

Table 1: Eco's nine 'play situations'

In each circumstance, a single oppositional pair interacts. Eco (1992:160), therefore, interprets the James Bond narrative as a game in which each of the four characters 'play' against each other, one winning, the other losing (in much the same way that the villain and Bond beat the Bond girl in their oppositional pairs, as has been considered). Eco (1992:161) refers to each of these little games (which culminate in the larger game, the narrative) as different 'moves' in the plot of James Bond. The concept of 'moves' suggests that Eco identifies a series of primary actions in the James Bond narratives. The Villain capturing and torturing Bond, the Woman showing herself to Bond and even Bond enjoying the Woman all suggest action – a deed being done. The fact that Eco's (1992:161) entire model suggests action confirms that this model is oriented towards action.

2.3.2 Emotion rather than action

And yet, action is not the only aspect of plot to consider in the James Bond novels (and films), although action is generally given prominence in the spy-thriller genre . As Lanser (1986:357) suggests, a single text can consist of many levels of plot. One level of plot might focus on the action of the narrative but other levels of plot work alongside this action-oriented level of plot, weaving between the action-oriented level. These other levels are counterpoint plot structures because no level of plot can exist independently of the other. They are contrasting but still equal in importance for the narrative.

At least two levels of plot can exist in one narrative. Lanser (1986:356-357) contends that these levels are the 'masculine' plot (progressive and oriented toward climactic events) and the 'feminine' plot (focusing on human experience) and Daemmrich (2003:214) refers to them as the man's narrative "of adventure and quest" and the woman's narrative of "complex, fluid interconnections". Even though I find Daemmrich's and Lanser's terminology (as a sample of what feminist narratologists believe) relating to masculine and feminine plots or narratives problematic at best – because from this terminology questions may arise about whether male writers can write so-called 'women's narratives' and disputes may ensue about female readers enjoying so-called 'masculine plots' – the theory behind their terminology is useful. Whatever the terminology used, the

significance in the theory is in that the one structure deals with actions leading to a climax while the other deals with interactions or relationships (and the emotions involved). Eco's model primarily explores the actions of the James Bond characters and is here considered action-oriented. In contrast, this study explores the counterpoint plot structure which focuses on the interactions and relationships between characters (which inform those actions) and is considered emotion- or relationship-oriented.

The objective of this study is, therefore, to use the action-oriented plot structure Eco recognises in the James Bond narratives to identify the relationship-oriented counterpoint plot structures present in the James Bond novels. To identify these relationship-oriented structures, the intention is to explore the selected James Bond narratives to find evidence of emotional interactions between Bond and the Bond girl. These interactions should form an emotional narrative structure in counterpoint to the action-oriented structure. These counterpoint plot structures can then be used in combination to present further complexity in the James Bond narratives. The relationship-oriented counterpoint plot structures are not intended to replace or negate the action-oriented structures Eco recognised. Rather these plot structures are interwoven to add dimension to the study of the James Bond narratives through a combination of action in the narratives and interaction between characters¹⁷.

2.4 The Lady and the Knight

2.4.1 Fairy tales and archetypes

Since my study incorporates interactions between characters, it seems prudent not only to explore a structural framework but also to explore a framework of characters to understand the characteristics that influence the James Bond characters' manifest emotions which will be used in the structure. Many character frameworks exist (including the most famous, Jung's (2001) theory of archetypes in psychology and many popularist notions on archetypes). For the purposes of this study, though, it is practical to consider fairy-tale characters and archetypes since Fleming considered his narratives to be fairy-tales for adults (Hunt, 2000) and would consequently have attributed certain fairy-tale archetypal personality traits and emotions to his characters. It is the personality traits associated with these archetypes that will be the focus of this study rather than the archetypes themselves. In this study, the archetypes suggested by Eco (1992:167) and Meir Sternberg (1983:173-174) will be used, since they connect elements of fairy tales (including characters) to James Bond. To supplement Eco's and Sternberg's claims, this study also partially uses Propp's (1986:79-80) *dramatis personae*, and Caroline Myss's (2001:431-505) more general framework of archetypes (which she bases on the studies of Jung and Plato and which includes

¹⁷In his book *S/Z*, Barthes (1990 [1973]:21) suggests five signifying codes in all narratives, the convergence of which become "a stereographic space where the five codes, the five voices intersect". While the idea of intersection connects with my idea of interweaving and while Barthes (1990:19) suggests the proairetic code to signify action, none of his other codes relate specifically to characters' emotions (the symbolic code of binary opposites does suggest interactions but only in relation to opposites and Bond and the Bond girls often share similar rather than opposite emotions).

archetypes from fiction, film, folklore and fairy tales). By combining Myss's (who combines Jung and Plato), Propp's, Sternberg's and Eco's theories, this study intends to understand the personality traits that influence the James Bond characters' observable emotions.

2.4.2 The Lady

One of the principal characters of fairy tales is often the Princess¹⁸. In her study of archetypes, Myss (2001:450) defines the Princess as being the archetype "more often associated with romance [...] She awaits a Knight who is worthy of her beauty and rank and will take her not to his castle but to a palace". The idea of a palace (as opposed to a castle) implies opulence, beauty and extravagance (Myss, 2001:450). The archetypal Princess is one who desires a worthy man to love her and lavishly take care of her. In his original French version of his study of the narrative structures in James Bond, when Eco (1966) refers to the Bond girl, he refers to her as "la Femme". Eco's word for the Bond girl could be translated as just 'the woman' but could also be translated as 'the lady'. The idea that the Bond girl might be a Lady suggests a certain sense of refinement too. Although Eco (1992:167) is not explicit about the archetype he considers the Bond girl to be, he does intimate that he identifies the Bond girl as being like Sleeping Beauty, suggesting that he identifies the Bond girl as a kind of Princess. The Bond girl is a woman of certain refinement who awaits a man worthy of her and longs for care and lavish treatment. While I agree that the Bond girls are women of refinement, it will become apparent in Section 3.5 that they only long for care later in each of their respective narratives.

In the fairy tale, Sleeping Beauty did not only require lavish care and romance; she also required saving. By connecting the Bond girl with Sleeping Beauty, Eco (1992:167) suggests another archetype: that of the Damsel, needing rescue. Myss (2001:449) defines the Damsel archetype as the girl who is "beautiful and vulnerable and in need of rescue, specifically by a knight, and once rescued, is taken care of in lavish style". In this latter point, the Damsel and the Princess appear similar and Myss (2001:449-450) asserts that the Damsel and the Princess archetypes are similar and difficult to dissociate. The chief difference with the Damsel, though, is in that initial need to be rescued. Sternberg (1983) identifies the Bond girl less as a Princess and more as an "archetypal damsel-in-distress" (Sternberg, 1983:174), whom Bond believes he must rescue. Both the Damsel and the Princess are considered helpless, though, and "share a yearning for a Knight as a partner in life, the implication being that without a Knight, they are powerless in this world" (Myss, 2001:450). Through this study, it will become discernible that the Bond girls cannot be considered as either an archetypal Damsel or Princess. Although the Bond girls do exhibit certain characteristics of the Damsel and Princess, they do not exhibit all the traits at all times.

¹⁸Throughout this study, for the purpose of readability, consistency and following the examples of the majority of critics mentioned, all archetypes are capitalised. The exceptions to this rule are if a critic that has been directly quoted does not follow this rule, the archetype will not be capitalised in the direct quote only or if the word is the same as the archetype but does not in that situation denote the archetype.

Nonetheless, knowing the characteristics of the archetypal characters is useful in this study since the characteristics do underpin the Bond girls' behaviours.

In addition to the classic fairy-tale qualities the Bond girls exhibit, they also display the more modern attributes of a *Femme Fatale*, which contributes to the complexity of the Bond girls' characteristics. According to Myss (2001:456) the *Femme Fatale* is the "female counterpart of Don Juan". The Don Juan archetype is associated with sensuality but for the sake of conquest alone (Myss, 2001:454). The *Femme Fatale*, though, "sometimes adds the twist of killing her conquest as an expression of her ability to dominate" (Myss, 2001:456). The objective of the *Femme Fatale* is domination and control over men. Myss (2001:456) adds that:

[t]he *Femme Fatale* is both a sexual and a financial archetype and either comes from or is drawn to money and power. Seducing men with money and power and for the sake of personal control and survival is a classic part of this archetype, although the *Femme Fatale* is not looking for a home in the suburbs and the pleasures of family life.

The *Femme Fatale* is therefore an archetype bent on domination for her own gain, who when she has got the power or money she wants, may decide to kill or leave her conquest but never seeks domestic stability. It will become noticeable in this study that while the Bond girls do exhibit some of these traits of the *Femme Fatale*, they do not display all the traits or motivations of the archetype. Some crucial differences concerning the Bond girls' motivations will be highlighted, especially as those motivations relate to Bond.

2.4.3 The Knight

The Bond girls may display certain characteristics of the Princess, Damsel and even *Femme Fatale* archetypes but Bond also displays archetypal characteristics. One of Bond's less popularised (though possibly more documented) roles is his archetypal characteristics as a Knight. In his original French version of his study of narrative structures, when Eco (1966) refers to Bond, he asserts that Bond is "le Chevalier" which translates as 'the knight'. Sternberg (1983:174) agrees that Bond is "the knight of late romance". She also likens Bond to "Saint George of heroic memory" (Sternberg, 1983:174) – connecting Bond with the legendary knights¹⁹. But, more significance in Bond's connection with a Knight exists than just likening his character to legend. In his study on the history of chivalry, Boulton (2011:1) suggests that the French 'chevalier' is related to 'chivalerie' which translates as 'chivalry'. In fact, according to Francis Warre-Cornish (1901:29) in his study of chivalry, "[t]he words Chivalry and Knighthood are strictly speaking identical, since Chevalier and Knight are synonyms". Knights essentially ascribe to a code of chivalry. Warre-Cornish (1901:13) defines this chivalry as "the moral and social law and custom of the noble and gentle class in Western Europe during the later Middle Ages, and the results of that law and custom in action. It

¹⁹Sternberg (1983:174) associated Bond with St George because of Fleming's own implied connection. Sternberg (1983:174) asserts that Bond's only decoration is the CMG which stands for "Companion of the Order of Saint Michael and Saint George". It is because of this decoration that Sternberg likens Bond to St George.

applies, strictly speaking, to gentlemen only. Its three principal factors are war, religion, and the love of ladies". A Knight is thus a man of certain refinement whose ethos is underpinned by war, religion and women. According to Myss (2001:468) the archetypal Knight "is primarily associated with chivalry, courtly romance, protection of the Princess, and going into battle only for honourable causes". Myss (2001:468) adds that "this archetype has spiritual overtones of service and devotion. Loyalty and self-sacrifice are the Knight's great virtues, along with a natural ability to get things done". Boulton (2011:13) identifies the characteristics of a chivalrous Knight to be physical qualities of strength and good looks, military qualities of prowess and courage, courtly qualities of honour to ladies, protective qualities of readiness to defend ladies and judicial qualities of righteousness in action against evil, to name a few. While there are many Knightly qualities, they are still underpinned by the concepts of war, religion and women. Through this study, it will become manifest that Bond often displays these physical, military, courtly, protective and judicial qualities associated with a Knight.

Along with the idea, of chivalry associated with Knights, is also the idea of courtly romance or love, as Myss includes in her definition of a Knight. Courtly love is the relationship between the lover and the adored lady where the love itself was a religious passion, ennobling and ever-increasing and unfulfilled, which meant that "the love itself was usually premarital or extramarital" (Drabble & Stringer, 1993:130). The mistake should not be made that courtly love was in any way adulterous, though. The focus of courtly love is on the worship of an admired woman and may not have even resulted in a sexual act. Instead, courtly love often involves the lover feeling unrequited love for a woman he is not supposed to love (because they are not yet married or she is married to another man), which leaves the lover unfulfilled. It is no secret that Bond is involved in several short-term sexual relationships with women (Berberich, 2012:19). As I suggest in later chapters, though, these relationships are not as casual as Berberich (2012:19) insinuates. Through this study, it will become observable that Bond's love and affection for each Bond girl increases as the narrative progresses. But, through no desire of Bond's, this love is either one-sided or an event happens to remove Bond from the Bond girl. Bond's relationships are thus ever-increasing but unfulfilled. Bond demonstrates courtly love. This courtly love along with Bond's other Knightly qualities will be explored in later chapters which will demonstrate that Bond portrays the characteristics of a Knight.

The notion that Bond is associated with a Knight, also suggests that Bond is considered a Hero. Sternberg (1983:174), in fact, directly identifies Bond as the "mythological hero or knight" of the narratives, connecting both Knight and Hero to Bond. Sternberg (1983:174) adds that Bond's role as a Hero includes "coming to the rescue of the archetypal 'damsel-in-distress'".

According to Myss (2001:465), the Hero is “one who must confront an increasingly difficult path of obstacles in order to birth his manhood”. The Hero generally tends to journey through obstacles in order to become a success. Myss (2001:465) adds that the Hero is:

an individual [who] goes on a journey of initiation to awaken an inner knowing or spiritual power. The self emerges as the Hero faces physical and internal obstacles, confronting survival fears that would compromise his journey of empowerment and conquers the forces arrayed against him.

The Hero thus goes on a physical and mental journey to become the Hero. Through this study, Bond’s mental journey to awaken his own inner knowing, which has largely been ignored in studies of James Bond and is ignored by Bond in the narratives, will be revealed. The Hero is also responsible for defeating those who come against him. For this reason, Propp (1986:53) identifies the Hero as the one who defeats the Villain and eradicates the problem. Bond is not only a Hero because of his ability to rescue, though. According to Elaine Kinsella *et al.* (2015:115) there are many attributes of a Hero (though Kinsella *et al.* focus on a more general prototype) that could be applied to Bond: courage, altruism, honesty, selflessness, a self-sacrificing nature, strength, and a saving and protecting nature. Through this study, it will become discernible that Bond demonstrates many of these Heroic qualities, which classify him as a Hero.

Additionally, another set of characteristics Bond demonstrates are the qualities of a Rescuer. According to Myss (2001:487-488) the archetypal Rescuer is one who “assists when needed and, once the rescue mission is accomplished, withdraws. A Rescuer provides an infusion of strength and support to help others to survive a difficult situation, crisis or process that they lack the stamina or the inner knowledge to manoeuvre through themselves”. Bond’s Heroic nature to rescue supports the idea that Bond is the Rescuer since the nature to rescue implies the idea of helping individuals survive difficult situations that they are incapable of surviving on their own. And while this more modern archetype is not part of Propp’s fairy-tale *dramatis personae*, the archetypal Rescuer is still connected to the classic idea of the Hero and Knight, being one who rescues.

2.4.4 Helper and heinous additional archetypes

Although the primary objective of this study is to explore the relationship between Bond and the Bond girl (which would therefore highlight the need for Bond’s and the Bond girls’ demonstrated archetypes only), other archetypes exist that affect the relationship between Bond and the Bond girl both positively and negatively and are, therefore, worth mentioning as part of this exposition.

One such archetype which affects the relationship between Bond and the Bond girl is the Villain^{20,21}. As has been suggested through Eco's (1992:161) theory of oppositions, it is the villain who affects the Bond girl by sometimes capturing and torturing her or by separating Bond from the Bond girl, which prompts Bond to save her or kill the villain to be with her. In Eco's theory, the villain thus triggers some of the interactions between Bond and the Bond girl. Propp (1986:79) defines the Villain as the *dramatis persona* who commits an act of villainy or undergoes "a fight or other forms of struggle with the hero" (Propp, 1986:79). The Villain is therefore a direct antagonist to the Hero. While Myss's (2001:431-504) study of archetypes excludes the Villain, she does present a 'shadow' version of the Hero archetype which could relate to the Villain. Myss (2001:465) identifies this shadow version of the Hero as one who "can become empowered by the disempowerment of others". In other words, the Villain seeks to harm, disempower and destroy those around him to gain power.

Like both Bond and the Bond girl who are associated with archetypes of myth, the Villain is also associated with the mythical Dragon. Eco (1992:167) explicitly calls the Villain the Dragon in archetypal principle. Sternberg (1983:174) agrees that if Bond is identified with the archetypal Knight, then "the villains conspiring against England will be figuratively identified with dragons" (Sternberg, 1983:174). In fact, Sternberg (1983:174) explores how, in *Goldfinger*, Bond associates himself with the Knight, St George, and Goldfinger as the Dragon, his plot a dragon's egg waiting to hatch. She also explains that the villain Drax in *Moonraker* who has the actual name "Drache" means "dragon" in German (Sternberg, 1983:174). Both the villains in *On Her Majesty's Secret Service* and *From Russia with Love* are also named variants of the Latin word for dragon, Sternberg (1983:174) explains. While the Villain (as a figurative Dragon) is an archetype that is secondary to the archetypes Bond and the Bond girl demonstrate in this study, these archetypes do serve to enhance and add dimension to the relationship between the primary archetypes Bond and the Bond girls portray.

Whereas the Villain and Dragon archetypes enhance Bond and the Bond girls' archetypes, though, the archetype of Helper which is present in the narratives tends to complicate Bond's and the Bond girls' other archetypal characteristics. Both Bond and the Bond girls intermittently demonstrate the characteristics of a Helper. According to Propp (1968:79) the Helper performs the task of helping by assisting the Hero with the liquidation of a misfortune, solving a difficult task, transforming the Hero in some way, guiding the Hero to some place or rescuing the Hero from pursuit. The Helper can be any character in the narrative and does not have a mythical counterpart (like the Villain's mythical counterpart, the Dragon) nor does it connect with a modern archetype (like the Hero

²⁰In this study, the archetypal Villain is difficult to dissociate from the villain as a character. Thus, in cases where both the archetype and the character are being described, this study focuses on the character aspect.

²¹At the risk of overemphasising, this study focuses on the novels. In the James Bond films, some women (Bond girls or otherwise) may be villains (see Garland, 2009:179-188). But in the novels, while some Bond girl may work or have relations with the villain (see Section 3.5.1 for Tiffany's and Domino's connections to the villains), they cannot be classed as villains because they are not Bond's antagonists. Thus, the villain must be a separate character from Bond and the Bond girl.

archetype connects with the Rescuer). In this study, it will become discernible that, while the Helper may be responsible for aiding the Hero, both Bond and the Bond girl demonstrate the characteristics of a Helper as they problem-solve, guide and transform one another. The characteristics of the Helper may complicate the Bond girls' other characteristics of Princess, Damsel and Femme Fatale and Bond's characteristics of Knight, Hero and Rescuer, but these characteristics still function in the exploration of counterpoint, emotion-oriented structures in the James Bond narratives.

2.5 Theories described

Briefly, relationship-oriented plot structures, which rely on characters' emotional interactions, are in counterpoint to conventional, event-oriented structures. Many classical narratologists have explored these conventional structures. In this study, Eco's main contentions are integrated with Barthes's and Propp's main arguments relating to conventional narrative structures. Eco's argument is that narrative structures (in James Bond) consist of a series of moves, which suggests that he identifies a series of primary actions in the James Bond narratives. When Propp's study, which emphasises the connection between characters and their functions (or these actions), and Barthes's contentions of the connection between indices (or character personalities) and action are added, the connection is made between characters' personalities (and emotions) and their actions. This study asserts that emotions produce this action and that action produces emotion. Yet, no classical study into narratives has adequately made this connection between emotion and action before. This gap leads to an exploration of postclassical narratology. In one branch of postclassical narratology, feminist narratology claims that no classical studies have focused on women either. Her resolution is to seek alternatives to conventional narrative structures. Although for feminist narratologists these alternative structures focus on gender-specific structures in narratives, their ideas that conventional structures rely on action while alternative, non-conventional structures rely on emotions are useful. When added to Eco's, Barthes's and Propp's contentions, they suggest that action and emotion are contrasting but complementary concepts.

This study, thus, focuses on structures of action and emotion that combine and complement one another. The objective of this study is to identify emotion-oriented structures using Eco's action-oriented plot structure. Furthermore, a framework of mainly fairy-tale characters is used to understand the characteristics that influence the emotions identified in this study. The Bond girls exhibit the characteristics of a Princess, Damsel and Femme Fatale, which will be verified in the study, while Bond demonstrates attributes of a Knight, Hero and Rescuer. Additionally, as has been suggested, the archetypal Villain character enhances the interaction between Bond and the Bond girls whereas the characteristics of the Helper (which both Bond and the Bond girl sometimes exhibit) complicates their other attributes. Using emotions influenced by these archetypal characteristics, this study aims to identify an emotion-oriented structure that can be used in counterpoint to a conventional structure. In the next chapter, I begin to investigate these emotions

by exploring the interactions between the Bond girl and Bond, starting with the Bond girls' behaviour towards Bond. The aim of this section is to explore the Bond girls' full spectrum of behaviours in the James Bond narratives.

3 WHAT ABOUT THE GIRL?

3.1 Introduction

So far, this study has emphasised the idea that alternative plot structures to conventional, action-oriented structures focus on interactions between characters and the emotions that govern these interactions. To identify emotions that the characters display, though, it is necessary to explore character behaviours (including their actions, their speech and their attitudes). Looking at these behaviours as the function of the Bond girl characters improves the study of the narrative structures in James Bond. In this section, the Bond girls' behaviours will be explored, which will later be linked with Bond's reactions to each Bond girl. I argue that the Bond girls are all different individuals because their behaviours are different from one another and yet the underlying reasons for their behaviours still maintain a development from wariness to affection. This development demonstrates an emotional progression which will later become part of the emotional structure. I begin this chapter by asserting that the Bond girls are different individuals, through the exploration into the reasons the Bond girls meet Bond. Using this sense of difference as a base, the next subdivision then explores the initial Bond girl behaviours when first meeting Bond and through their working and personal interactions with him. The underlying reasons for these behaviours are then investigated. Next, this study explores the later Bond girl behaviours as they demonstrate the supposed (according to Bond and through him the reader) requirement for assistance, rescue and support. Subsequently, the underlying reasons for these behaviours is investigated. I also examine the reasons behind the Bond girls' supposed requirement for rescue. Finally, the characteristic archetypes these behaviours suggest are explored. The aim of this chapter is to investigate the full spectrum of Bond girl behaviours and their underlying causes in the James Bond narratives.

3.2 The Bond girls are different individuals

A much-held misconception about the Bond girls is that, though they have different names, they are all essentially the same individual. Eco (1966:86) even claims that a pattern to the Bond girls exists in that they are all beautiful and good, they are rendered unhappy by hardships, these hardships prepare them for the villain's tyranny against them and they change on meeting Bond, who then owns them before losing them. The simplicity of the pattern Eco identifies suggests that he too observes the Bond girls as being the same person, just with a different name and different version of her story.

Yet, from the beginning when each Bond girl meets Bond for the first time, their differences and uniqueness are established in the context of that meeting. Vesper Lynd, for instance, in *Casino Royale* [1953] meets Bond as an ally as she is tasked to work alongside him and help him with his mission (Fleming, 2012:31). Gala Brand, in *Moonraker* [1955], also meets Bond as an ally but in

her case the situation is reversed as Bond is tasked with helping her (Fleming, 1956:66). In contrast, Tiffany Case, in *Diamonds Are Forever* [1956], begins as Bond's enemy as Bond is tasked to go undercover and work with her to discover her and her employers' plans (Fleming, 1958:30). Domino Vitali, in *Thunderball* [1961], also begins as Bond's enemy as she is in a relationship with Bond's enemy and Bond is tasked to watch her in order to gain information about his enemy (Fleming, 1963:106-107). Other Bond girls like Honey Rider, in *Dr No* [1958], meet Bond by coincidence and are considered neither allies nor enemies (see Fleming, 1977:67). Mary Goodnight's meeting with Bond in *The Man with the Golden Gun* [1965] is also coincidental in that it is an unplanned chance that it is she whom Bond contacts for further information on his mission (Fleming, 1966:47). Each Bond girl has her own unique reason for meeting Bond and no two Bond girls ever meet him under the same circumstances. And it is these unique reasons for which the Bond girls meet Bond that shape their interactions with him – interactions based on difference.

3.3 Powerplays

3.3.1 Negative first impressions of Bond

As well as having various reasons for meeting Bond that begin to shape their differences, the Bond girls also demonstrate distinct behaviours in their manner when they meet Bond, which further develop these differences. The Bond girls often demonstrate a certain level of disinterestedness in or wariness of Bond when first meeting him. Their disinterested and wary attitudes often manifest as indifference or hostility in their behaviours. Some Bond girls are more hostile or indifferent than others.

Of all the Bond girls, Gala and Tiffany behave with the most hostility towards Bond as a manifestation of their extreme disinterest and wariness. When Gala first meets Bond, a coldness in her behaviour exists as he notices that “[t]here was no answering smile in [her] eyes which looked calmly into his. No answering pressure of her hand. ‘How do you do,’ she said indifferently, almost, Bond sensed, with hostility” (Fleming, 1956:78). Gala demonstrates hostile behaviour as she displays affected cordiality with no real friendliness. When they sit beside one another at dinner and Bond tries to talk to her, she responds “with polite monosyllables and would hardly meet his eye” (Fleming, 1956:81) further developing the idea that she is behaving hostilely. In all, Bond perceives that Gala behaves with “frigid indifference [which] was overacted” (Fleming, 1956:81). Similar hostility is present in Tiffany's initial behaviour towards Bond. When Bond first visits her room, Tiffany interacts with Bond with a “rough tang of her manner” (Fleming, 1958:31). When she speaks to Bond, her voice betrays “a touch of condescension” (Fleming, 1958:32). Her movements also demonstrate a disinterestedness towards Bond when “[i]ndifferently she flexed her hips back off the chair and stood up” (Fleming, 1958:30). Of course, Tiffany's and Gala's behaviours are

focalised through Bond²² (as are many of the Bond girls' behaviours) and his interpretation of these behaviours. Bond interprets Gala's behaviour as hostile and Tiffany's behaviour as indifferent. Still, Gala's behaviours of affected cordiality, and mono-syllabic responses validate Bond's evaluation of her. Likewise, Tiffany's sharp speech and actions equally verify his evaluation. The evaluation of Gala as hostile is also further validated when the reader learns, from Gala's perspective, that she thinks Bond "a conceited young man" (Fleming, 1956:100). The idea that she considers him a "young man" suggests that Gala considers Bond to be less experienced than herself. Her opinion also suggests a concern that Bond is more of a liability to her mission than support. She even considers that "she would have to make some sort of show of working along with him" (Fleming, 1956:101) rather than considering that he might be able to assist her and demonstrating that she would rather not have him around.

In both Tiffany's and Gala's situations, though, their unfriendliness may be because of wanting to retain an authoritative and business-like manner in their dealings with Bond. When Bond considers that Gala's "security would have been far better met with an easy, friendly approach" (Fleming, 1956:81), the suggestion is made that she is trying to keep her interactions with Bond professional (both as an undercover secretary and a secret agent). Tiffany's desire to remain professional is also present and more overt than Gala's. Bond notices in Tiffany a "hint of authority and tension" (Fleming, 1958:32) in her eyes and she even speaks about getting to the business at hand (Fleming, 1958:32). Tiffany's and Gala's behaviours are thus a combination of indifference, hostility and business-likeness. Their combination of behaviours demonstrates a sense of wary restraint in Bond's presence – a need to retain a business-like atmosphere and keep themselves as disinterested and unfriendly as possible as a guarding mechanism. Their guarding mechanisms demonstrate a concern for Bond's level of professionalism in completing their task. Both Gala and Tiffany act with hostility towards Bond as a demonstration of their genuine disinterestedness and wariness in Bond. Even though both girls are hostile, though, a difference already exists in that Gala is more noticeably hostile (Bond overtly notices the hostility) than Tiffany. A minor development in emotion thus exists as Tiffany is less aggressive than Gala.

While Gala and Tiffany are more aggressive in their disinterest and wariness towards Bond, Vesper demonstrates a disinterestedness (without hostility) and a certain wariness of Bond when she first meets him. It is not until Bond offers her a cigarette (Fleming, 2012:40) that Vesper begins to interact with him and then it is only to accept. She takes the proffered cigarette and smokes it "without affectation, drawing the smoke deeply into her lungs with a little sigh and then exhaling it

²²At this point, the distinction should be made between the characters, Bond and the Bond girls, the focalisation, the narrator and Fleming himself. It is mostly through Bond's focalisation that the narrative is expressed, though the focalisation sometimes switches to that of the Bond girl for a scene. The third person narration is conveyed through the focalised perspective. But, while the narration may be from the character's perspective, this does not mean that Fleming subscribes to the same perspective. It is often through irony or parallels that Fleming demonstrates the folly of the character's perspective on matters (like the parallel between Bond and Carmichael demonstrates the Bond girls' partially mistaken assumption of Bond).

casually through her lips and nostrils” (Fleming, 2012:40). Vesper’s movements suggest that she is not artificial in her actions (as though she is indifferent to what anyone around her, and especially Bond, thinks). This impression is further enhanced by the fact that Bond notices her movements to be “economical and precise with no trace of self-consciousness” (Fleming, 2012:40). Vesper’s actions demonstrate a complete indifference to those around her and their opinions of her.

Vesper’s indifference may not be considered disinterest, though, until one understands the reasons behind the “ironical disinterest” (Fleming, 2012:41) in Vesper’s look as she gazes “candidly” back at him (Fleming, 2012:41). There are multiple layers of irony in her first look at Bond. The intention is for Vesper and Bond to act as though they are originally indifferent to one another and then to later pretend to fall for one another (Fleming, 2012:32). The act would allow them to work together without arousing suspicion. And yet, while Vesper must pretend to be indifferent towards Bond, the irony is that she really is, at first, disinterested because she is seeing someone else but must hide her relationship because it would reveal her identity as a double agent (Fleming, 2012:223). Vesper’s disinterest is therefore complicated as she exhibits genuine disinterest which she must feign for interest to keep her true identity a secret from her superiors. At the same time, she must feign that interest for disinterest to keep her double identity a secret from the enemy. The layers of irony in Vesper’s one disinterested look become complex.

Domino and Honey also demonstrate an indifferent attitude as part of their disinterestedness. Unlike with the other Bond girls, though, their behaviour is deliberate. Domino decides to play a deliberate game of ‘hard to get’ with Bond. When Domino first meets Bond, she perceives Bond’s first words as “an obvious attempt at a pick-up” (Fleming, 1963:107). In this situation, the reader becomes aware through Domino’s focalisation that she thinks Bond is flirting. Domino suspects that Bond is trying to seduce her. From that moment on, she decides that she is going “to go along. But she wasn’t going to make it easy” (Fleming, 1963:107). And with that decision made, the expression on her face becomes a “to-hell-with-you face” (Fleming, 1963:110), as Bond focalises it. She behaves rudely towards Bond too. She tells Bond that “I’m afraid I can’t take you back. I’m going the other way” (Fleming, 1963:115) and yet, when she leaves, Bond sees her driving back “toward Nassau” (Fleming, 1963:115) – exactly where he needed to get back to. Domino’s behaviour all suggests a deliberate rudeness towards Bond. Similarly, Honey’s behaviour is also deliberate. Honey demonstrates a certain unfriendliness when meeting Bond for the first time. When Honey first meets Bond, her manner appears to be unfriendly and defensive. She curls her fingers around the hilt of her knife (Fleming 1977:68) and “purse[s] [her] lips with tension” (Fleming, 1977:68) when first seeing him. Honey’s demeanour appears to be wary and tense. Her expressions and tone also appear to exhibit a defensive and wary streak. Her “eyes examine [Bond] fiercely” (Fleming, 1977:69). And sometimes she demonstrates doubtfulness (Fleming, 1977:69 & 70) – as though she is mistrustful.

A difference exists, though, in the motives behind Honey's and Domino's behaviours. Domino's decision to make seduction difficult for Bond and her expressions suggest that she has her defences up which is why she is so rude and unfriendly. Domino's guarded behaviour suggests a wary restraint on her part. Domino is wary of Bond's seduction. Still, her deliberate game of 'hard to get' confirms that she is aware of Bond's motives and is using her game to get the better of him. and her motives are for a specific reason. In contrast, whereas Bond and readers may perceive the other Bond girls' wariness unfounded and unnecessary, Honey's defensiveness is warranted. When Honey considers getting dressed, her gaze turns to her shells and "[s]he said sharply, 'You're not to touch those while I'm gone.'" (Fleming, 1977:69-70). Honey's reluctance to leave her shells, rather than rushing to cover up, suggests that her defensiveness is because of her shells. Unlike the other Bond girls, Honey's defensiveness is not a wariness of Bond. Her wariness is because her shells provide her with an income. To Honey, Bond may be a threat to her shell collecting and, consequently, a threat to her survival. When she thinks "she had the measure of Bond" (Fleming, 1977:69), she speaks "with some of the sharpness gone from her voice" (Fleming, 1977:69) and she behaves comfortably by "[sitting] down on the sand and put[ting] her arms round her knees" (Fleming, 1977:71) when she is "now certain that she had nothing to fear from this man" (Fleming, 1977:71). Once Honey believes that Bond is not there to take her shells, her defences drop and she speaks less sharply and more openly. Although both Honey and Domino demonstrate deliberate wariness, a difference exists in the motives behind this wariness. Whereas Domino's wariness may, like the other Bond girls, just be because of her own impression of Bond with little justification, Honey's wariness is in response to considering Bond to be a survival threat. A minor development in emotion thus exists as Domino's wariness displays little justification whereas Honey's wariness stretches as far as she perceives a survival threat.

Of all the Bond girls, Mary is the only one who does not demonstrate any kind of wariness, restraint or unfriendliness towards Bond. While the other five Bond girls may initially be wary of Bond when they meet him, Mary is never wary of Bond. The reason for Mary's ease is because she knows Bond and has worked with him before (Fleming, 1966:47). Unlike the other Bond girls, Mary is familiar with Bond's character, even going so far as to tell him "You've established your identity" (Fleming, 1966:48) when he banters with her about wearing tight clothes. The assertion that Mary's lack of wariness is because of an awareness of Bond's character is verified by the fact that before she is aware that she is speaking to Bond, her "voice became suddenly alert" (Fleming, 1966:47). Mary is on her guard and is wary until she realises that she is speaking to Bond. Like the other Bond girls, Mary has the power to be guarded and wary, demonstrated by her alertness when she believes she is speaking to a stranger. Unlike the other Bond girls, though, she is not wary towards Bond because she is already familiar with how best to handle him.

Although the Bond girls all behave differently when first meeting Bond, wary undertones appear to run through the Bond girls' behaviours. Some Bond girls, like Mary display little wary behaviour at all. Other Bond girls, like Honey and Domino, display deliberately wary behaviour because of a serious or trivial risk. Others still, like Vesper, use wariness to maintain secrets. And some Bond girls, like Tiffany and Gala doubt Bond to remain professional and display outright hostility towards him. Whatever their degree of wariness, though, the Bond girls all demonstrate a wary attitude. This attitude forms the beginning of an emotional relationship with Bond and one of the first constructs of an emotional structure.

The Bond girls have a reason to be wary, though. During their initial meetings with Bond, Vesper (Fleming, 2012:43), Gala (Fleming, 1956:100) and Domino (Fleming, 1963:107) all notice a certain cruelty in Bond. The Bond girls also notice in Bond a likeness to Hoagy Carmichael. Both Vesper (Fleming, 2012:43) and Gala (Fleming, 1956:100) note this likeness in their initial interactions with him. Hasse (2017) indicates that Hoagy Carmichael, while being a famous musician and artist, was also a bit of a womaniser as he appeared to have "majored in girls, campus capers and hot music" (Hasse, 2017) in his college days "judging from his memoir *The Stardust Road*" (Hasse, 2017). By comparing Bond to Hoagy Carmichael, even in appearance, it is suggested that the Bond girls perceive Bond as a kind of seducer, even before they can establish his full character. To the Bond girls, therefore, Bond appears to be a cruel seducer. And this judgement is the reason for the Bond girls' wariness. The Bond girls choose to be wary of Bond to prevent him from seducing them, as his appearance would suggest – barring Honey, who most likely (given her background of living in a cellar) is unfamiliar with Hoagy Carmichael, and Mary, for whom Bond's character has already been established. The Bond girls, who demonstrate wariness in some form (through aggression or even just reluctance), choose not to let Bond's seduction get the better of them and would rather act rudely, unfriendly or indifferently than be seduced. Thus, the Bond girls' wary behaviour (which most of them display) is a general reaction to meeting Bond.

The Bond girls' wary behaviour suggests that they are 'playing hard to get', in their own ways. As Judy Giles (1992:252) claims, the idea of 'playing hard to get' or female reluctance (in real women of the era that the James Bond novels were published) "was not articulated as a sign of latent and passive sexuality, to be wooed and won, but as a form of assertion which, at least in the retelling and therefore in its public form denied any sexual desire". Women played hard to get or denied seducers to assert themselves and make it clear that they could not easily be seduced. This game of 'hard to get' is more overt where Domino is concerned because she plays deliberate games. Likewise, the other Bond girls' wariness can also be interpreted as 'playing hard to get', though less cunningly so than Domino. By the Bond girls playing hard to get (in the form of wariness), they seek to gain control over their situation. Their implicit or overt wariness is to prevent Bond from gaining control over them. Only Mary, who knows Bond, is not wary of him because she knows his

personality and knows what he is likely to do (and not do). Mary already has control and is not required to gain it. The pursuit of control in the Bond girls causes an emotional reaction in Bond (described in Section 4.3.1) which together establish the first part of an emotional structure.

3.3.2 The competent woman

Though the Bond girls may initially appear to dislike Bond or at least act with wariness to his seductive appearance, they soon learn to work with him. While these Bond girls may appear to such critics as Streitmatter (2004), Berberich (2012) and Adams (2003) to be passive observers who just happen to get caught up in Bond's missions, this manifestation of passivity and nonparticipation is largely a misconception. Many of the Bond girls are, in truth, Bond's colleagues and are expected to work alongside him during his missions and are, thus, expected to demonstrate skill and knowledge.

Vesper and Gala are both considered Bond's colleagues during the missions he embarks on with them. Vesper is expected to work with Bond as his second-in-command on their mission (Fleming, 2012:31). Although the idea of 'second in command' implies that Vesper is only an assistant under Bond on the mission, she quickly proves herself to "acknowledge that they were a team" (Fleming, 2012:42). She also appears to "be quite easy after all to plan the details of his project with" (Fleming, 2012:42). Vesper is willing to work (Fleming, 2012:42) and Bond feels that "he could get straight down to professional details" (Fleming, 2012:43) with her. Vesper proves herself to be a capable and competent colleague for Bond to work with and while she may be his assistant, she validates herself as an agent in her own right by demonstrating knowledge and capability. In a slight contrast, Gala is also considered a colleague to Bond but in reverse. Bond is tasked with helping Gala out of "a bad mess" (Fleming, 1956:70) rather than Gala helping him. Still, the intention is for Bond and Gala to work together to get her out of trouble, thus making them effectively equals. The idea that Bond and Gala are to work together is not the only awareness the reader and Bond get of Gala's competence as an agent, though. Bond leaves Vallance's office knowing and admiring what he had learned of Gala (Fleming, 1956:71). Furthermore, when Bond meets Gala, he notices that "[t]here was too much poise and authority in her gestures and in the carriage of her head for her to be a very convincing portrait of a secretary" (Fleming, 1956:81). He also registers that Gala is an "extremely efficient policewoman. She knows how to kick, and where; she can break my arm probably more easily and quickly than I can break hers" (Fleming, 1956:107). The combination of Gala's countenance and her history – that Bond learns – establishes her as a competent and able agent. Gala proves herself to be a capable and competent colleague for Bond to work with and while she may not work in the same department as Bond, she still validates herself as an agent in her own right by demonstrating more skill and competence than would be expected from a simple assistant.

Much like Gala and Vesper, Mary also works in the same field as Bond. Unlike Gala and Vesper, though, Mary is not an agent. She works for agents as an assistant. She too, though, demonstrates competence and skill in her abilities as an assistant. When Bond gives her instructions to get him information and various resources (Fleming, 1966:48), Mary responds by getting everything Bond asks for (Fleming, 1966:53-56). Mary also tells Bond that “I just do the donkey work” (Fleming, 1966:56), which is said in jest and yet contains elements of truth in her abilities to do the more laborious part of espionage work. Mary’s ability to accomplish each task that she is charged to perform and the fact that she does all the manual labour of retrieving objects and information suggests that she is competent and skilled at her job as an assistant. Mary proves herself to be capable and competent and while she may be only an assistant to agents like Bond, she still proves herself as capable of being able to perform her tasks efficiently.

In contrast, both Tiffany and Domino are not colleagues of Bond because they and Bond are on opposite sides. Tiffany works for the smugglers Bond tries to foil while Domino is the lover of Bond’s enemy. Tiffany does, however, become a colleague to Bond’s undercover persona. Bond first discovers that (as part of his undercover persona), he is expected to work with “his ‘guard’ [...] A girl called Case” (Fleming, 1958:21). When Bond goes undercover and meets Tiffany, she is quick to want to “get down to business” (Fleming, 1958:32). Bond even asks her to “stop being so business-like for a minute” (Fleming, 1958:35) which demonstrates how business-like she was acting. While Tiffany talks about the smuggling operation, she implies using Bond’s golfing hobby as part of the operation (Fleming, 1958:33). Tiffany’s insinuation suggests more than just a business-like attitude. She is part of the business. Additionally, she tells Bond: “Don’t worry about me, my friend. I can look after myself.’ [...] ‘And don’t ‘little girl’ me,’ she said sharply. ‘We’re on a job. And I can take care of myself. You’d be surprised.’” (Fleming, 1958:34). Tiffany’s tone and her insistence that she can “care for herself” affirm her independence. Tiffany, thus, demonstrates that she is competent in her field of smuggling and able to handle herself as an independent woman. Tiffany proves herself to be a capable and competent colleague for Bond’s undercover persona to work with and while she may not work on the same side as Bond, she still validates herself as a capable woman in her own right.

Whereas Tiffany’s competence relates to her work (because she works as a villain), Domino’s competence is not work-related but personal. Bond’s first real interaction with Domino is to watch her drive. Domino’s method, which Bond notices, is to focus on driving by paying attention to the road and what was happening behind her in the rear-view mirror (Fleming, 1963:110). Domino’s competence is displayed in her unwavering focus on the task she is performing. Bond also notices in her appearance “the determined set of the chin, and the clean-cut sweep of the jaw line were as decisive as a royal command, and the way the head was set on the neck had the same authority – the poise one associates with imaginary princesses” (Fleming, 1963:110). Domino’s attitude is determined and decisive, as though she was in complete control. Her attitude also appears

“independent [and] self-willed” (Fleming, 1963:151). Domino’s authority, her manner of driving (which Bond equates with a man’s driving style (Fleming, 1963:110)), her focus and her determination all suggest “stereotypical masculine qualities” (Eagly and Steffen, 1984:735-736). Thus, by displaying Domino’s ability to drive like a man and by noting the assumed ‘masculine’ qualities in Domino, she is presented as just as competent as a man would be. As Berberich (2012:21) states, in Fleming’s era, “powerful females have assumed or been given male attributes to prove their equal status with men”. By presenting Domino as having ‘stereotypical male’ attributes she is given equal power and status in the world of men. Domino is therefore exhibited as competent and capable in a man’s world. What is more, although Bond equates Domino with an imaginary princess, the association is linked to her authority, enhancing the idea of her qualities of command and control. Domino proves herself to be capable and competent and while she is not an agent (or even involved in the mission like Bond), she still proves herself to be a capable woman in the world of men because of her own personal skill and demeanour.

Like Domino, Honey is also not one of Bond’s colleagues nor is she expected to be part of Bond’s mission as an agent or enemy. Honey and Bond meet incidentally (Fleming, 1977:66-67) and it is an accident that Honey is forced to follow Bond (Fleming, 1977:79). She quickly demonstrates her knowledge and skill, though. Bond first notices by her physical appearance “the face of a girl who fends for herself” (Fleming, 1977:68). In addition, Honey appears intelligent and capable of caring for herself (Fleming, 1977:100). Honey’s physical appearance displays her self-reliance. She also demonstrates knowledge and skill, when she warns Bond about the river water: “Don’t drink too much. Wash your mouth out and spit. You could get fever” (Fleming, 1977:82). Although Honey may not be a colleague to Bond and therefore have the capabilities or the knowledge Bond has, she still demonstrates her own knowledge and skill of nature and fending for herself. Honey proves herself to be a capable and competent young woman and while she is not an agent like Bond nor competent in Bond’s world, she still validates herself as capable in her own environment.

Unlike the common misconception that is even echoed in Karlan’s (2015:202) study of the Bond girls’ function and insinuated in Eco’s (1992:161) research, the Bond girls do not always demonstrate the perceived behaviours of passivity, weakness and ignorance as they interact with Bond – those behaviours commonly considered ‘stereotypically feminine’. The Bond girls actually demonstrate assertiveness in their skills (either personal or professional) by being competent and capable at what they do. The Bond girls, rather than displaying passivity, demonstrate activity and independence in their behaviour during the mission as they work alongside Bond as his equals (as is the case with Vesper and Gala), prove themselves to be competent in their own fields (like Mary and Tiffany) or even demonstrate personal abilities as they independently work to accomplish their tasks. This independence relates to the Bond girls’ pursuit of control which causes an emotional reaction in Bond (described in Section 4.3.2). Together, these behaviours combined with Bond’s reactions further develop an emotional structure.

3.3.3 Flirting with Bond

The various wary, independent and competent behaviours that the Bond girls exhibit when first meeting Bond and working with him additionally make their personal interactions with him complicated. Unlike the common misconception Eco (1992), for instance, insinuates when he states that “Bond takes Woman (possesses her or begins her seduction)” (Eco, 1992:161), the Bond girl is often not just passively taken and seduced, as though she is in complete surrender to Bond. In fact, the Bond girl often beguiles Bond herself first before Bond even tries to seduce her.

This process of beguiling is also complicated, though, because of the Bond girls’ wariness and their genuine or acted indifference towards Bond. Some Bond girls are unaware that their actions have an effect on him. Other Bond girls seduce Bond intentionally and overtly and they are obvious about their interest in Bond. And some Bond girls are intentional but not overt. They are aware of what they are doing yet they feign disinterest. According to Giles (1992:247), although the act of ‘playing hard to get’ was a means for an independent woman to assert herself, this act was considered (by their society at the time) “as a necessary strategy for maintaining a man’s interest” (Giles, 1992:247). While the Bond girls’ main intentions may not always have been to attract Bond, by ‘playing hard to get’ or acting disinterested, the Bond girl was (sometimes inadvertently) piquing Bond’s interest and beguiling him. The Bond girls’ intentions, especially, and methods may all be different but they attain the same result.

Bond girls like Vesper, Gala and Mary have no idea their behaviours have any effect on Bond and have no intention to beguile him, either by being affectionate or ‘playing hard to get’. Vesper’s obliviousness about the effect her behaviour has is manifest in her sudden change of attitude towards Bond. Vesper’s attitude changes from one of indifference to friendliness when “for a moment he held her hand in his [and] he felt a warmth of affection and understanding pass between them that would have seemed impossible half an hour earlier” (Fleming, 2012:43). Rather than continuously acting indifferently to ‘play hard to get’ or acting affectionately to display interest, Vesper’s attitude shifts. Vesper’s change in attitude demonstrates that she is neither trying to play games with Bond by acting disinterested nor is she trying to be affectionate to attract him. She simply warms to him during their interactions. A similar change of attitude is present in Gala’s behaviour. Gala begins her interactions with Bond by being completely disinterested in him. After their first meeting, though, Gala makes the decision to be friendlier to Bond: “But that didn’t mean, she decided [...] that she couldn’t be friendly” (Fleming, 1956:101). Gala’s decision demonstrates that her initial hostility towards Bond was not an indication of a deliberate game she was playing with him. Gala finds her decision difficult to carry out, though. When she sees Bond again (only minutes after deciding to be friendly), she “pursed her lips” (Fleming, 1956:101) at his greeting and even after letting her defences drop (Fleming, 1956:102), she only gives him “a reluctant smile” (Fleming, 1956:102). Despite her decision, Gala battles to be friendly towards Bond. Her battle

further suggests that she is neither trying to play a deliberate game with Bond (through unfriendliness) nor is she trying to attract him with friendliness. Gala's decisions and actions suggest that attracting Bond to her is unintentional. Both Gala and Vesper are unaware that their behaviours have any effect on Bond and are simply trying to remain in control of their own situations.

Mary is also oblivious to the effect that her behaviour has on Bond and is just trying to remain in control of her own situation too. When Mary first sees Bond again, she begins their interaction by hugging and kissing him: "A naked arm smelling of Chanel Number 5 snaked round his neck and warm lips kissed the corner of his mouth." (Fleming, 1966:51). This behaviour may, at first, suggest that Mary is wilfully trying to seduce Bond with her hug and kiss. Her true intentions are later disclosed, however, when her personality reveals her to be incapable of wilful seduction. When Bond looks at her face, he observes "only the faintest trace of makeup" (Fleming, 1966:52), suggesting that she is not trying to attract male attention. When she sits down with Bond, she asks for a daiquiri instead of whiskey and he is reminded that "she rarely drank and didn't smoke" (Fleming, 1966:53). Mary forgoes vices like smoking and excessive drinking. Bond is also "amused by the conscience this girl had awakened in him" (Fleming, 1966:53), since she inadvertently made him feel guilty about drinking so much himself. Mary is, thus, portrayed as a woman with propriety. Mary further demonstrates her propriety when she blushes and wrinkles her nose while telling Bond about the "famous disorderly house in Sav' La Mar" (Fleming, 1966:56). Her use of a euphemism (rather than simply being blunt) and her facial expressions suggest that she considers the mere mention of a disorderly house to be obscene. She also reprimands Bond for being "so crude" (Fleming, 1966:56) when he calls it a whorehouse. A further dimension is added to her personality when she suggests that she and Bond should ideally have a chaperone if they are to live in the same house together (Fleming, 1966:190). Mary's suggestion of a chaperone implies that she is modest and has propriety when it comes to anything sensual. All these aspects of modesty suggest that, though Mary hugs and kisses Bond when she first sees him again, her behaviour is not a deliberate attempt to seduce him. She is simply being friendly towards a friend and old colleague.

Not all Bond girls are as oblivious to the effect they have on Bond, though. Honey, for instance, is conscious of the effect her actions have on Bond. And she deliberately tries to seduce him. Even though when Bond first meets her, he already begins to feel a certain level of sentiment towards her (Fleming, 1977:70), it is Honey who initiates a sensual relationship with Bond. Honey tells Bond early on in their relationship that "I liked you from the beginning" (Fleming, 1977:99). Honey's assertion suggests her forwardness in initiating a relationship with Bond. But Honey is not content to just 'like' Bond. She soon asks him to promise to give her what she calls "slave time" (Fleming, 1977:100), which means that she wanted to sleep with him. Honey deliberately and obviously tries to seduce Bond into sleeping with her. She also plays deliberate games with Bond when they are

together in Doctor No's rooms and "She smiled. Without saying anything she stepped down into the bath and lay at full length. She looked up. [...] She said provocatively, 'You've got to wash me. I don't know what to do. You've got to show me.'" (Fleming, 1977:117). Honey's provocative manner and her coquettish game are deliberate attempts at seduction.

Similarly, Tiffany and Domino also play games with Bond, though their games are less obvious than Honey's. Tiffany and Domino play the game of intentionally feigning disinterest to maintain Bond's interest. As has already been indicated, Tiffany demonstrates a disinterested, business-like and partially hostile demeanour towards Bond. Unlike Gala, who is ignorant of the effect her hostile behaviour has on Bond, though, Tiffany is conscious of the effect her behaviour has on Bond. Tiffany explicitly informs Bond over dinner that "I'm not going to sleep with you," (Fleming, 1958:61). Her statement, while sounding superficially like she is disinterested, actually has the underlying meaning of a direct invitation. By informing him that she will not sleep with him, Tiffany is inviting him to try and seduce her. She is playing a deliberate game of hard to get with Bond. Domino also uses this mechanism of 'playing hard to get' to attract Bond. When Domino first meets Bond, she registers his obvious flirtations and deliberately decides to play games with him. She then "said coldly, 'All right. Tell me'" (Fleming, 1963:107). Her decision to go along with his flirtation but to make it difficult for him as well as her cold response following that decision suggests that Domino's rude behaviour is an intentional act. Domino plays a deliberate and conscious game of 'hard to get' with Bond. She is intentionally rude to Bond to get him to like her. This notion of Domino's intentional rudeness is further developed when Domino decides "that she did want to see him again" (Fleming, 1963:115) and immediately follows this decision by leaving him almost stranded, though she could take him back to town (Fleming, 1963:115). Though she likes Bond, Domino chooses to be rude to him, demonstrating that she is trying to use deliberate games to get Bond to like her.

While the Bond girls' intentionality and methods suggest crucial differences not only in the Bond girls' actions but more importantly their motives, a trend still exists in the fact that the Bond girls all (in some way) seduce Bond. The significance of the fact that the Bond girls attract Bond first reveals more than just their motives, though. It also reveals an aspect of their personalities. More than just becoming a love interest for Bond (as Eco (1992:161) insinuated), the Bond girls establish a dominance in their relationship with Bond. By being the first to either advertently or inadvertently 'make a move', the Bond girls demonstrate their control over their personal relationship with Bond as they control the relationship and Bond is left to become the passive recipient of their seduction. The control that the Bond girls demonstrate combines with their independence and competence. These behaviours cause emotional reactions in Bond (described in Section 4.3.3). These behaviours and reactions further progress the emotional structure.

3.4 *The cause of the powerplays*

The Bond girls' independence which manifests through wariness, competence and dominance (in their personal relationships) suggests not only that Eco was wrong in his assumption that the Bond girls are merely dominated by Bond and the villains (Eco, 1992:160) but also that the Bond girls seek power and control in their personal and professional relationships with Bond. The Bond girls are in pursuit of power over their own lives. According to Berberich (2012:13), the 1950s and 1960s (when the James Bond novels were published) were times of great change when women were becoming sexually emancipated. Giles (1992:241), who studied the opinions of real women from Ian Fleming's era, adds that "the social and economic changes of the interwar years provided conditions in which it became possible for such women [who were constructed as passive victims of forces beyond her control] to construct alternative versions of their lives: versions that contested their representation as powerless victims and locate change in their own agency". As women became more emancipated, they came to pursue more power and control over their own lives. It is this pursuit of power that governs the Bond girls' behaviours. The Bond girls assert themselves when it comes to their work and personal skills. They behave competently and independently, demonstrating ability in their fields. This independence and competence demonstrate a pursuit of power as they seek to become their own agents of success. Similarly, the combination of wariness of Bond and their pursuit at attracting Bond also suggests a pursuit of power. I have already established that the Bond girls' wariness is a mechanism to gain control and that similarly their behaviours which attract Bond also insinuate a desire to gain control over their situation. In the circumstances of varying degrees of wariness, seduction and competence, the Bond girls are in pursuit of autonomy and power over their situations.

3.5 *(Mis)perceptions of vulnerability*

However, as Funnell and Dodds (2015:369) claim, it is when the Bond girls appear most powerful, capable or assertive that their power is somehow reduced in the narrative. And their power is often reduced through situations in which they require Bond to perform a task for them. This requirement takes various forms. In some circumstances, although the Bond girl may not deem Bond's assistance necessary, Bond is obligated (because of his mission) to perform a task for the Bond girl. In other situations, Bond makes a commitment to the Bond girl, where an agreement between them exists that Bond is to perform a task. The Bond girl implicitly involves Bond in her troubles, in other circumstances, even though he has no obligation to her. In still other situations, the Bond girls make an explicit demand of Bond to help them. Nonetheless, in all these situations, the Bond girls appear to be in some way vulnerable and require some form of support. It is significant, however, to note that by saying that the Bond girls are 'perceived as' or 'appear to be' vulnerable, I do not mean that they *are* helpless. Rather, while the Bond girls may not actually be vulnerable, the narrative arrangement and order of events certainly constructs them as vulnerable, at least for a short while until the truth is revealed.

3.5.1 “Help” wanted

The initial impression of vulnerability is created when the Bond girls appear to require assistance at some stage during their interactions with Bond. Although each individual task with which the Bond girls require assistance need not necessarily be performed by Bond, it is usually implicit in the narratives that Bond will assist them. These tasks with which the Bond girls require assistance are often background tasks but still create the impression that the Bond girls’ powers and capabilities are reduced. These tasks are unique to each Bond girl but the Bond girls’ moral side (whether they are on Bond’s side of good or the villain’s side of evil) does determine the task the Bond girls wish Bond to perform.

As has already been suggested in many circumstances, several Bond girls are morally good and have little connection to the villain or are against the villain. Honey is one such Bond girl who has no connection with the villain when Bond meets her and is not meant to get caught up in any of the action between Bond and Doctor No. And yet Honey still needs assistance and involves Bond in assisting her. When Honey and Bond meet on Doctor No’s island, they are soon shot at along with the rest of the beach and when the shooting is over, Honey notices that her “canoe was sawn almost in half by the bullets. The girl gave a cry. She looked desperately at Bond, ‘My boat! How am I to get back?’” (Fleming, 1977:77-78). With her boat destroyed, Honey requires the simple matter of transportation. Although she questions how she is to return home, Honey never explicitly demands help from Bond. It is Quarrel who involves Bond when he suggests that Honey gets back to the mainland with them (Fleming, 1977:79). While Bond has no obligation to assist Honey and she never demands assistance from him, she still involves Bond in her simple requirement for assistance. Honey’s implicit request is in no way evil and Bond is morally at liberty to assist her with this simple task.

Similarly, Mary (who is on the same side as Bond) also makes an implicit request of Bond. Unlike Honey’s simple request, however, Mary’s implicit request is more complicated and involved, though no more evil than Honey’s. When Bond asks Mary what happened to her boss, she responds: “To tell you the truth, I don’t exactly know. He went off last week on some job to Trinidad. It was to try and locate a man called Scaramanga. [...] Well, Commander Ross was due back two days ago and he hasn’t turned up. I’ve had to send off a Red Warning, but I’ve been told to give him another week.” (Fleming, 1966:56). Mary does not explicitly demand that Bond finds her boss for her. Finding Ross is also not an obligation as part of Bond’s mission. On the other hand, her concern and lack of knowledge implicitly suggests that she requires Bond to investigate. Mary involves Bond in her requirement for assistance. Her implicit request is also not in any way evil since finding a missing person is a positive act. What is more, some readers probably would consider it Bond’s professional responsibility to assist Mary and find his colleague.

Whereas Honey and Mary implicitly involve Bond in their requirements for assistance (which, in some way, resemble a demand), in some situations, Bond is obligated and duty-bound to assist the Bond girl. Bond's obligation to assist the Bond girl is present regardless of whether the Bond girl deems the assistance necessary. Gala is one such Bond girl who does not desire Bond's assistance but whom Bond is still obligated to help. Bond is tasked by M and Valence with assisting Gala to complete her undercover Moonraker surveillance mission (Fleming, 1956:67 & 70). Bond's assistance is deemed crucial to M and Valence. Gala has little desire to receive assistance from Bond, though. Gala even questions why she could not get help from "one of her friends from the Special Branch, or even somebody from MI5" (Fleming, 1956:100) and considers that she would have to pretend to work with Bond. Although Gala deems Bond's assistance unnecessary, he is still duty-bound to assist her. The fact that Bond's superiors (M in particular) direct Bond to assist Gala suggests that Gala's surveillance is not an evil act and that, by extension, it is Bond's moral obligation to assist her to success.

Like Gala, Vesper also requires assistance with her profession. Unlike Gala, though, the morality of her requirement is less clear cut and she is more open to the assistance. Vesper's requirement for assistance is more of a commitment between her and Bond. Although, as second-in-command to Bond, Vesper is expected to assist him, she requires his assistance and cooperation if she is to carry out her task to assist him effectively. Though this is never a communicated agreement, both Vesper and Bond are implicitly aware of the agreement. When Vesper cries and continuously apologises when she speaks about how her own mistakes have affected Bond (Fleming, 2012:179-180), she demonstrates that her mistake reflects negatively and is keen to restore Bond's faith in her. Her eagerness suggests that she requires Bond's assistance in making sure she is presented as a competent agent despite her mistakes. Her requirement for Bond to present her as competent, even when she has made mistakes, suggests that Vesper requires Bond to perform a task that is a little more morally questionable than Honey's, Mary's and Gala's requests since she is essentially requiring him to bolster her rather than being honest.

Whereas Vesper is only expecting Bond to perform a morally questionable task, though, Tiffany and Domino expect Bond to perform criminal tasks. In much the same way as Gala, Tiffany is also expected (by her superiors) to receive assistance from Bond. Tiffany's superiors expect her to work with Bond. Unlike Gala, though, Tiffany does not work for the same side as Bond. Tiffany works for Bond's enemies. It is only Bond's undercover persona that is tasked (as part of a surveillance operation) with helping Tiffany as a diamond smuggler (Fleming, 1958:21). Bond himself is trying to bring Tiffany and her superiors down. When (undercover) Bond meets Tiffany, she refers to him as "the new help" (Fleming, 1958:30). The idea that Bond is the new help cements the fact that he is supposed to help Tiffany get the diamonds into America. The phrase "the new help" also

suggests Tiffany's superiority over Bond, though. Although she too is a smuggler, her role is more senior than Bond's. She is also less dispensable than Bond. Nevertheless, without him, her role would neither be as senior nor would she be able to complete the smuggling operation. Though Tiffany is senior to Bond, she still requires his assistance to maintain that superiority and get the smuggling done. Tiffany's requirement for smuggling assistance is criminal in that (even though M is expecting him to do it as part of his mission) diamond smuggling is illegal. Tiffany, who is on the same side as the villain, requires Bond to commit a criminal act.

The same could be said of Domino as well. Domino also requires Bond to perform a criminal task for her and she too is on the same side as the villain. As has already been confirmed, Domino is the villain, Largo's, lover. This places her on the same side as Largo. When Domino hears that Largo is responsible for the death of her brother (Fleming, 1963:188), though, she is keen to have him punished. Domino tells Bond that she will assist him with his request on the condition that "when you get [Largo] you will see that he is killed" (Fleming, 1963:189). Domino's demand suggests that she requires assistance with punishing Largo. Her demand to have Largo killed is illegal, though. By asking Bond to see that Largo is killed, Domino is asking Bond to perform a criminal task. Bond, however, is unwilling to kill for her. Although he is unwilling to go that far (and Domino realises that), she still expects Bond to perform an immoral act. When Bond tells her that Largo is likely to get life imprisonment, she responds with "Yes. That will do. That is worse than being killed" (Fleming, 1963:190). Domino's comment suggests that she seeks Bond's assistance to avenge her brother rather than punish a man for a crime. Domino seeks immoral revenge rather than moral justice. Domino's demand is for Bond to perform an immoral task to assist her.

Throughout each of these requirements for assistance, it is significant to note that the Bond girls' moral side determines the task the Bond girls wish Bond to perform. For a Bond girl like Honey who has no connection to the villain, her task is simple and moral. The Bond girls who are on Bond's side, like Mary and Gala, also require assistance (whether they desire the assistance or not) that is moral and aimed at performing a noble task. In contrast, for a Bond girl like Vesper who proves to be morally questionable, her requirement for assistance is also morally questionable while Bond girls, who are on the side of evil, like Tiffany and Domino, require Bond to perform immoral tasks for them. Nevertheless, whatever side the Bond girl is on and whether their request is noble or immoral, each Bond girl requires some task to be performed for them. This consistent requirement through all the narratives suggests that the Bond girls' perceived vulnerability (signalled by their requirement) when it comes to performing a task must and does have a place in the structure of the narrative.

3.5.2 Perceived danger

A further perception of vulnerability, which has a place in the structure of the narrative, is in the Bond girls' apparent necessity for rescue. While Eco (1966:87) notes that Bond may be captured and tortured *with or without* the Bond girl, his study also insinuates that the Bond girl is, in some way, *always* tyrannised by the villain until Bond saves her. This idea of the perceived necessity to be rescued is not as simple as Eco claims it to be, though. Not all the Bond girls are too weak to fight off the villain's tyranny and some are never in any danger of tyranny in the first place. Still, the surface impression that is created through the narrative's construction and order is that all the Bond girls require a rescue from Bond. The impression is created sometimes through Bond's and the reader's lack of knowledge about the Bond girl's position. This lack of knowledge causes the worst possible outcome to be considered. The Bond girls are considered in danger because Bond and the reader are unaware of the truth. At other times, the impression that the Bond girl is in danger is created because of full awareness of the villain's intended plan against the Bond girl. This full awareness effects the worst possible outcome. In this context, the reader may be aware of the true danger while Bond is ignorant or Bond and the reader are aware of the truth that the Bond girl is in danger. Whether any sort of awareness of the truth exists, though, the impression created is still that the Bond girls require rescue from danger.

When Le Chiffre captures Vesper, it is because of Bond's and the reader's lack of knowledge about her situation, that she appears to require a rescue. Bond responds to this lack of knowledge by imagining, based on his impression of Le Chiffre's henchmen, a worst-case scenario that Vesper could be facing: "Bond thought of Vesper. He could imagine how she was being used by the two gunmen. They would be making the most of her before she was sent for by Le Chiffre. He thought of the fat wet lips of the Corsican and the slow cruelty of the thin man" (Fleming, 2012:147). Bond is insensible of what is happening to Vesper but he imagines that she is being sexually used by Le Chiffre's henchmen, while they wait for her to be called to her torture. Moreover, because it is only through Bond's perspective that the reader observes this narrative, the reader is also left to suppose that Bond's conjecture is the most likely situation. The resulting impression is that Vesper is in danger and urgently requires a rescue.

This same absence of knowledge also gives the impression that Domino and Gala require saving. Unlike in Vesper's circumstance, however, in Domino's and Gala's situations, the reader has access to more knowledge than Bond does. When Domino fails to give her agreed-upon signal, Bond, in the absence of knowledge, begins to wonder what has become of her (Fleming, 1963:202). And he continues to worry, "Had she been caught? Was she alive?" (Fleming, 1963:212) as he works on the plan to catch Largo. Bond's uncertainties demonstrate his lack of knowledge which leads to worrisome speculation. Similarly, the absence of knowledge of Gala's condition (when she disappears) also leads Bond to fear the worst. Bond only witnesses "Krebs

helping the muffled figure of a girl across the pavement” (Fleming, 1956:142) and into a car. From this one scene, Bond begins to speculate that “You don’t take a sick girl for a drive like a sack of potatoes. Not at that speed for the matter of that. So she was a prisoner.” (Fleming, 1956:143). Bond also speculates that, “[f]or all he knew Gala was being taken for a ride and Drax planned to get rid of her on the way to Dover” (Fleming, 1956:143). Bond is unaware of what is about to happen to Gala and speculates that she is likely to be killed.

The reader does not only have Bond’s perspectives, in these circumstances, though. They also have the villains’ and the Bond girls’ perspectives, which give them more information about the Bond girls’ situations. For instance, the reader is privy to Largo’s perspective when he explains to his henchmen that “When we are well away from the area, we will dispose of the lead casing of the weapon. The lead casing will contain Miss Vitali.” (Fleming, 1963:204). Thus, through Largo’s perspective, the reader is aware that Domino is to be killed. Similarly, the reader is privy to the Bond girls’ perspectives and is consequently given even more information. Through Domino’s perspective, the reader is privy to Largo explaining to Domino that:

‘unless you tell me who gave you that machine to bring on board, I shall be forced to cause you great pain. It will be caused with these two simple instruments,’ he held up the cigar and blew on the tip until it glowed brightly, ‘this for heat, and these ice cubes for cold. Applied scientifically, as I shall apply them, they will have the inevitable effect of causing your voice, when it has stopped screaming, to speak, and speak the truth’
(Fleming, 1963:210).

Largo thus threatens to torture Domino and the reader is aware of this danger. Through Gala’s perspective, the reader is also aware of her danger. The reader is told (from Gala’s perspective) how Krebs, Drax’s henchman, used his “soft crawling fingers on her body, probing, pinching, pulling, while all the time the hot vacant eyes gazed curiously into hers” (Fleming, 1956:146). The reader is also told that “suddenly he had really hurt her and she had screamed once and then mercifully fainted” (Fleming, 1956:146). The reader is made aware that Krebs tortured Gala by touching and pinching her body inappropriately and finally hurting her badly. However, both the villains’ and the Bond girls’ perspectives stop before the reader knows whether the Bond girl is in life-threatening danger. The reader is unaware of Drax’s true intentions for Gala and they are unaware of whether Largo will follow through with his threats. The result is that while the reader is given more knowledge than Bond, this knowledge is insufficient and both Bond and the reader are left uninformed about the true nature of the threat to the Bond girls. The resulting impression is that both Domino and Gala are in danger and need to be rescued.

The danger the Bond girl appears to be in is not always withheld from Bond, though. The villain is sometimes forthcoming about telling Bond exactly how he intends to harm the Bond girl. Although Bond may not be aware initially of what Drax has planned for Gala, when he is captured too, he

55

soon learns Gala's fate. Drax begins by allowing Krebs to torture Gala with the blowtorch "[a]nywhere you like" (Fleming, 1956:156). Bond and the reader are aware that Gala will be injured, if the torture happens. When Bond stops the torture from happening, Drax then tells them "tomorrow at noon you [will] see through those open doors, [...] the first wisp of steam from the turbines and know that you are to be burnt alive in about half a second" (Fleming, 1956:157). Drax makes it clear Gala is to be killed, along with Bond, by being burnt alive by the Moonraker. Because of Drax's candid explanation, Bond and the reader get the impression that Gala is in danger and needs to be rescued. Likewise, both Doctor No and Scaramanga are candid in their explanations of how they intend to harm Honey and Mary, respectively. Doctor No explains that:

'The crabs devour what they find in their path. And at present, woman, they are 'running'. They are coming up the mountainside in their tens of thousands [...] And tonight, in the middle of their path, they are going to find the naked body of a woman pegged out—a banquet spread for them—and they will feel the warm body with their feeding pincers, and one will make the first incision with his fighting claws and then... and then...'

(Fleming, 1977:147)

Doctor No's plan, which he bluntly explains, is to tie Honey to the side of the rock and allow carnivorous crabs to eat her in a torturous way. Both Bond and the reader consider Honey in danger of being eaten alive. With the same bluntness, Scaramanga tells a group of people (knowing full well that Bond is present and is listening) that "There's a girl on the [train] line ahead. Tied across it. Take a look. And you know what? It's the girl friend of a certain man we've been hearing of called James Bond. Would you believe it? And her name's Goodnight, Mary Goodnight. It sure is good night for her" (Fleming, 1966:151). Bond (and the reader) believe Scaramanga and are convinced that Mary is tied to the train tracks. The resulting impression from both Doctor No's and Scaramanga's explanations (and a lack of contradicting information) is that both Honey and Mary are in danger and require rescuing.

Unlike the other Bond girls mentioned, though, Tiffany does not appear to be in danger through a lack of knowledge, knowledge through another character's perspective or even the villain telling Bond explicitly about her danger. Tiffany appears to be in danger from the interception of a message between the villain and his henchmen that Bond reads and his conjectures thereafter. Bond receives a telegram which tells him that "ABC ORDERS ELIMINATION OF CASE" (Fleming, 1958:174). Bond then begins to consider "What would he, Bond, have done? Before he killed her he would have questioned her. Found out what she knew, what she had told, who this man Bond was. Got her to his cabin where he could work on her undisturbed" (Fleming, 1958:175). Although Bond's conjecture of interrogation in an undisturbed cabin room is speculation, Bond is aware of one crucial element that proves Tiffany is in danger. Bond is aware that the villains' intentions are to kill her. The resulting knowledge is that Tiffany is in real danger and requires immediate rescue before she is killed.

In each narrative, the perception that is created is that each Bond girl is in danger and requires a rescue. This perception is present regardless of whether it is accurate to reality. The significance of the Bond girls' rescue conditions is not whether they actually require a rescue, though. Rather, the significance is in this façade that is created and the implication of the façade. Some Bond girls may not actually require a rescue (because they are not in danger or can rescue themselves). Yet, the pretence that is created in all the Bond girls (either through an absence of knowledge or through full knowledge of the danger) is that they require someone to rescue them. The implication of this pretence is that the Bond girls are projected as vulnerable, as they appear to require rescuing. Far from this implication rendering the Bond girls useless in the narrative, as Berberich (2012) and Streitmatter (2004) would claim, though, by being vulnerable, the Bond girls incite Bond to act and thus develop the crucial plot of the narrative. Thus, the Bond girls' perceived vulnerability plays a crucial role in the structure of the narrative.

3.5.3 Attachment to Bond

Once the danger (real or invented in Bond's or the villain's mind) is past in each narrative, many critics claim that Bond then discards the Bond girl (Berberich, 2012:20; Hunt, 2000; Neuendorf *et al.*, 2007:758). Eco (1966:86) even claims that Bond loses each Bond girl either by his own will or by that of others. In contradiction to this misconception critics hold, however, many of the Bond girls do not leave Bond even at the close of the narrative, choosing instead to remain with him even after the threat to their lives has been eliminated and they can return to normal. It is uncertain where this misconception has its roots. Perhaps the fact that Fleming is often unforthcoming about how Bond and the Bond girl eventually separate has caused the misconception. The absence of knowledge and the continual new relationships with women Bond forms have contributed to the misconception. On the other hand, when analysed, the Bond girl recurrently chooses to remain with Bond. The desire in the Bond girl to remain with Bond is often for one of two reasons: she either requires physical support from Bond or she desires emotional love from him.

Many of the Bond girls are unequipped (for some reason) to take care of themselves. After Bond has rescued them, they require physical support (in the form of money, a place to stay, clothing or contacts that can assist) from someone. And since Bond rescues them, the Bond girls mostly demonstrate a requirement for support from him. Often this necessity for physical support is caused by the removal of the Bond girl's means of support. She requires Bond to support her until she can support herself. This is the situation for both Tiffany and Domino. After Bond saves Tiffany from the peril of Wint and Kidd, the reader can assume that Tiffany requires Bond's support. The assumption is because Bond tells M that Tiffany is staying with him and that he is putting her up in his spare room (Fleming, 1958:187). Tiffany, thus, remains with Bond as a house guest rather than as a romantic partner. The assumption is further endorsed by the fact that without the Spangled

Mob, Tiffany has no source of employment in America and no home in England (since the Spangled Mob arranged her England hotel room). Until Tiffany can find another source of employment and another place to stay, she has nowhere in England to go. A similar requirement for support is present in Domino's situation. Domino also loses everything when Largo is defeated and (the reader can assume) also needs Bond's support. The reader does not see beyond when both Bond and Domino are in hospital (Fleming, 1963:234). Still, they can assume that because Domino was Largo's mistress (kept subsisting through Largo's benevolence) and because she killed him (Fleming, 1963:230), she has no place to live and no money to live on. When Largo is still alive, Domino calls herself "a bird in a gilded cage" (Fleming, 1963:151) and explains that she has to "sing for my supper" (Fleming, 1963:152). Domino's bird metaphor affirms that while she may appear to be living a luxurious life, she is also trapped by her situation. She is unable to survive without Largo and must essentially prostitute herself to eat and survive. When Domino kills Largo, she sets herself free but at the cost of losing her meal ticket. Domino loses the roof over her head and the money she would need for food. Domino and Tiffany, thus, require Bond's support so that they can get back on their feet because they are unequipped (by their situations) to live on their own.

Honey also requires Bond to support her. Unlike Tiffany and Domino who lose everything and require Bond's support because of that, though, Honey does not have anything in the first place, nor does she appear to notice that she requires support. Honey reveals her financial state when she tells Bond that her deceased parents left her "[n]ot a penny" (Fleming, 1977:93). She also later explains that she has "about fifteen pounds under a stone in my cellar. I've got three skirts and three shirts and a knife and a fishpot" (Fleming, 1977:94). Honey therefore has little in the way of assets and money. She also tells Bond that "to have [my nose] properly done it would cost me about five hundred pounds, what with the fare to New York and the hospital and everything" (Fleming, 1977:94). Honey does not only lack money, she also needs money if she is to get reconstructive surgery done on her nose. While Honey does not notice her requirement for support herself, Bond notices that she could use help getting to America, getting decent clothing and a decent means of earning an income (Fleming, 1977:99-100), which would allow her to support herself. Though Honey does not recognise her necessity, she requires Bond to support her in establishing herself as a respectable part of society.

Whereas some Bond girls (across the narratives) require support, at other times, the Bond girl does not need Bond's support but wants to remain with him anyway. Neither Vesper nor Mary require physical support from Bond. Vesper is an agent like Bond and thus presumably has much the same lifestyle as Bond does. Mary is settled in her own home and does not need Bond's support. She even tells Bond that "I've got this little villa up by Mona Dam" (Fleming, 1966:190). Rather than letting Bond go, though, both Vesper and Mary demonstrate a desire to remain with

him, because of an affection they develop for him. Though Vesper commits suicide, in her suicide letter, she opens by telling Bond that “I love you with all my heart” (Fleming, 2012:223). Vesper then continues to affirm her love for Bond at various points in her letter (Fleming, 2012:224), emphasising her love. She also explains that “I decided that we would have an affair and I would escape to South America from Le Havre. I hoped I would have a baby of yours and be able to start again somewhere” (Fleming, 2012:225). Setting aside her uncomfortably stereotypical aspirations, Vesper’s insinuations of her previous plans confirm that her reason for remaining with Bond had been love, rather than because she required Bond’s support. These assertions also suggest that if Vesper had not been a double agent, had not been in danger and had not committed suicide, she would have remained with Bond because of the love she felt for him.

Though Mary is not as overt about her love for Bond as Vesper is, she too alludes to this love. Mary suggests that her home has “got quite a nice spare room looking out over Kingston Harbour. And it’s cool up there.” (Fleming, 1966:190), making it an appealing prospect. Mary wants him to live with her. Mary’s desire, rather than originating from a need for Bond’s support, develops from a simple affection Mary has for Bond. She desires to remain with Bond because of her love for him. She continues to explain that her home is “not far from the Liguanea Club, and you can go there and play bridge, and golf when you get better. There’ll be plenty of people for you to talk to. And then of course I can cook and sew buttons on for you and so on.” (Fleming, 1966:190). While these assertions may seem innocuous enough (just Mary inviting Bond as a house guest), Mary’s statements contain underlying intimations. By suggesting that she could perform the roles of a wife and alluding to hobbies that he can pursue once he is well, Mary is intimating a long-term arrangement that stretches beyond Bond’s convalescence. Mary’s desire for a long-term relationship suggests that she has an affection for Bond which has spurred her to consider their futures together. Therefore, both Vesper and Mary (as the first and last Bond girls) desire to remain with Bond, not out of necessity, but out of an affection for him.

Gala, however, is one Bond girl who does not require Bond’s support, nor does she remain with him out of love. After their mission is over, Bond meets up with Gala who wastes little time in telling him that “I’m going to marry that man [...] Tomorrow afternoon” (Fleming, 1956:189). Gala’s revelation confirms that she will not be remaining with Bond. Before Gala reveals her plans for her future without him, though, Bond notices in her look “something else there. Tenderness? Regret?” (Fleming, 1956:189). Gala’s admission is, thus, done reluctantly, as Eco (1966:86) claims – as though she was saddened to have to tell Bond the truth. Even though Gala leaves Bond as the narrative closes, her reluctance suggests that she too would desire to remain with Bond, had she not already committed to marry another.

The notion that all the Bond girls (even Gala to some degree) either require Bond for his support or desire him for his love further demonstrates a vulnerability, as they all display some sort of requirement or wish for care (in different ways). For Bond girls like Tiffany, Domino and Honey, the care is of a more physical nature as they have physical requirements such as food and shelter. For other Bond girls, the care is more emotional as they require emotional nurturing. Whether physical or emotional, though, this recurrent requirement for Bond to stay with them all (with only Gala required to leave because of a prior commitment) suggests that the Bond girls' affections for Bond have all increased since they feel a desire to stay. Whether the Bond girls require Bond's physical support or desire his emotional love, there is significance behind this requirement for love that all the Bond girls (to some degree) share. The Bond girls hope to be cared for and have their affection for Bond returned. In this way, the Bond girls all demonstrate a certain sense of vulnerability. They are vulnerable as they hope for care (physical or emotional) from Bond. This vulnerability (and Bond's response to this vulnerability, which will be explored in Section 4.5) is necessary in the structure of the narrative.

3.6 Why vulnerable?

In some way, all the Bond girls appear to require Bond for some purpose or desire him. Their reasons for requiring or desiring him are various. These perceived requirements all suggest genuine vulnerability in the Bond girls, though. This vulnerability in the Bond girls also corresponds with the general stereotype, critics like Adams (2003:8-9), Karlan (2015:202) and Streitmatter (2004:29) echo, that the Bond girls are considered passive and weak. But, this notion of vulnerability in the Bond girls may appear contradictory considering my argument that these Bond girls all pursue power. After all, how can they both pursue power and still be vulnerable?

The seemingly contradictory notion that the Bond girls both pursue power and are vulnerable is not as contrasting as it first appears, though. The actions of pursuing power and being vulnerable are not simultaneous actions. These actions happen in sequence. The Bond girls initially pursue power and then become vulnerable. A movement or a journey is thus present from the Bond girl's powerful state to her vulnerable state. It is also important to note that while the Bond girls actively pursue power, they are rendered vulnerable. That is, while their initial power is an action that they actively seek (that they are in control of), their vulnerability is forced upon them (they have no control). This conception of the Bond girls being rendered vulnerable supports the assertion Funnell and Dodds (2015:369) made when they stated that if a Bond girl becomes too powerful, she is realigned by falling victim to the villain, in order to be punished (which will be discussed in Section 3.7).

Each Bond girl thus undergoes an emotional journey or progression from powerful to vulnerable. For instance, Gala begins her relationship with Bond by being hostile and aggressive. She then develops as she demonstrates her professional competence as an agent and demonstrates

assertion through her inadvertent seduction of Bond, which have undertones of (less negative) contempt. These emotions establish her initial journey through power. Gala then continues to develop as she begrudgingly accepts Bond's assistance, though with an attitude of disapproval. She also requires rescuing from peril, which she trusts that Bond will do. And finally (though she must part from Bond), she demonstrates love through her reluctance to leave. These emotions continue her journey through vulnerability. In another example, Domino also undertakes a similar emotional journey. Domino begins her relationship with Bond with contempt as she plays deliberate games with Bond, as part of her initial meeting with him and her deliberate seduction. The same contempt is present when she demonstrates her personal skills. These emotions establish her journey through power. Domino then develops as she begrudgingly asks for Bond's assistance, with an attitude of hard-hearted disapproval. She also appears to require rescuing and accepts that Bond will come to her rescue. What is more, she demonstrates love for Bond by insisting that he remain with her (Fleming, 1963:234). These emotions continue her journey through vulnerability. The journey from powerful to vulnerable signifies part of an emotional plot development which will be furthered in later chapters. At present, though, what is significant to note is that this sequential power and vulnerability exists and that it exists in different manners and to different extents in each Bond girl.

3.7 Capture and torture

Given the Bond girls' personality differences (how some are more hostile and some dislike Bond's assistance, for instance), it appears unusual that the Bond girls mentioned should all be rendered vulnerable through the perception of a necessity for assistance, rescue and support. The fact that all the Bond girls are rendered vulnerable despite their personality differences suggests that this vulnerability must serve a purpose. It has already been asserted that the Bond girls' vulnerability forms a sequential structure with their pursuits of power which (together with Bond's emotional responses) creates an emotional structure. It is still unclear, however, as to Fleming's aim in rendering each Bond girl similarly vulnerable. After all, individuals can be presented as vulnerable in different ways. Why, then, should all the Bond girls appear (at some point) to require assistance, rescue and support? My contention is that by rendering the Bond girls vulnerable in similar ways, Fleming is making a social statement that removing a woman's power or punishing her for independence is flawed. It is for this reason that all the Bond girls are perceived to require assistance, support and especially rescue.

One of the key factors in the Bond girls' vulnerability is the perceived requirement for rescue. This perceived requirement for rescue occurs because the Bond girl is perceived to be captured and tortured by the villains. In fact, aside from Mary (who is substituted for a mannequin, and the mannequin endures her torture), all the Bond girls are, in some way, captured and tortured. Each capture and torture takes on a diverse form but a recurrent image is present in each circumstance. Throughout the narratives, a recurrent image of the villain capturing the Bond girl, stripping her

naked and either torturing her or making her body sexually vulnerable is present. In *Casino Royale*, when Vesper is captured, Bond sees her with her skirt pulled up over her head to show her naked legs (Fleming, 2012:133). Then later, when Bond considers Vesper's incarceration, he wonders whether she is being tortured in a sexual manner (Fleming, 2012:147). In *Moonraker*, when Gala is captured, she is tied up and Drax's henchman, Krebs, tortures her by undoing her top button and then pinching and feeling all over her body (Fleming, 1956:145-146). When Bond is captured as well, both are tied to chairs (Fleming, 1956:155). It is Gala that Drax wants to torture, though, by allowing Krebs to burn parts of her body with a blowtorch (Fleming, 1956:155-156). In *Diamonds Are Forever*, when Bond finally gets to where Tiffany is held captive, he discovers her to be "naked except for brief flesh-coloured pants and her knees were gripped between the big man's thighs" (Fleming, 1958:179). Being held captive naked between a man's thighs as she is questioned is a form of torture. In *Dr No*, Honey's capture and torture takes the form of stripping her naked, pegging her down to the side of the mountain and allowing crabs to eat her (Fleming, 1977:147). In *Thunderball*, Domino is captured on board the Disco and her torture takes the form of being tied spread-eagled to bedposts, being stripped naked and having ice and heat applied to her bare skin in a painful manner (Fleming, 1963:209-210). And in *The Man with the Golden Gun*, Mary's supposed torture takes the form of being tied down to the train tracks, with her "breasts [offering] themselves to the screaming engine" (Fleming, 1966:151-152) as a train barrelled towards her. In each instance, the Bond girl is tied up or down in some way (in a skirt, to a chair, in between a man's legs, to a mountainside, to a bed or to train tracks), stripped naked (such as Honey and Domino) and their bodies are made sexually vulnerable as a form of torture (like when Vesper's legs are left bare, when Gala's body is pinched, when Tiffany's almost naked body is held between the henchman's thighs and when Mary's breasts are offered to the train). This concept of being trapped and sexually tortured looks different in each narrative (including those not analysed). Still, each Bond girl is captured and her body is rendered sexually vulnerable.

Until now, however, this recurrent image of the Bond girl being taken, stripped naked, tied down and tortured has not been fully explored in studies of the Bond girls. Although critics like Funnel and Dodds (2015:369) and Neuendorf (2010:758) are aware that the Bond girls are harmed, they overlook this recurrent process. Moreover, Eco's (1992:161) mandate that the Bond girls may or may not be with Bond when he is tortured misses the significance that the Bond girls are always incarcerated and somehow tortured. The recurrent image of the Bond girl being taken, stripped naked, tied down and tortured is present in each analysed narrative, suggesting that it is significant to the narrative structure.

The concept of the woman stripped naked, tied down and tortured (in some way) is an iconic image in many narratives. The image likely has its roots in Greek mythology with the story of Andromeda who was chained to a sea cliff, naked, as a tribute to appease a sea-monster (which Poseidon had sent to destroy her father's kingdom) and had to be rescued (Graves, 1984:70). This

image of the woman tied down, naked and offered as a sacrifice has been used throughout history, though. According to Solis (2016:22) the image of a woman needing to be rescued has been present in comic strips, television programs and video games since at least the mid-1950s. Even Bond, in *Casino Royale*, considers his fear that Vesper is “like some bloody heroine in a strip cartoon” (Fleming, 2012:125), suggesting that Fleming considered this an image with which all readers would be familiar. This image has had a similar, yet largely undescribed, meaning throughout the history of its use. In her article on “The Embodied Sacrifice” Erica Hill (2000) explores this symbolic image of the female sacrifice in Moche history. Although Hill’s study focuses on archaeology rather than on literature, her investigation is useful in that it examines the image of the sacrifice and images often recur through history including in literature. Hill (2000:321) suggests that in Moche ceramic art, the image of the woman sacrifice recurs in the form of a woman painted “spread-eagled, naked and with vultures pecking at her body”. This image is similar to the Greek myth in that the woman is tied down, naked and at the mercy of an animal.

Although this image of a naked, spread-eagled woman being attacked by vultures is not exactly how the requirement for rescue for the Bond girls arises, there are still similarities that cannot be overlooked. The idea that the woman sacrifice is spread-eagled suggests that she is tied down in much the same way as each Bond girl is in some way tied down. The nakedness of the sacrifice is also similar to how the Bond girls are often stripped naked (Vesper (to some degree), Tiffany, Honey and Domino) or their body demonstrating some vulnerability (Gala is touched inappropriately while Mary’s breasts look vulnerable as the train barrels towards them). And although no Bond girl has vultures attacking her at any stage, the idea of an attack suggests a form of torture. Each Bond girl is in some way tortured, suggesting that they have their own version of vultures. For Vesper, it appears to be the Corsican man with wet lips. For Gala, her “vulture” is Krebs who takes extreme pleasure in touching her inappropriately and torturing her by fire. For Tiffany, the “vultures” are Wint and Kidd who plan to torture her for information before they kill her. For Honey, the “vultures” take the form of actual animals in the shape of crabs. For Domino, her “vulture” is Largo who attacks her naked body. And for Mary, her “vulture” appears to be the train barreling towards her. In each situation, though the Bond girls are not entirely presented like the image Hill described, they do share certain similarities which suggest that the Bond girls’ capture and torture is indicative of a sacrifice. The purpose of the Bond girls being represented as sacrifices is a form of punishment. In her study, Hill (2000:321-324) suggests that nakedness and sexual penetration (as one aspect of sexual vulnerability) have the purpose of socially lowering a woman to punish her for breaching social boundaries. A woman’s nakedness lowers her in social status. As Hill (2000:322) explains, the primary purpose of the nakedness was that “[i]n Moche imagery, clothes and ornamentation signify social status and role”. The more fully clothed a person was, the higher their social standing. Therefore, the purpose of stripping someone naked was to degrade them to the lowest social standing possible. The woman’s sexual vulnerability was meant

to punish her for breaching sexual boundaries. According to Hill (2000:323) “Penetration of the human body is a potent symbol of violation, both physical and metaphorical, of social boundaries.” As the body is violated (or made vulnerable), “a symbol is created of how borders are breached” (Hill, 2000:323). Thus, a woman being stripped naked and rendered sexually vulnerable has the purpose of punishing her for breaching social boundaries by socially degrading her. These social norms are the (anti-feminist) norms ascribed to men and women of men’s power and women’s vulnerability. In her study on pornography, Lynn Tirrell (1999:235) explains that the use of a pornographic image (like the naked, sexually vulnerable Bond girl, for instance) neutralises women’s power, making them into subordinate beings. By stripping a woman naked and making her sexually vulnerable, her power is removed from her and she is subordinated. Tirrell (1999) adds that nakedness enhances this idea of male domination and female subordination: “[t]heir pose, their exposure, their body as a thing for male consumption is what matters” (Tirrell, 1999:232). A woman’s nakedness suggests that she is an object for men to ogle. By making a woman into a mere object, though, these men are also subordinating women – making them into mere things rather than people.

Therefore, the Bond girl is stripped naked and rendered sexually vulnerable as a punishment for being too powerful and to remove her power. The subordination of women through nakedness and sexual vulnerability explains why the Bond girls’ captures and tortures (as well as the other means by which they are rendered vulnerable) happen only after these Bond girls pursue power. The reason for the Bond girls’ captures and tortures (which ultimately lead to their need for rescue), is that the Bond girls act with superiority which violates social norms. The Bond girls become too superior, too powerful and need to be destroyed. As both Funnell and Dodds (2015:366) and Streitmatter (2004:38) agree, the Bond girl is punished for her malevolent or defying behaviour. They are stripped naked, degrading them. They are subordinated through their lack of clothes. They also become vulnerable to attack. For instance, when Tiffany is stripped naked, she becomes vulnerable and for the first time looks wild-eyed and trapped (Fleming, 1958:179) unlike her usual confident and in-control self. Through nakedness and sexual vulnerability, the Bond girls also become mere objects for male consumption. They become subordinate to the men who ogle them. An example of this is when Doctor No’s henchmen are overheard talking about Honey tied down to the mountain with crabs violating her body and the question of whether any of them had gone to look arises (Fleming, 1977:176). The fact that Honey’s body has supposedly been penetrated disempowers her and makes her into an object that the henchmen can unashamedly stare at.

It is significant, however, to mention that it is always the villain (or his henchmen) who capture and torture the Bond girl. In *Casino Royale*, the villain, Le Chiffre (and his two henchmen), kidnap Vesper. In *Moonraker*, Drax and his henchman, Krebs, capture Gala. The henchmen, Wint and Kidd, kidnap Tiffany, in *Diamonds Are Forever*, under Mr Spang’s orders. Honey is stripped naked

and tied to a rock, under Doctor No's orders. The villain, Largo, ties up and tortures Domino in *Thunderball*. And, Scaramanga has Mary (or as the reader later discovers, Mary's substitute) tied down to train tracks. Consequently, it is always the villain who punishes the Bond girl. Some readers and critics, like Berberich (2012), may consider this disempowerment of the Bond girl to be a social statement that Fleming makes, that the punishment of powerful women is necessary to realign women back into traditional feminine roles as powerless objects.

The simple statement of the necessity for female realignment does not explain why it is the villain who does the punishing, though. The fact that it is always the villain who decides to punish the Bond girl is significant because she is punished for her pursuit of power. It is according to the villain that the Bond girls' pursuits of power are socially deviant and deserve punishment through social degradation. It is only the villain, whose motivations and methods of action are immoral, that punishes the Bond girl for her power. The Bond girls' punishment can therefore be considered immoral too. In other words, by the villains removing the Bond girls' power and making them into inferior objects, Fleming is making a powerful social statement that removing a woman's power or punishing her for independence is wrong. It is Bond, as the good guy, who must rescue the Bond girl and restore her (a conception which will be explored in Section 4.7). Therefore, in the James Bond narratives, women's pursuit of power is associated with the good side and female subordination with the villains. The Bond girl must be captured and tortured (or made vulnerable)²³ to demonstrate that Bond is on the same side as the Bond girl – that he has an emotional connection with her (this emotional connection forming part of the emotional structure – discussed in Chapter 5). While it may be immoral, the disempowerment of the Bond girls plays a crucial role in the narrative structure.

3.8 The Bond girls' archetypal characteristics

The empowerment and disempowerment of the Bond girls correlates with the idea that the Bond girls demonstrate some attributes of archetypal fairy-tale characters. The Bond girls' initial strength in the narratives and their pursuit of power through wariness, competence and seduction suggest that the Bond girls demonstrate certain characteristics of the *Femme Fatale*. As has been specified, the *Femme Fatale* role is the archetype that demonstrates superior skill at manipulating and seducing men for the sake of their desire to control or their own survival and without investing any personal emotion and then killing their conquest. In some situations, Bond girls like Tiffany and Domino manipulate the Spangs and Largo for personal survival (to work or live) without investing personal emotion and Domino, in particular, kills her conquest. For most Bond girls, though, their *Femme Fatale* characteristics are directed towards Bond. While none of the Bond girls ever kill Bond and personal emotion is involved (in that many of the Bond girls desire to remain with Bond), they do still display proficiency at seducing Bond into liking them using their attractive

²³This vulnerability may uncomfortably challenge the established female empowerment. Assessed from a purely narratological perspective, however, this vulnerability is necessary to the narrative.

assertiveness and power. Although because of their own sentiment and the fact that they do not kill Bond, the Bond girls cannot be wholly classified as *Femme Fatales*, they do still display aspects of the archetype in their respective narratives as they act superior and powerful.

The Bond girls do not only display characteristics of the *Femme Fatale* archetype, though. Through their subsequent vulnerability, the Bond girls also display other archetypal characteristics as *Damsels* and *Princesses*. As I have already established, the *Damsel* (or *Princess*) is the role of a woman who is beautiful and vulnerable, who requires care and is powerless and helpless without nurture and protection. In some way, the Bond girls all display that vulnerability through their requirement for assistance and, especially, the apparent necessity to be rescued. By being tied down and rendered sexually vulnerable, the Bond girls represent the image of the true *Damsel* who needs saving. The Bond girls also demonstrate that they require care (either physical through support or emotional through love). They thus also represent the *Princess* who requires care from a *Knight* who is worthy of her. In this way, although the Bond girls may not *be* *Damsels* or *Princesses* (because of their independence and control), they do still display aspects of the *Damsel* role because of their vulnerability – especially as each narrative reaches its end.

The notion that the Bond girls display aspects of the *Damsel*, *Princess* and *Femme Fatale* is further complicated when one considers that, as Berberich (2012:19) suggests, they also display attributes of a *Helper*. It is true that certain Bond girls, like *Vesper* (as Bond's second-in-command) and *Mary*, function in this role as *Helper* by being an assistant to Bond. But, as has been indicated, the role of the *Helper* is not just to assist the *Hero* in some way by solving a task. The function is also to help stop the *Villain* in some way, change the *Hero*, guide the *Hero* or rescue the *Hero*. That is, the *Helper* is tasked with assisting the *Hero*, in some way, to defeat the *Villain* and save the day. With the full spectrum of the *Helper's* roles in mind, many of the Bond girls have attributes of the *Helper*.

All the Bond girls perform the task of helping Bond to save the day (a task which will be confirmed in later chapters). As the popular notion that the Bond girls are weak proves, though, the Bond girls' vulnerability overshadows their power. This aspect of overshadowing confirms Karlan's (2015:202) theory that Bond's heroism is convincing because the reader believes that the Bond girl is passive and weak rather than powerful and strong. The reader considers the Bond girl to be passive while she is actually helping Bond defeat the *Villain*. The Bond girl thus acts in a similar way to Karlan's magician's assistant in that she not only helps exhibit Bond as a *Hero* (a concept that will be explored in Chapter 4) through her vulnerability but also in that, behind the vulnerability, she works with Bond to defeat the *Villain*. The Bond girl thus displays attributes of a *Helper* while displaying *Femme Fatale* and *Damsel* characteristics too. These character attributes together function to produce responses in Bond (discussed in Chapter 4) which combine to form an emotional structure.

3.9 Summing Up the Bond Girls

In summary, I have established that the Bond girls are different individuals. The underlying reasons for their behaviours, however, still maintain a development from wariness to affection. This development demonstrates an emotional progression, which becomes part of the emotional structure for the narratives. Although the Bond girls behave differently, tendencies of wariness, professional and personal competence and control over their personal relationships with Bond (through seduction) take place. These trends demonstrate independence and control, which cause an emotional reaction in Bond (described in Section 4.4) and establish the first part of an emotional structure. As this study has confirmed, the Bond girls' independence and control prove their pursuit of power. After their pursuits of power, the Bond girls require Bond to perform tasks for them (which are determined by the Bond girl's moral side). More importantly, though, a pretence is created in that all the Bond girls require Bond to rescue them. An insight emanating from the analysis of this consistent requirement for assistance and the implication of the pretence for rescue is the awareness that (regardless of the reality of their situation) the Bond girls are projected as vulnerable. This vulnerability causes another emotional reaction in Bond and continues to develop an emotional structure. The Bond girls' perceived vulnerability plays a crucial role in the structure of the narrative. Additionally, the recurrent requirement to have Bond stay with them also suggests that the Bond girls are vulnerable. By hoping Bond will care for them and return their affection, the Bond girls are presented as vulnerable.

These actions of pursuing power and being vulnerable are sequential rather than simultaneous actions. The Bond girls actively pursue power and then are rendered vulnerable. Both the Bond girls' power and subsequent vulnerability has a purpose in the narrative. In each narrative, the Bond girl is held against her will and her body rendered sexually vulnerable. The reason for the Bond girls' captures and tortures, this study has confirmed, is that they act with superiority (which violates the villain's social norms) and must be destroyed. By it being the villain who removes the Bond girls' power, Fleming is making a social statement that removing a woman's power or punishing her for independence is wrong. The immoral disempowerment of the Bond girls plays a crucial role in the narrative structure. The Bond girls' pursuits of power through wariness, competence and seduction suggest that they demonstrate certain attributes of the *Femme Fatale*. The Bond girls also display aspects of the *Damsel and Princess* because of their vulnerability. The Bond girl helps to exhibit Bond as a Hero through her vulnerability while also actively working behind the vulnerability to defeat the Villain. Looking at these archetypal characteristics and behaviours as the function of the Bond girls, as characters, improves the study of narrative structures. In the next chapter, Bond's reactions to the Bond girls' various behaviours will be investigated and linked with these behaviours. The aim of the next chapter is to further understand the interactions between Bond and the Bond girl.

4 BOND'S STAGES OF AFFECTION

4.1 Introduction

Thus far, the Bond girls' behaviours in the narratives and the purposes of those behaviours have been explored. The purposes of the Bond girls' behaviours are to maintain an emotional development across the narratives from wariness to affection. In this chapter, I now explore Bond's reactions to the Bond girls' behaviours and link the purpose of the Bond girls' actions with the purpose of Bond's reactions. It should be reiterated that looking at these responses as the function of the characters improves this study of narratives. I argue that Bond reacts to the Bond girls' developments with developments of his own in and across the narratives. In other words, Bond demonstrates a growing maturity in response to the Bond girls. This emotional maturing will later become part of the emotional structure. This chapter begins with a focus on Bond's general opinion of women before meeting each Bond girl. Bond's initial opinions of women set the tone for his later reactions. Using Bond's initial sentiment towards women as a base, the next subdivision then explores Bond's reactions when first meeting the Bond girls and through those working and personal interactions with them. I then investigate the underlying reasons for these reactions. Next, this study investigates Bond's later reactions as he attempts to assist, rescue and support the Bond girls as well as the underlying reasons for these behaviours. I also examine the reasons behind Bond's impulse to rescue the Bond girls. Finally, the characteristic archetypes these behaviours suggest are explored. The aim of this chapter is to further understand the interactions between Bond and the Bond girl.

4.2 Bond's prejudice

Unlike many of the Bond girls, whose negative opinions of Bond stem from their initial meeting with him (when he appears to them to be a womaniser), Bond's negative opinions of women are established before meeting each Bond girl. As Berberich (2012:20) asserts "Bond seems not to like women greatly". This dislike often manifests before Bond has even met the Bond girl in the narrative. In this way, Bond displays preconceived notions of women, which he uses to establish an understanding of the Bond girl. Bond considers these preconceived notions as he meets the Bond girls for the first time. He may also reflect on his preconceived notions later in the narratives, even though his opinions of women have changed over the course of his interactions with the Bond girl. These negative perceptions Bond has of women, as Berberich (2012:19-20) affirms, can be classified into one of three categories: Bond identifies women as hindrances; he considers them capable only of doing office work; or he observes them as eye-candy – or something pretty to look at or enjoy while working. Bond considers any woman he meets to fall into one of these three categories, which are undesirable to Bond when he is working on an assignment.

An undesirable attribute Bond considers all women to have is that they are generally hindrances, either to his mission or to his safety. Bond considers that women get in the way of him achieving his objectives. When Bond first hears he is to be working with a woman (who turns out to be Vesper) in *Casino Royale*, he questions the decision by overtly asking, “What the hell do they want to send me a woman for [...] Do they think this is a bloody picnic?” (Fleming, 2012:32). Bond’s use of the profane word “bloody” suggests that he is irritated by the fact that he is to work with a woman, while the mention of a picnic suggests that Bond considers women to be more suited to social events rather than a serious assignment. Similarly, when Bond first meets Honey and must take her with him on his investigation of the island, Bond thinks, “In combat, like it or not, a girl is your extra heart. The enemy has two targets against your one” (Fleming, 1977:82). By considering a girl an extra heart or second target, Bond considers that because of the girl, he is in extra danger and has extra risk. Rather than considering that a girl might provide assistance, Bond considers a girl to just get in the way of his assignment. Furthermore, by considering that the enemy has two targets, Bond sees greater risk to his safety when a girl is present. Bond considers women to be hindrances to his mission. He also considers them to be a hindrance to his safety. Bond’s consideration is further confirmed in *Thunderball* when he is in Domino’s car and considers his perception of women drivers as being “a mild hazard and he always gave them plenty of road and was ready for the unpredictable” (Fleming, 1963:109). Bond considers women drivers to be mildly dangerous and unpredictable. In other words, women drivers are a hindrance to Bond’s safe travels as they get in the way.

Bond is not ready to renounce all women, though, because they do still have their uses, even on a mission. To Bond, the Bond girl’s primary use on any mission is to act as a secretary, capable of office work and administration. Bond demonstrates his conception of women as secretaries when he considers Gala and thinks that “[a]fter a year on the site she would have had all the opportunities of a private secretary to The Chief to get under the skin of the whole project – and of Drax” (Fleming, 1956:75) before meeting Gala. Bond’s conjecture suggests that he considers her helpfulness to stem from the fact that she has been working as a secretary, rather than as a spy, and therefore can provide him with insights on Drax from a secretarial perspective. In a similar way, Bond also identifies Mary as primarily a secretary. When Bond hears Mary has been doing similar secretarial work for Commander Ross as she did for him (Fleming, 1966:47), he does not even consider that she might be more capable. Instead, he simply expects her to do the research and undertakings of a secretary, while “[h]e had told her nothing of his assignment” (Fleming, 1966:57). Rather than trusting that Mary’s skills have increased while working for or away from him, Bond considers her usefulness to be that of a secretary alone. The chief idea behind Mary’s and Gala’s secretarial use is that of helpfulness. To Bond, these two Bond girls and women in general are to be used to further a man’s mission.

Additionally, Bond considers women to be of use not just to be exploited by men professionally but also personally. In this way, Bond considers women to be eye-candy. They are visually attractive and sexually stimulating without demanding intellectual energy. When Bond first sees a picture of Gala on her record sheet, he develops an opinion of her as being “an attractive but rather severe girl and any hint of seductiveness had been abstracted by the cheerless jacket of her policewoman’s uniform” (Fleming, 1956:75). He further reads on the record sheet that her physical features are: “Hair: Auburn. Eyes: Blue. Height: 5 ft 7. Weight: 9 stone. Hips: 38. Waist: 26. Bust: 38. Distinguishing marks: Mole on upper curvature of right breast” (Fleming, 1956:75). Bond’s opinions as well as the section he chooses to read on her record sheet suggest that his focus lies chiefly with her physical features. Rather than considering her professional credentials or considering that the fact that she wears a police uniform must mean she is trained, Bond considers only what she looks like physically by identifying what parts of her appearance and dress make her look attractive or unattractive. In addition, Bond specifically notices that one of her distinguishing marks is a mole on her breast. Bond considers the visually attractive qualities in Gala. Similarly, when Bond comes across Honey by accident for the first time on the beach, his initial impression of Honey is to consider that “It was a beautiful back. The skin was a very light uniform café au lait with the sheen of dull satin. The gentle curve of the backbone was deeply indented, suggesting more powerful muscles than is usual in a woman, and the behind was almost as firm and rounded as a boy’s” (Fleming, 1977:67). Bond first notices Honey’s beauty before he notices her power. Yet, although Bond notices the power in Honey, his attention is chiefly drawn to the aesthetic value of her power rather than what she is capable of doing. Bond considers the eye-candy (or visually attractive) value of women. In a slight contrast, Bond considers how Tiffany (as another woman he is about to meet) might be more sexual when he thinks that she “would [probably] be some tough, well-used slattern with dead eyes” (Fleming, 1958:31). Although Bond’s opinions are disparaging, the fact that he considers her ‘well-used’ suggests that she might have been sexually stimulating before but overuse has caused her unfavourable qualities. Bond’s opinion also appears to display some sympathy that a woman could be so misused. Bond inadvertently appears to consider that women can be sexually stimulating. While the Bond girls may display many attributes when Bond first sees them, his thoughts initially dwell only on their physical or sexual attributes as eye-candy.

Bond’s considerations of women as eye-candy, useful for their secretarial abilities or hindrances affirm Bond’s negative perceptions of women and appear to confirm many of the critics’ perceptions of Bond as a chauvinist who objectifies women (Berberich, 2012:20; Funnell & Dodds, 2015:363; Garland, 2009:180; Karlan, 2015:196). However, rather than just noticing that chauvinism occurs, it is imperative to recognise that this chauvinism occurs at particular junctures in each narrative. Bond’s negative perceptions of women occur largely before Bond has met the Bond girl and long before he has properly interacted with her. Bond perceives women negatively as hindrances long before meeting Vesper, Honey and Domino. He perceives them as only useful

for their secretarial skills when first meeting Gala and Mary. He also perceives them as eye-candy before meeting Gala, Honey and Tiffany. Bond's initial character as a chauvinist is thus established before any interaction takes place.

Since Bond's character is set to change as incidents happen and the narrative progresses (as is the nature of a protagonist character), though, Fleming created this chauvinistic character who has the potential to change and develop as he interacts. Bond has the potential to go from a chauvinist character that both the Bond girls and the reader may not like to a more tolerant character that Bond girls and the reader can get behind. It is significant at this point to reiterate that whereas Berberich (2012:19-22) directly associated Bond's opinions with those of his creator, I do not subscribe to the same judgement. Rather, I consider that while Bond has negative preconceptions about women, Fleming uses these preconceptions to instruct in the folly of presumptions. Bond's impressions and character changes as a lesson that tolerance is a more likeable quality than chauvinism.

4.3 Bond's sentimental journey²⁴ begins

4.3.1 Negative first impressions of the Bond girl

As I have emphasised, Bond is set up to change his perceptions of women. He still begins interacting with the Bond girls with his negative, chauvinistic perceptions in place, though. These negative perceptions of women may influence his interactions with the Bond girls (to some extent). Bond largely reacts based on the way the Bond girls first behave towards him, though, and his perceptions change as he reacts. These initial changes, as will be explored, occur in chronological sequence as his reactions change from when he meets Vesper (being the first Bond girl) through to when he meets Mary (the last Bond girl).

Although Bond considers women to be hindrances, assistants or eye-candy, when Bond first meets Vesper in *Casino Royale* [1953], and Gala in *Moonraker* [1955], he largely reacts to their initial actions towards him. Almost as soon as he meets Vesper and Gala and when they behave with disinterest and hostility towards him, he finds their different forms of wariness an irritation. Bond observes in Vesper that "[h]er eyes were wide apart and deep blue and they gazed candidly back at Bond with a touch of ironical disinterest which, to his annoyance, he found he would like to shatter, roughly" (Fleming, 2012:41). Bond responds to Vesper's wary disinterest by being irritated by it, to the point where he has the desire to be violent. Similarly, when Bond meets Gala and she acts with disinterest at his presence (Fleming, 1956:78-81), he reacts to her disinterested behaviour by becoming "mildly irritated" (Fleming, 1956:81). Although Bond's response to Gala seems more subdued, he still feels irritated to the point where he desires to be violent. Bond's

²⁴As I allude to a journey through this section, there are instances where I explore Bond's reactions to the Bond girls in chronological order in order to display this development. At other times, however, and to demonstrate that Bond's reactions do not demonstrate a linear progression, Bond's reactions have been grouped to display like reactions.

response is to feel “a strong urge to give her a sharp kick on the ankle” (Fleming, 1956:81). Bond’s mental response (to both girls’ wariness) is aggression.

Although he feels aggression for both, a subtle development occurs in his emotional response in that he disregards the connection between Vesper’s attitude and his own reaction to her attitude but he makes the connection as to why Gala’s indifference annoys him. Bond considers that: “[h]e found [Gala] physically very attractive and it annoyed him to be unable to extract the smallest response” (Fleming, 1956:81). He also considers her indifference to be a pointless exaggeration, unhelpful to their mission (Fleming, 1956:81). Bond’s irritation with Gala’s indifference stems from a feeling that it is unnecessary. He considers that she should rather be friendly. A further development has occurred in his behaviour from his aggression towards Vesper to his aggression towards Gala here too. Whereas Bond simply wanted to roughly hurt Vesper suggesting a kind of brutality, his desire to give Gala a kick in the shins over dinner suggests a gentler and perhaps even polite aggression, since he hides the aggression from the rest of the dinner guests. While Bond desires to hurt both Vesper and Gala for their unnecessary wariness of him, he already demonstrates a subtle change in reaction as he reacts with a feeling of wild aggression towards Vesper but with a more controllable aggression towards Gala.

Bond’s reaction changes even more when Tiffany acts with wary indifference (like Gala’s) towards him in *Diamonds Are Forever* [1956] and Honey acts subtly wary in *Dr No* [1958]. Though Bond is still frustrated with Tiffany’s wariness (as he was with Vesper and Gala), his frustration manifests as subtle contempt with a touch of anger rather than aggression. When Bond first meets Tiffany in her hotel room, her attitude demonstrates a reserved, business-like indifference towards him. Bond responds to Tiffany’s behaviour with scorn. The more business-like she behaves, the more casually he reacts, by asking her personal questions and leaning against the window sill in a relaxed fashion (Fleming, 1958:32). Bond uses behaviours that are in contradiction to Tiffany’s to demonstrate derision for her wariness. Bond’s scorn culminates in his overt insistence that Tiffany “just relax and stop being so business-like for a minute” (Fleming, 1958:35). Bond’s demand suggests a touch of anger in that he insists that Tiffany stop rather than just tolerating her behaviour. Similarly, when meeting Honey, Bond also demonstrates an attitude of contempt towards her behaviour. In much the same way that a subtle change exists between Bond’s aggression towards Vesper and his aggression towards Gala, though, a subtle change also exists in his contempt towards Honey. When Honey first acts stand-offish towards Bond when she tells him not to touch her shells (Fleming, 1977:70), he responds by “smil[ing] at the childish challenge” (Fleming, 1977:70). This time, rather than telling Honey to stop, Bond laughs at her childishness, suggesting scorn without anger. Rather than opposing Honey’s behaviour as he did with Tiffany, Bond treats Honey like the child she pretends to be. When Bond must explain why Doctor No’s henchmen are so intent on catching them, he explains that they are “just a lot of bad men” (Fleming, 1977:78) and that Honey was “[a]s brave as anything” (Fleming, 1977:78). Bond’s

explanation and him telling Honey how brave she was suggest that Bond is treating her as any adult would treat a child. Bond explains simply and tells Honey she is brave to make her less frightened in much the same way that one would ease a child's nerves with simple explanations and assertions of bravery. Although Bond acts seriously when he interacts with Honey, his approach of treating an adult woman like a child suggests a certain level of contempt. Bond feels that he must 'dumb down' their experience so that Honey will understand. While Bond is no longer aggressive in his behaviour when interacting with Tiffany and Honey, he still finds their behaviours contemptible and worthy of scorn or reproach. This movement from aggression to contempt affirms an emotional development in Bond. Furthermore, Bond's change from contempt with a touch of anger to contempt without anger also demonstrates an emotional development in Bond.

This progression away from aggression, in *Casino Royale*, towards more tolerance is further developed in Bond's reaction to Domino playing hard to get in *Thunderball* [1961]. While the reader is aware of Domino's deliberate attempt at playing hard to get, they are unaware of whether Bond is conscious of Domino's games. Whether he is aware of Domino's games or not, though, he still reacts to her wariness with awe (with a touch of disapproval). As Bond begins his initial meeting with Domino when he rides around in the car with her, he considers that "[t]his was an independent, a girl of authority and character. She might like the rich, gay life but, so far as Bond was concerned, that was the right kind of girl. She might sleep with men, obviously did, but it would be on her terms and not on theirs" (Fleming, 1963:109). Bond's estimation of Domino suggests that rather than finding her an irritation, he takes an interest in her. His awe is further developed when Domino deserts him at the restaurant and he reacts: "Bond smiled. He said, 'Bitch,' and walked back into the restaurant to pay his bill and have a taxi called" (Fleming, 1963:115). While Bond's expletive might be taken as frustration, his smile and the casual manner in his reaction suggest that while he is slightly disapproving of her behaviour, he is not angry. Rather, he is amused and interested by Domino's attitude. Bond progresses away from aggression to an attitude of awe. A situation, which would have incited irritation in Bond when dealing with previous Bond girls, now amuses and interests him.

Bond is also not angry or aggressive when he first meets Mary again, in *The Man with the Golden Gun* [1965]. Although Bond has worked with Mary before, his work with her has been that of a boss working with a secretary (Fleming, 1966:47). The assumed result might, therefore, be that Bond considers her to be annoying in her secretarial role, especially when it is considered that Mary initially stands between him and information when she acts with wariness before discovering who he is (Fleming, 1966:47). On the other hand, when Bond meets Mary again, rather than finding her an irritation, he quickly ropes her into helping him (Fleming, 1966:48). Both Bond's immediate launch into business and his assertion that they can talk later (Fleming, 1966:48) suggests that Bond does not find Mary an irritation in her role as secretary. He requires her assistance. He also

tells Mary at the end of his list of tasks he needs her to do that “I want you to come out to Morgan’s Harbour where I’m going in a minute, be staying the night there, and we’ll have dinner and swop secrets until the dawn steals over the Blue Mountains” (Fleming, 1966:48). Bond’s mandate suggests that he wants to communicate with Mary and is desirous to know about her. Bond displays subtle admiration for Mary by wanting to spend personal time with her. Additionally, when having dinner with Mary, he is “amused by the conscience this girl had awakened in him. He was also surprised and impressed” (Fleming, 1966:53). Bond is subtly in awe of Mary in that, unlike other women, she has the capacity to make him consider his own scruples. This effect that she has on him interests and surprises him. While with previous Bond girls this imposed self-reflection may have incited anger, with Mary, Bond accepts and even enjoys the conscience she evokes in him.

Through Bond’s opening interactions with the Bond girls, his character begins to change and develop as he reacts to their wariness, which (as I have already indicated) signifies their desire for assertion and control. Bond’s development moves from negative to more positive with his reactions progressing gradually so that his reactions do not always fit into just one emotion. His reactions tend to fall into grey areas between emotions. This development takes place both within each narrative and across the narratives. With some Bond girls, like Vesper, Gala, Tiffany and Honey, the development in the narratives, from when Bond considers women negatively to when he first interacts with them, is less clearly defined. But, with Bond girls like Domino and Mary a definite development occurs away from the negative emotions of feeling women are useless to more positive emotions of interest in the Bond girl. The differences between the first four Bond girls and the last two also demonstrate a development across the narratives as Bond moves from negative first impressions of the first four Bond girls to more positive impressions of the last two. His change confirms that Bond develops emotionally. While Berberich (2012:21) may equate Bond and his creator in terms of their attitudes towards women, Bond’s gradual acceptance, I assert, is actually Fleming drawing attention to the necessity for acceptance as a prerequisite for emotional development (which will be used to identify an emotional structure).

4.3.2 Bond’s wavering opinion of women’s competence

Although, from his emotional development, Bond must realise the necessity to become more accepting of the Bond girls’ assertive natures, he still, as Berberich (2012:21-22) claims of Bond and Fleming, battles to reconcile this new assertive behaviour with his traditional Victorian values (his Victorianism²⁵) of a woman’s role and place. Bond’s difficulty in reconciling his Victorianism in a modern world is evident in his reactions to the Bond girls’ competence. Although he acknowledges that the Bond girls are competent, he still battles to completely accept this competence – especially

²⁵I use the term “Victorianism” in much the same way as Berberich (2012:13) understands Victorian convention, when she explains that the changes that occurred in the post-war years (including sexual emancipation, a less class-ridden society and consumerism) were too rapid for some to cope with. The result was a group of people who clung firmly to those conventions that were in place before the war. These “conventions”, Berberich and I both designate as Victorian (late Victorian) because of their pre-modern ideals. These ideals include class-based societies, more restrained spending and (in Bond’s case especially) sexual restraint (of women).

where work is concerned. Because of his difficulty, Bond's emotional development wavers within and across the narratives as he sometimes reverts to previous perceptions whereas at other times his development steadily progresses. Bond's emotional development is thus not linear where competence is concerned but still demonstrates a development.

Bond demonstrates a problematic reaction to the Bond girls' professional competence. He both acknowledges that they demonstrate competence in their fields; yet he is still critical and disapproving of them. Bond's problematic reaction to the Bond girls' professional competence is true for Vesper, Gala and Mary. As Bond begins to interact with Vesper, he notices that she is willing to work with him and excited by her role (Fleming, 2012:42-43). Bond's opinion of Vesper demonstrates that he notices her competence in her attitude towards their project and mentally credits her for her competence. This positive attitude is temporary, though. When Vesper is kidnapped (Fleming, 2012:125), out of anger, Bond reverts to his annoyed feeling as he considers Vesper to be incompetent and a hindrance. Because of Vesper's rookie mistake, Bond no longer considers her competent, even though she has previously demonstrated herself to be competent. For Vesper, one mistake destroys Bond's belief in her competence.

Whereas Bond's opinion of Vesper's competence changes negatively with one mistake, his opinions of Gala's and Mary's competence change negatively, despite displays of competence. Initially, when speaking to Vallance, Bond is "full of admiration for what he had learned about Vallance's agent [Gala]" (Fleming, 1956:71). Bond gives credit to Gala when he hears about how competent she is. Bond also implicitly gives credit to Mary. Bond is already familiar with Mary's abilities at information-gathering when he asks for her help (Fleming, 1966:48) before giving her a list of tasks. Bond implicitly gives credit to Mary by charging her with responsibilities straight away. In both situations, though, Bond only considers their competence in relation to secretarial work. When Bond thinks of Gala, he considers that as a secretary for Drax, she would have had the opportunity to learn about the project and "she had a mind trained to his own particular craft." (Fleming, 1956:75). While Bond considers her mind to be like his own, he thinks of her competence only in relation to what she can find out as a private secretary rather than as an agent. Similarly, Bond charges Mary with secretarial tasks; however, when it comes to getting involved in the assignment, he reveals nothing to her and instead puts her in a hired car and sends her home (Fleming, 1966:57). Bond battles to accept both Gala's and Mary's professional competence beyond that of assistants. Unlike with Vesper, though, Bond continues to notice and consider Gala's and Mary's professional competence, while still battling to acknowledge it. When Bond observes Gala, he considers that she is an "efficient policewoman" (Fleming, 1956:107), she is knowledgeable and "she can break my arm probably more easily and quickly than I can break hers" (Fleming, 1956:107). He wavers in his belief in Gala, though. When he and Gala must strain themselves to protect them from being killed and the strain hurts Bond, he "prayed that the girl would have strength to stand it when she followed" (Fleming, 1956:175). While he deems her to

75

have enough competence to be an undercover informant and break his arm, he inadvertently deems her not to have as much physical strength and endurance as he has. Similarly, when Mary risks her own safety to bring Bond information, he responds with irritation saying, "What in hell are you doing here, Mary?" (Fleming, 1966:120). Even when she explains that she has information for Bond, he responds discourteously with "Yes, of course. And thanks, Mary. Now, I've got to get you out of that window, and then you must just make your own way" (Fleming, 1966:121). Bond is eager to get Mary out of the way of his mission rather than confiding in her. In both situations, though Gala and Mary display professional competence in their strength (Gala) and cunning (Mary), Bond still battles (right until the end of his story²⁶) to accept this competence. Instead, he reacts disapprovingly to their professional competence.

Bond does not always completely disapprove of the Bond girls' competence, though. Although he still demonstrates doubt in Tiffany's professional competence, Bond begins to accept her personal competence. When Tiffany and Bond begin planning the smuggling operation together, he notices her competence. Tiffany asks Bond "What sort of golf balls do you use?" (Fleming, 1958:33). When he responds with "'They're called Dunlop 65s.' He was equally serious. 'Maybe you've got something there'" (Fleming, 1958:33), he realises that she might have a head for smuggling diamonds without getting caught. He still tells her "I can do anything better than you can" (Fleming, 1958:34), though. While Bond realises that Tiffany has competence in her field of work, he cannot completely acknowledge her competence as he still evaluates himself (perhaps a little conceitedly but honestly, nonetheless) as more competent than she is. Bond demonstrates that problematic attitude of disapproval as he recognises Tiffany's competence but battles to reconcile her as altogether as competent as he is.

However, Bond is not as disapproving of Tiffany's personal competence. Though he is disapproving of her abilities at covert activities (like diamond smuggling), he is readier to accept her personal abilities at cardsharpping. Bond watches as Tiffany "snapped the pack with a fluid motion of the hands, broke it and put the two halves flat on the table and executed what appeared to be a faultless Scarne shuffle" (Fleming, 1958:120). Bond notices that she is cardsharpping but only because he knows "Tiffany was going to false-deal him to win five thousand dollars" (Fleming, 1958:119). To all appearances, though, it looks faultless. The fact that Tiffany is able to execute cardsharpping so that it looks faultless suggests that she is capable at this personal skill as a con artist. She has the ability to execute a false deal while appearing to play normally. While Bond may be unwilling to accept Tiffany's competence at work like his own (like covert activities), he is willing to accept Tiffany's personal abilities. Bond's emotional development becomes an improvement of his ability to accept personal competence while still battling to accept professional competence.

²⁶ Bond's denial of women's professional competence, even after interacting with each Bond girl, demonstrates (as will be discussed later in this section) Bond's implicit reluctance to relinquish his Victorianism.

Although Bond may reject competence related to his own work, he notices when the Bond girls demonstrate personal competence. Honey's competence (her knowledge and skills) may not be aligned towards the skills of an agent but she still demonstrates other knowledge and skills that make Bond notice her personal competence. As Bond interacts with Honey, he realises that she understands and has mastered the world of the animals (Fleming, 1977:78). Bond also learns that her knowledge of nature could be helpful. When Bond feels thirsty and is trying to drink water, Honey warns him not to because it could make him ill (Fleming, 1977:82). Honey is familiar with the water and prevents Bond from getting sick. She has a good idea too when she tells Bond that when Doctor No's henchmen come after her, "You cut a piece of bamboo and when they get near you go under the water and breathe through the bamboo till they've gone by" (Fleming, 1977:82). Honey's suggestion of hiding underwater prevents them from being captured. Bond recognises Honey's personal competence and trusts her by not drinking the water and using her bamboo trick. For Bond, personal competence can also be displayed in what might be called 'stereotypical masculine traits'. When Bond travels in the car with Domino driving, he considers that she "drove like a man. She was entirely focused on the road ahead and on what was going on in her driving mirror, an accessory rarely used by women except for making up their faces. And, equally rare in a woman, she took a man's pleasure in the feel of her machine" (Fleming, 1963:110). Although Bond is problematically disparaging towards women, he still considers Domino specifically to drive with the positive qualities of a man, focused on the task. Additionally, when Bond tells Domino what he thinks of her over dinner, he describes her as "independent, self-willed, quick-tempered, and cruel" (Fleming, 1963:151), among other qualities. The qualities of independence, cruelty, self-will and temper are among those regularly considered 'stereotypical masculine traits' (Eagly & Steffen, 1984:738; Rudman & Glick, 2001:750; Weitzman *et al.*, 1972:1134). The likening of Domino's skills and attributes to a man's suggests that, as Berberich (2012:21) affirms, Domino is reflected as a powerful female. Bond considers Domino to be personally competent. And this belief in Domino's competence is validated when Bond judges that she is competent and intelligent enough to be trusted as a secret agent. He proves his trust when he appeals for her assistance with "I want you to take this [Geiger counter] with you. If it says there is a bomb on board, I want you to show a light at your porthole – switch the lights on in your cabin several times, anything like that. [...] Then get rid of the Geiger counter. Drop it overboard" (Fleming, 1963:189). Bond's request suggests that he has faith in her abilities and believes her capable of doing as he asks. Although the task is one which only an agent should be able to perform, Bond believes that her personal abilities (her strength and focus) make her someone he can rely on to perform this dangerous task.

Bond thus demonstrates a development through the narratives as he battles to accept professional competence but is trusting of personal competence. However, as has been asserted, Bond's emotional development is not linear where competence is concerned (both in each narrative and

across the narratives). With some Bond girls (like Honey) Bond's development is linear in that he moves away from his negative first impressions of these girls (like contempt) to less negative or more positive emotions (like trust). With other Bond girls (like Mary), though, deviations in Bond's development take place as he moves from more positive emotions (like awe) to more negative feelings (like disapproval) towards them. This lack of linearity demonstrates that Bond's character is battling internally to develop as he continually reverts to Victorianism. As Berberich (2012:22) suggests, this Victorianism (especially towards women's competence) is old-fashioned – even for Bond's time. Bond is essentially oscillating between his Victorianism, in which women are considered the inferior gender, and a more modern attitude, in which women are more autonomous. Bond's difficulty in acknowledging professional competence while recognising personal skill suggests that Bond is reluctantly moving away from Victorianism towards a more modern ideology. By forcing his character to develop new ideologies (even against the character's own will), Fleming, is commenting on the inevitability of these changing ideologies which are brought into effect by the growing competence of the Bond girls. Despite Bond's reluctance to change, though, he still demonstrates an emotional development and maturity (which will be used to identify an emotional structure) in his changing ideologies.

4.3.3 Flirting with the Bond girl

Bond battles with the idea that the Bond girls are more competent than he considers women to be and thus more autonomous. He is not totally repulsed by this autonomy, though. As Berberich (2012:19) claims, for Bond, it is pleasing that the Bond girls are more autonomous because it makes them more readily attainable to him. On the other hand, it is not just because of their liberated sexuality that Bond accepts female autonomy. He is actually attracted to it. It has already been established that the Bond girls affirm themselves as assertive, through a combination of their competence, wariness and seductiveness. Moreover, it is usually after the Bond girls assert themselves that Bond responds by trying to seduce them because of being tempted. Bond's temptation (which he sometimes tries to defer) sometimes takes the form of active flirting and sometimes takes the form of sexual fantasies, which are occasionally realised in the form of sexual acts. Whether Bond acts on his temptation or merely fantasises, though, his temptation is a manifestation of his attempts at seducing the Bond girl as a response to her seducing him first. Moreover, these manifestations increase Bond's opinion of the Bond girls and develop his emotion.

Bond's attempts at seduction are never simply because of meeting the Bond girl. The Bond girl generally will have to demonstrate assertion before Bond will begin to try and seduce them. These Bond girls demonstrate that they are worth seducing. Sometimes Bond is in awe of these Bond girls which induces him to seduce them. Gala and Mary are two Bond girls who demonstrate assertion before Bond begins his seduction and of whom Bond is somewhat in awe. When Bond watches Gala near the Moonraker, he considers her a "desirable girl" (Fleming, 1956:107) who, at

the same time, could injure him more easily than he could injure her and “at least half of her belongs to the Special Branch of Scotland Yard” (Fleming, 1956:107). Bond’s combined thoughts of a desirable yet tough woman suggest that Gala’s toughness attracts him. Bond demonstrates admiration for Gala’s seductive strength. It is then that he begins to consider her a seductive target as he thinks that “there is always the other half” (Fleming, 1956:107) – meaning that the half not belonging to Special Branch could be available to him. Bond considers her a target to attract and seduce. Similarly, Bond considers Mary a seductive target. It is only after Bond finds out that he is speaking to a friend and ally that he begins to banter with Mary when she asks what she should wear to dinner with him and he responds with “something that’s tight in the right places. Not too many buttons” (Fleming, 1966:48). Bond begins to attract Mary through romantic banter. This romance continues when they meet. When Bond feels “warm lips kiss[ing] the corner of his mouth” (Fleming, 1966:51), he responds to this action from Mary by “put[ting] his hand under the soft chin and lifted up her mouth and kissed her full on the half-open lips” (Fleming, 1966: 52). Bond then questions her: “Why didn’t we ever think of doing that before, Goodnight?” (Fleming, 1966:52). Bond’s question suggests that he feels attracted to Mary and wants to seduce her. Bond demonstrates a new-found appreciation for Mary.

Bond’s desire to seduce Gala and Mary is confirmed when he begins to act on his desire. When he and Gala are walking around on the beach, Bond suggests that they go “for a swim” (Fleming, 1956:116). He even assures Gala that he has “‘got pants on. We shall be perfectly respectable and there’s no one to see, and I promise not to look,’ he lied cheerfully” (Fleming, 1956:116). Bond’s lie about not looking and being respectable suggests that he is attempting to see Gala almost naked and for her to see the same of him. If this was not enough, when they go swimming, Bond ambushes Gala with a surprise kiss: “it was then that he suddenly surged up from the sea beneath her. She felt the quick tight clasp of his arms round her and the swift hard impact of his lips on hers” (Fleming, 1956:117). Bond acts on his desire to attract Gala by surprising her with a kiss. Bond is in awe of Gala as he tries to seduce her despite her assertive disinterest in him. Similarly, Bond further proves his sentiments towards Mary when he daydreams of getting into bed with her:

In Bond’s imagination, [Mary] would be lying on her bed under a mosquito net. Because of the heat, she would have nothing on, and one could see only an ivory-and-gold shape through the fabric of the net. But one would know that there were small beads of sweat on her upper lip and between her breasts, and the fringes of the golden hair would be damp. Bond took off his clothes and lifted up the corner of the mosquito net, not wanting to wake her until he had fitted himself against her thighs. But she turned, in half-sleep, towards him and held out her arms. ‘James...’

(Fleming, 1966:99-100).

Bond’s daydream of Mary verifies that he thinks more of Mary than as a useful assistant. Bond demonstrates a kind of awe towards Mary as he discovers he has feelings for her. In both the cases of Mary and Gala, Bond demonstrates admiration for the Bond girls because of their

demonstrations of assertiveness. For Mary, it is her competence as an ally and the fact that she makes the first move whereas for Gala, it is her strength that attracts Bond to them and inspires awe in him.

Bond is not always awed by the allure the Bond girls have over him, though. Sometimes, he simply comes to accept his feelings of attraction over time. Bond notices how his feelings have changed and accepts this change when he considers Vesper (while on the beach), during his recovery. Bond considers that:

[S]omehow she had crept under his skin and over the last two weeks his feelings had gradually changed.

He found her companionship easy and unexacting. There was something enigmatic about her which was a constant stimulus. She gave little of her real personality away and he felt that however long they were together there would always be a private room inside her which he could never invade. She was thoughtful and full of consideration without being slavish and without compromising her arrogant spirit.

(Fleming, 2012:199-200).

Whereas, before, Bond considered her only as eye-candy (and sexually arousing), the fact that she has “crept under his skin” indicates he is beginning to feel deeper feelings for her. Bond explicitly notices that these deeper feelings are “gradually changed” feelings. He realises (almost too late it seems) that he no longer considers her just a useless sidekick. His feelings also run deep (they have been metaphorically imbedded under his skin), suggesting that his feelings aren’t likely to revert to what they once were that easily. His feelings for Vesper display a stability in his emotions.

These feelings are in relation to Vesper’s demonstrations of assertion. Although Vesper may be easily companionable in Bond’s opinion and although she may not be exacting or critical, it is more her enigmatic personality which Bond finds “a constant stimulus”. This enigmatic personality is demonstrated through the fact that she reveals “little of her real personality” and Bond feels that “there would always be a private room inside her”. Vesper asserts herself by keeping her personality a secret. Rather than enthusiastically telling Bond all about her life, she displays reluctance to demonstrate to Bond that she is in charge of her life. This control stimulates Bond. He also observes that she is thoughtful and considerate without being “slavish” or subservient and without compromising her “arrogant spirit” or superiority.

Altogether, Bond feels attracted to Vesper because of her assertive nature which she demonstrates through complete control of her life. He realises these feelings and accepts them for what they are. As Bond considered earlier “the branch had already escaped his knife” (Fleming, 2012:188) and was already “burst[ing] into flower” (Fleming, 2012:188). This metaphor suggests that Bond has chosen not to ‘cut down’ the “branch” of romance developing between him and Vesper and because of his decision love is about to bloom like a flower. Bond chooses to let his

feelings for Vesper “grow”. In this way, Bond demonstrates development as he moves away from feeling that Vesper is a hindrance and incompetent (except for her sexuality) to feelings of real attraction towards her.

In a similar way, Bond also accepts the feelings he has for Honey. Unlike with Vesper, though, Bond tries to defer his feelings for Honey. After travelling across Doctor No’s island with Honey, Bond ends the day by considering her: “What about the physical desire he felt for her? One could not make love to a child. But was she a child? There was nothing childish about her body or her personality. She was fully grown and highly intelligent in her fashion, and far more capable of taking care of herself than any girl of twenty Bond had ever met” (Fleming, 1977:100). Bond considers the physical desire he feels for her in relation to her intelligence and capabilities. He also questions himself, though, suggesting reservations. These reservations are further developed when Bond fantasises about wanting “to take her in his arms and kiss her” (Fleming, 1977:116), while they are stuck together in Doctor No’s rooms. Bond, however, tries to defer any sexual act. Although Honey behaves overtly sensually towards Bond and although Bond feels the passion between them, he rebukes himself for the timing when he tells himself “Don’t be a fool! This is a crazy time for it. You’re both in deadly danger. You must stay cold as ice to have any chance of getting out of this mess. Later! Later! Don’t be weak” (Fleming, 1977:116-117). Bond then removes himself by going into the dressing-room and “stood in the middle of the floor and waited for his heart to stop pounding. He rubbed his hands over his face and shook his head to get rid of the thought of her” (Fleming, 1977:117). Bond’s self-reproach and removal suggests that he acknowledges the passion he feels for Honey but tries to defer his passion. Bond realises and accepts that the passion is there and that he must rid himself of it.

Bond does not always just accept the passion he feels, though. He does more than just accept that he has sentiment. Bond demonstrates trust and hope in his affections for some Bond girls, like Tiffany and Domino. When Bond first meets with Tiffany and interacts with her in her hotel room, he considers that “[h]e liked this girl. He wanted to make friends with her” (Fleming, 1958:35). Bond’s opinion, formed after their first interaction, suggests more than just that he is attracted to the competence she demonstrates during their interaction. He also has hope in Tiffany. Rather than wondering whether he could make friends, he believes he can. Bond also has hope for Domino. When Bond first meets with Domino, he considers her “a beautiful Arab mare” (Fleming, 1963:110) whose current rider would “have to be unhorsed” (Fleming, 1963: 111). Bond implies a hope that he can seduce Domino.

While Bond’s sentiment of friendship towards Tiffany may appear diluted and his hope of “riding” Domino may seem sexually motivated, however, his sentiments run deeper than mild friendship or raw sexuality. As Bond and Tiffany are leaving the restaurant after having dinner together, Bond

thinks, that “[a]ll he wanted to say to this girl was: ‘Listen. Come with me. I like you. Don’t be afraid. It can’t be worse than alone.’ But if she said yes he would have been smart. And he didn’t want to be smart with this girl. It was his job to use her, but, whatever the job dictated, there was one way he would never ‘use’ this particular girl. Through the heart” (Fleming, 1958:66). Bond’s musings suggest that he has affection for Tiffany. More than just mild affection, though, Bond trusts her. Rather than just using her, Bond wants to make her a real part of his life. And while he realises that it is his job to use her, he has no desire to toy with her heart. The fact that Bond acknowledges he could never “be smart” with Tiffany suggests that he finds himself unable to hurt her emotionally or cause her pain, thereby demonstrating affection for her beyond just accepting that he has feelings for her. Similarly, Domino’s affection stretches further than just accepting he likes her. After he sleeps with her (Fleming, 1963:185-186), which some readers might mistake for a raw sexual act, Bond is candid about his true feelings. As they talk after sleeping together, Bond tells Domino:

‘Your brother was killed by Largo, or on his orders. I came here to tell you that. But then’ – he hesitated – ‘you were there and I love you and want you. When what happened began to happen I should have had strength to stop it. I hadn’t. I knew it was then or perhaps never. Knowing what I knew, it was a dreadful thing to have done. But you looked so beautiful and happy. I wanted to put off hurting you. That is my only excuse.’

(Fleming, 1963:188)

Bond’s admission suggests that rather than sleeping with Domino just to ‘unhorse’ Largo (as an act of raw sexuality), he desired to sleep with Domino out of real affection which he affirms by telling Domino he loves her. Bond does not just accept that he has feelings for Domino, though; he trusts Domino, since he tells her the truth about her brother. He also enlists her to help him (Fleming, 1963:189). Although, as has been affirmed, Bond’s request for Domino to help him demonstrates his faith in her competence, it also displays a genuine trust in Domino as an individual. Bond displays a trust in both Tiffany and Domino that they can be together and that these Bond girls will not disappoint him.

Bond thus demonstrates a development through the narratives as he displays a growing affection for each Bond girl. Bond’s emotional development is not linear where his affections are concerned (both in each narrative and across the narratives), though. With most Bond girls (like Vesper, Gala, Tiffany and Domino), emotional development takes place as Bond moves further towards positive emotions. In each of these narratives, the development appears to be linear. With Honey, though, Bond’s emotion regresses as he moves away from more positive feelings of trust to slightly less positive feelings of submission. With Mary, as well, Bond’s development increases but only back to the feeling of awe he first felt when meeting her again. Bond’s reactions to the Bond girls are, thus, complex. Adding to this complexity, Bond’s sentiments towards each Bond girl also do not develop at the same rate. Whereas with Bond girls like Tiffany (and, to some extent, with Vesper, Gala and Domino) a steady increase of sentiment occurs, with other Bond girls (like Honey and Mary) Bond’s sentiment tends to waver between more negative and more positive sentiment. This lack of

linearity has a purpose in the narrative of creating a more realistic character, though. In the same way that no real individual²⁷ develops emotional attractions to different people at the same rate and with the same steady incline, so too does Bond's attraction develop at different rates and different inclines. Bond's overall movement towards positive sentiment, though, confirms that he develops emotionally. This emotional development will be used to identify an emotional structure.

4.4 Bond's increasing sentiment

Much like an underlying reason exists for the Bond girls' actions in the narratives, an underlying reason also exists for Bond's reactions in the narratives. Within and across the narratives, Bond demonstrates emotional development in response to the Bond girls' actions, which develop Bond's personality as well as displaying narrative progression (as will be discussed in Chapter 5). Personal development is displayed within each narrative as Bond moves from one attitude to another. While each progression is different depending on the narrative and the Bond girl, Bond generally moves away from those negative perceptions that women are useless hindrances to more positive emotions of trust. Nevertheless, though this is the general progression, Bond does not progress in the same manner every time. As has been indicated through this study, Bond's emotion does not display a linear development as he sometimes regresses back to more negative emotions after expressing more positive emotions (as part of his more realistic personality). Still, Bond generally develops away from negative emotions towards more positive emotions as he interacts with more Bond girls. For instance, Bond is far less disparaging of women when meeting Domino than he is when meeting Vesper and not at all disparaging when meeting Mary. Not only that, while Bond is quick to accept Honey's competence, he is far less ready to accept Gala's competence. Thus, a progression exists, not only in the narratives but across them as well. Bond's development both in as well as across the narratives shapes the narrative progression.

It is significant, however, to reiterate that Bond's emotional behaviours are in response to the Bond girls' behaviours. Bond's emotional aggression is in response to Vesper and Gala's wariness. His disapproval is in response to Mary's competence. His trust in Tiffany and Domino is due to being seduced by their strength and competence. The Bond girls' differing levels of wariness, competence and seduction facilitate Bond's changing emotional attitude towards women in and across the narratives. Consequently, while the emotional development may be Bond's, the reason for this development is the Bond girls. The Bond girls' influence over Bond personally and the narratives generally will be further explored in later sections of this chapter and in Chapter 5.

It is also significant, at this point, to mention the violence Bond displays towards the Bond girls within the novels, as this violence appears to inaccurately disprove my claims about Bond's increasing sentiment. Although critics like Berberich (2012:20-21) express severe concern about Bond's violence against women, Bond is actually less violent towards women than critics would

²⁷This is as opposed to a literary character.

claim. Bond only ever thinks of punishing the Bond girls. He never acts on these thoughts. Bond also only thinks of punishing the Bond girls nearer the beginning of each narrative. Bond thinks of hurting Vesper and kicking Gala during his first interactions with them. At these points, it appears that Bond considers violence only with almost strangers. Once Bond becomes more familiar with Vesper and Gala, he no longer considers being violent. Thus, a connection exists between violence and unfamiliarity. Evidence that Bond is violent when he lacks the necessary familiarity is in one of Bond's sentiments towards Vesper: "the conquest of her body, because of the central privacy in her, would each time have the sweet tang of rape" (Fleming, 2012:200). Because a part of Vesper always remains unfamiliar, Bond always feels that sleeping with her contains that violence of force, since rape is effectively a violently forced sexual act. The connection between privacy (or unfamiliarity) and violence confirms that unfamiliarity can trigger a sense of violence.

While even this violence against the unfamiliar appears problematic, though, the idea of violence against women is far more problematic in today's postfeminist environment than it was in the 1950s and 1960s when Ian Fleming published the novels. Berberich (2012:21), for instance, asserts that "Bond talks to and about the 'girls' in terms bordering on the violent or downright criminal". In Berberich's modern context, Bond's approach to women appears to be abusive. Additionally, the problem is that in most instances a connection is made between violence against women and sexuality. Nigel King et al. (2003:199), for example, take for granted that spanking or other violent acts towards women may be considered as anything other than a sexual act. Spanking and other forms of violence against women appear to relate to masochism.

Using violence to punish women (or corporal punishment) is not actually as sexually-oriented as critics like Nigel et al. and even Berberich (2012:20-21) would claim, though. Whereas today violence against women would be considered criminal, in the 1950s, men considered corporal punishment of women an appropriate method of control. According to an article, by Jessica Jerreat (2013), with proof from an original article of the time, during the 1950s, men considered it appropriate to punish their wives or girlfriends for inappropriate behaviour suggesting that this punishment "teaches them whose [sic] boss" (Jerreat, 2013). Although Bond considers hurting Vesper (Fleming, 2012:41), kicking Gala (Fleming, 1956:81) or even spanking Honey (Fleming, 1977:117), these reflections are in response to the Bond girl acting inappropriately, in Bond's opinion. Vesper and Gala both act with what Bond considers unnecessary wariness while Honey displays unwarranted immaturity during a time of danger. In this context, Honey is somewhat the exception because Bond's verbal threat of spanking her merely extends the image he perceives of her being a child disobeying him. In Honey's case (while Bond's treatment of her may be perceived as a similar form of discipline), Bond treats her like a child because he perceives her to be like a child. With Vesper and Gala, in contrast, he realises they are adults but considers 'discipline' anyway because he considers it appropriate to punish them for inappropriate behaviour.

Although the context that Bond considers violence against women a form of discipline (rather than masochism) and the fact that he only ever considers violence makes the violence less complicated than Berberich would claim, Bond's opinions also change in and across the narratives. Bond learns a lesson about the violence and punishment of women that forces him to change his ways. As has been suggested, the villain uses punishment through sexual vulnerability to disempower the Bond girls. But, in *Casino Royale* [1953], Le Chiffre uses the same method of punishment to disempower Bond. When Le Chiffre captures Bond, he has Bond strip naked and tortures him. Le Chiffre explains that:

Torture is a terrible thing, [...] but it is a simple matter for the torturer, particularly when the patient, [...] is a man. [...] With this simple instrument, or with almost any other object, one can cause a man as much pain as is possible or necessary. [...] There is nothing worse. It is not only the immediate agony, but also the thought that your manhood is being gradually destroyed and that at the end, if you will not yield, you will no longer be a man.

(Fleming, 2012:147-148).

By having Bond strip naked, he is making him vulnerable and individualising him as the only naked person in the room, in much the same way many villains do to the Bond girls. Le Chiffre then penetrates Bond by attacking his genitalia, which, according to Hill (2000:323) who studied images of penetrated individuals in Moche history, is one of the initial points of penetration. Le Chiffre uses this individualisation and penetration as a form of punishment: to punish for what he considers is inappropriate behaviour and to subordinate. Le Chiffre, as the immoral character, punishes Bond for being the moral character and tries to subordinate him. By subordinating Bond, Le Chiffre tries to make evil superior over good.

It is Bond's wrongful disempowerment by the villain in the first narrative that initiates his attitude towards the Bond girls' disempowerments in later narratives. Bond learns that violence against women is immoral. Violence against women is what the villain does. Through Bond's character, Fleming implicitly instructs about the villainy of violence against women. In this way, Fleming uses Bond's violence against initial Bond girls like Vesper and Gala to demonstrate Bond's implicit realisation that violence against women is villainous and ungentlemanly. By moving away from this violence, Bond is emotionally developing. His sentiment towards the Bond girls increases. More importantly, though, he is also becoming a better man and a more heroic and chivalrous character.

4.5 Sentimental Bond

Bond's development continues as his interactions with the Bond girls continue. Yet, while Bond's initial interactions with the Bond girls developed away from negative feelings and into feelings of emotional sentiment, with these later interactions, Bond's feelings of emotional sentiment lead to his reactions to the Bond girls' requirement for help, their apparent necessity to be rescued and the requirement they have for love or support. Much like the Bond girls, Bond's reactions also take on

a variety of different forms. Unlike the Bond girls, though, Bond's reactions fall into two categories: he is obligated or he feels compelled. The difference here between obligation and compulsion is in the logic. With obligation, Bond is given a directive by his superiors which he is aware he must obey. Obligation is thus a logical drive. In contrast, with compulsion, Bond has no directive but *feels* he must assist anyway. With compulsion, Bond is unaware of his emotional state which drives him to feel compelled. Compulsion is thus an illogical drive. Whether Bond feels obligation or compulsion, though, he still finds himself required to do something for the Bond girl.

4.5.1 "The help"

It is as this relationship between Bond and the Bond girl begins to take shape that Bond finds himself wanting to perform tasks for the Bond girls. And the first task Bond feels the desire to perform is in wanting to assist the Bond girls with a task with which they require assistance or cannot perform on their own. As has been asserted, the Bond girls' moral side determines the task the Bond girls wish Bond to perform. No connection exists, however, between the morality of the Bond girl and Bond's decision to assist her. Whether the Bond girl requires Bond to perform a good or bad task, Bond feels the requirement to assist her.

Bond often feels a compulsion to assist the Bond girls when the purpose of the task is good. When Honey loses her boat during the shooting (Fleming, 1977:78), Bond is not obligated to help her. Despite Bond's lack of obligation, though, he still demonstrates a compulsion to assist Honey. Bond tells Quarrel and Honey "We'll take Honey with us [...] Is that all right with you, Honey? You'll be all right with us. Then we'll sail home together." (Fleming, 1977:79). Bond's decision demonstrates that he is willing to assist her. On the other hand, the fact that he asks her if she is alright with his decision and assures her of her safety suggests that his decision is not just a vague willingness. Bond has the compulsion to make sure Honey is kept safe until they can leave the island. Similarly, Bond has no obligation to assist Mary but still feels a certain sense of compulsion to do so. Mary involves Bond implicitly in her need for someone to assist when she tells him that her boss (Commander Ross) has gone missing and that she has been told to wait (Fleming, 1966:56). Finding Commander Ross is not part of his mission objective and he therefore has no obligation to help Mary. When Bond overhears Scaramanga tell a group of men that he "disposed of one of them who came nosing after me. Man called Ross" (Fleming, 1966:103), though, Bond feels the need to tell Mary that "Scaramanga killed Ross" (Fleming, 1966:121). While Bond's manner of telling Mary appears callous, he is under no obligation to provide Mary with any information at all. The fact that Bond chooses to tell Mary suggests that he has always felt compelled to assist her. In both situations (as has been suggested), the Bond girls' required tasks are in no way immoral. Honey's requirement is simple passage off the island whereas Gala's requirement is for assistance in locating a missing person – both innocent or good acts. In response, Bond feels compelled to assist them.

Compulsion to assist the Bond girl does not always exist, though. Sometimes, Bond is obligated to assist, even when the Bond girl has no desire for him to assist. In Gala's case, though she has no desire for Bond's assistance, he is obligated, as part of his mission, to assist her. His obligation to assist Gala is established in Vallance's request for Bond to give her "help and whatever protection she needed" (Fleming, 1956:70) and is further validated when Vallance tells Bond "She's a good girl that, and I don't want anything to happen to her. Can you handle it for me?" (Fleming, 1956:140). Vallance's request obligates Bond to assist Gala. Bond realises and accepts this obligation when he responds to Vallance with "Of course I'll look after it." (Fleming, 1956:140). Bond realises his obligation and accepts it. However, (much like with Bond's compulsion to assist Honey and Mary) the task of assisting Gala is good because it is part of Bond's mission and because Gala and Bond work on the same side. By helping Gala, Bond is working towards the greater good.

However, (as has been suggested) with some Bond girls, the morality of their requirements is questionable because the Bond girls' morality is questionable. With Vesper, Bond has made a commitment to assist her. As has already been indicated, Vesper requires Bond to cooperate with her. Vesper requires that Bond allow her to assist him as well as mentioning her professional performance to her superiors in London. Although Bond, as her superior on the mission, has every right to be critical of her mistakes, he has an agreement with her that they are to work together and support one another. Bond therefore displays Vesper in a good light as a useful and helpful assistant when he writes his report about her:

[Bond] made light of what he still considered amateurish behaviour on the part of Vesper. By juggling with the emphasis, he made the kidnapping sound much more Machiavellian than it had been. He praised Vesper's coolness and composure throughout the whole episode without saying that he had found some of her actions unaccountable
(Fleming, 2012:186).

Though Bond registers crucial defects in Vesper's behaviour, he chooses not to highlight them to help her prove to her superiors in London that she completed her mission to help Bond successfully. Bond's commitment to Vesper as well as a growing affection for her causes him to assist her. Bond effectively lies to assist Vesper, though, a morally questionable action. As has been affirmed, Vesper later proves that she is as morally questionable too since she works as a double-agent. Bond performs a morally questionable act for a morally questionable Bond girl.

Whereas Bond's task to assist Vesper is only morally questionable, though, the tasks Tiffany and Domino expect Bond to perform are immoral tasks. Bond is expected to perform the task of smuggling "diamonds into America" (Fleming, 1958:18) with Tiffany. He is expected to perform an illegal act. Much like with Gala, though, Bond is obligated to perform this task. Bond is given the mission to go undercover and to be placed "into the pipeline" (Fleming, 1958:18) of the diamond smuggling operation. He thus has the obligation (as part of his undercover persona) to smuggle

diamonds with Tiffany. Bond even tells her “Don’t worry. I’ll be a credit to you.” (Fleming, 1958:34-35). Bond accepts this obligation to assist Tiffany. When the operation is complete, Bond even talks about drinking “to the success of a mission” (Fleming, 1958:61). The fact that Bond succeeds in the mission suggests that he has fulfilled his obligation to assist Tiffany. In Tiffany’s case, though, much like it was with Gala, Bond only assists Tiffany because he is obligated, this time as part of his undercover mission, to assist her. Despite the immorality of the act, Bond still assists Tiffany because of his obligation.

Additionally, sometimes, Bond has no obligation to assist in an immoral act but still feels compelled to assist in some way. Domino is one such Bond girl that Bond feels a partial compulsion to assist. When Domino hears that Largo supervised her brother’s death, she is keen to see that he is killed (Fleming, 1963:187-189). Domino requires Bond to assist her with revenge. But, killing for revenge is an immoral act. Although Bond denies Domino’s request for revenge when he tells her “I doubt if that will happen” (Fleming, 1963:190), he still demonstrates that he feels compelled to assist Domino in some way. Bond tells Domino that “I should say that every man on board will get a life sentence in prison” (Fleming, 1963:190). While Bond is under no obligation to help Domino punish Largo or even to tell her what will become of him, Bond still assures Domino that Largo will be punished, as he partially feels compelled to help her in some way. Even though Domino’s request is immoral, Bond still feels compelled to assist her. He manipulates the task to make it fit his moral framework, by agreeing to *punish* Largo for his villainous act (rather than avenging Domino’s brother).

Throughout each of these tasks Bond performs for the Bond girls, it is important to note the morality of these acts. Whether the Bond girl asks Bond to perform a task that is moral or immoral, Bond always assists her, sometimes manipulating the task to suit it to his moral framework. It is more significant, however, to recognise the interplay between obligation and compulsion. Even when Bond has no obligation to assist the Bond girls, he still feels a compulsion to assist them. Bond has no obligation to assist Honey, Mary or Domino and yet he still feels compelled to do so. Whereas Bond’s response to his obligation tells the reader only that he is dedicated to his task, his compulsion suggests much more. Bond’s compulsion to assist, even when no obligation is present, suggests that it is not Bond’s dedication that is at play but another more emotional quality. Bond’s increasing sentiment (which was established in Sections 4.3 and 4.4) causes the compulsion to assist the Bond girl. While Bond is never fully aware of his sentiment, it causes him to assist. The reason Bond’s sentiment causes a compulsion to assist will be further explored in this chapter. The significance is that a further development in Bond takes place, however, as his increasing sentiments cause him to feel he should perform these tasks for the Bond girls.

4.5.2 Rescue from “danger”

Much like the complication between Bond’s obligation and compulsion to assist the Bond girls with some task, complexity also exists as to whether Bond is obligated or merely feels the compulsion to rescue the Bond girls from harm. Bond’s oscillation between obligation and compulsion is further complicated, however, when one considers that not all the Bond girls truly require saving. Whereas some Bond girls only *appear* to be in peril (because of Bond’s and the reader’s lack of knowledge) others are genuinely in peril.

Gala genuinely is in peril and (as has been established) Bond is obligated to protect and save Gala from this peril (Fleming, 1956:70). Bond’s obligation to Gala is executed as she needs to be repeatedly rescued from harm. When Gala and Bond are lying side by side on the beach after their swim, Bond is forced to protect her as “a great section of the white chalk” begins to fall on them (Fleming, 1956:119). Bond reacts instinctively to the danger to Gala by finding himself “lying on top of Gala” (Fleming, 1956:119). Bond uses himself as a human shield to protect her from the falling rocks. In this way, Bond sacrifices his own safety for that of Gala’s, by being the one to get crushed rather than letting her get crushed. Bond thus fulfils his obligation as he saves her from being killed, even at his own expense. That is not the end to her requirement to be rescued, though. After Bond discovers Gala has been captured and when he is abducted alongside her and Drax threatens to hurt her, Bond tries to protect her. When Drax allows Krebs to torture her using a blowtorch, Bond reacts to stop the torture: “‘Stop,’ said Bond coldly. ‘She works for Scotland Yard. So do I’” (Fleming, 1956:156). Through his admission, Bond prevents Krebs from torturing her for information, while simultaneously putting himself at more risk by revealing his identity. This forms part of Bond’s obligation to protect Gala, but at the expense of his undercover mission. His obligation is further executed when Drax tells them that they will be left in the same room as the Moonraker to be burnt alive when it fires (Fleming, 1956:157). Bond responds to this danger by explaining to Gala that “[i]n ten minutes or so I’m going to shut you into Drax’s bathroom and put you under the shower and turn it full on [...] I shall walk out of here and shut the doors and go and light a last cigarette under the tail of the Moonraker” (Fleming, 1956:168). Thus, Bond plans to save Gala by preventing her from being burnt, using running water. Meanwhile, Bond plans to sacrifice himself by setting the Moonraker off too soon. Bond is willing to sacrifice his own life but he knows he must save Gala’s life. His resulting actions are, thus, to do anything to protect her and get her out of danger. This rescue forms part of both the action-oriented structure but the emotion behind it (being Bond’s self-sacrifice) forms part of the emotional structure.

Although the interaction between the danger Gala faces and Bond’s obligation to save her appears simple enough, though, it is not as simple with all the Bond girls. Bond is not obligated as part of his mission to rescue Tiffany or Domino. He still feels a compelled obligation to rescue them, though. Bond feels obligated to rescue these Bond girls because they have performed some act

that compels him to 'return the favour'. When Spang's henchmen torture Bond, it is Tiffany who brings him round and helps him out of danger (Fleming, 1958:142-143). It is after Tiffany's assistance that Bond worries for her safety when he asks "But what about you, Tiffany? You'll be in a jam if they catch up with us" (Fleming, 1958:145). Tiffany's rescue of Bond provokes an implicit compulsion in him to rescue her in return. Similarly, When Bond asks Domino to assist him by taking a Geiger counter aboard the Disco, he realises that "By sending her back on board, and with the Geiger counter, he was putting her in double danger" (Fleming, 1963:191). When Domino fails to make her agreed-upon signal, Bond wonders what has become of her (Fleming, 1963:202). Bond's considerations become more worrisome when he thinks of her again: "lurking behind his concern about the whole operation was worry about the girl. [...] Had she been caught? Was she alive?" (Fleming, 1963:212). Bond realises that Domino may be in danger and knows that it is his fault. In this way, like his compulsion to 'return the favour', Bond feels compelled to right a wrong he feels he has committed.

Bond acts on these obligations he feels when he finds out that Tiffany is to be killed (Fleming, 1958:174-175) and the knowledge provokes him to rescue her. Bond risks his own life by climbing out of a porthole to get to Tiffany (Fleming, 1958:177). He then crashes through the porthole and points a gun "between the two men" (Fleming, 1958:178). Bond's actions demonstrate his eagerness to rescue Tiffany from the danger she is in. Bond is also relieved when Tiffany is "safe from the bullets. And she would not witness what had to be done" (Fleming, 1958:179). Bond is willing to put himself in danger but is keen to have Tiffany safely out of the way. Similarly, Bond is keen to save Domino. When Bond observes Domino in the water having just killed Largo (Fleming, 1963:230) he feels compelled to rescue when he registers that:

[s]he was ill! [...] His eyes took in the blood patches on her bathing dress, the angry red marks on her body between the scraps of bikini. They would both die, standing there, unless he did something about it. Slowly his leaden legs began to stir the black fins. They were moving up

(Fleming, 1963:230).

Bond realises Domino's danger and her requirement for rescue and saves her. While Bond is also injured, it is not until he observes that Domino may die that he tries to get them both to the surface and safety. Whereas Bond disregards his life, he feels a sense of obligation to rescue Domino (because he feels he must right a wrong). With both Domino and Tiffany, Bond's actions are to rescue them. The emotion behind this rescue forms part of an emotional structure.

Bond sometimes does not feel any obligation to rescue the Bond girls, though. Sometimes, pure compulsion drives Bond to rescue. Additionally, the Bond girls are not always in any danger. When Bond initially conjectures that Vesper requires a rescue, he has no obligation to rescue her. In fact, Bond considers that "he wouldn't play: wouldn't think of playing. She was in the Service and knew what she was up against. He wouldn't even ask M. This job was more important than her. It was

90

just too bad” (Fleming, 2012:125-126). Bond’s thoughts suggest that he feels no obligation and does not think he should have to save Vesper. Bond thinks that the mission (and his patriotism) is more important. And yet, he still considers that “[h]e would try and catch the Citroën” (Fleming, 2012:126). Although he argues with himself that as Vesper is an agent, it is unjustified to save her (because she can rescue herself), he still feels that intense urge, in spite of himself, to rescue her, despite her rescue putting the mission at risk. He feels compelled to try and rescue her. Not only that, when he is captured with her, he demonstrates that compulsion to try and enact some sort of rescue: “he hurled himself down the passage after her. With only his feet as weapons, there was no plan in his mind except to do as much damage as possible to the two gunmen and be able to exchange a few hurried words with the girl. No other plan was possible. He just wanted to tell her not to give in” (Fleming, 2012:136-137). While Bond knows he cannot save Vesper from her captors, he still tries to rescue her by getting to her and encouraging her to stay strong. Bond puts the mission at risk by going after and fighting his captors to try and save and to encourage Vesper.

In a similar way, Bond also puts the mission at risk while trying to save Mary. Bond’s compulsion begins to take form when he discovers Mary trying to sneak into, the villain, Scaramanga’s hotel, and implicitly perceives her to be at risk. Bond then feels the compulsion to rescue her. Bond’s compulsion to keep Mary safe manifests in the way he tells her “we’ve got to get you out of here as quick as we can” (Fleming, 1966:120). The urgency with which Bond asserts himself suggests that he feels compelled to make sure Mary is out of danger. This compulsion is further confirmed when Bond quickly “led her to the window and helped, or rather bundled her, out” (Fleming, 1966:125). Bond’s bundling action suggests the haste he uses to get her out. Bond feels compelled to get Mary out of danger as quickly as possible. His desire is further demonstrated when Mary is out and away and “Bond came away from the window with considerable relief” (Fleming, 1966:125). Bond’s relief demonstrates his compulsion to see her safe. Once he believes her to be safe, he is no longer worried, even for himself. Bond’s compulsion to rescue Mary returns when Scaramanga alleges that she is tied to the train tracks as they come barrelling towards her on the train (Fleming, 1966:151). Bond responds to what he considers to be her impending death by “leap[ing] for the accelerator lever and [tearing] it downwards. The engine lost a head of steam, but there was only a hundred yards to go. Now the only thing that could save the girl were the brakes under Scaramanga’s control in the brake van” (Fleming, 1966:152). Bond tries his best to save Mary but battles because he cannot stop the train. In this act of trying to save Mary, though, Bond reveals himself as an agent and puts his mission in jeopardy. Mary’s safety, like Vesper’s, appears to supersede the success of the mission.

It is not only the mission which is superseded by the Bond girl’s safety, though. Bond also takes his own safety for granted when it comes to rescuing the Bond girls. When Doctor No captures Bond and Honey, Bond (at first) has no idea of what danger she is in. Nonetheless, his one consideration

is that “[h]e must concentrate on protecting the girl” (Fleming, 1977:129). Bond also suggests to Doctor No that “[t]here is no point in the girl hearing this. She has nothing to do with me. I found her yesterday on the beach. [...] Send her away now and then back home.” (Fleming, 1977:130). Even before being aware of (what he perceives to be) a dangerous situation, Bond feels the compulsion to protect Honey and prevent her possible harm by getting her off the island. Bond does not request that Doctor No release them both, however, suggesting that Honey’s safety is more important than his own. When Bond’s request fails, though, and Doctor No tells them that Honey is about to be eaten alive by crabs (Fleming, 1977:147), Bond is compelled to save her. With this awareness of Honey’s perceived danger in mind, Bond begins to think of her: “the girl would already be lying, waiting for the rattle of claws on the grey coral. Bond clenched his teeth at the thought of the pale body spread-eagled out there under the stars. Abruptly he stood up. What the hell was he doing sitting still” (Fleming, 1977:151). With thoughts of Honey in danger, Bond becomes determined to escape danger himself in order to rescue her. Although the link between Honey’s danger and Bond’s determination may be unclear here, his determination is further confirmed when “[h]e thought of the girl and the thought gave him strength” (Fleming, 1977:160). Even when he is struggling for life himself, his thoughts turn to saving her. Rather than staying alive for his own sake (self-preservation) or for the sake of his mission (patriotism), Bond stays alive so that he can rescue Honey. And when he is finally free of his own torture, Bond’s thoughts turn again to Honey as he thinks: “He would get hold of one of the men and wring out of him where the girl was.” (Fleming, 1977:172). The fact that Bond is looking for someone who will tell him where Honey is (rather than looking for a way to get out) suggests that Bond is compelled to save her, rather than to complete his mission or to preserve his life. Bond’s compulsion to rescue Honey, Mary and Vesper is complicated, though, because (as is later revealed) they were in no real danger. Vesper reveals that Le Chiffre and his henchmen would never have hurt her (Fleming, 2012: 224). Bond finds out after trying to save Mary from the train that she was in no danger at all, as he sees “the fragments of the showroom dummy disintegrate with a sharp crackling of plastic and the pink splinters” (Fleming, 1966:153). Likewise, Honey tells Bond after he has found her that the crabs that were supposed to devour her were herbivorous (Fleming, 1977:179). While Bond feels this compulsion to rescue Vesper, Mary and Honey, no requirement for rescue exists. Despite the lack of necessity to be rescued, though, the emotion behind this rescue forms part of an emotional structure.

The complexity of the distinction between Bond’s obligation to rescue Bond girls (like Gala) and his compulsion to rescue Bond girls (like Vesper, Honey and Mary) as well as the Bond girls’ real or imagined danger share a thought-provoking connection. While Bond girls (like Gala) are in real danger, Bond has an obligation (as part of his mission and patriotism) to rescue them. Bond also feels obliged (as part of his feeling to ‘return the favour’) to rescue Tiffany and Domino, who are also in peril to some degree. By contrast, Bond girls (like Vesper, Mary and Honey) are in no real

danger and Bond feels compelled to rescue them. A gradient, therefore, exists as the more the Bond girl is in danger, the more Bond feels obliged to rescue. The less the Bond girl is in danger, the more Bond feels compelled to rescue. The amount of danger the Bond girl is in is directly proportional to Bond's obligation and inversely proportional to Bond's compulsion. An unusual aspect in Bond's personal character and development thus exists, in that compulsion supersedes when obligation is absent. Bond also goes out to rescue the Bond girls based on his own assumptions that they are in danger (that are sometimes later proven false). His behaviour of acting on assumptions and a feeling of compulsion (even when no obligation exists and his assumptions often prove to be false) suggests that something in Bond's personality dictates that he must always try to rescue the Bond girl. This personality trait will be explored later in this chapter as part of Bond's nature to rescue which will then become part of the emotional structure.

4.5.3 Bond of benevolence

Once the Bond girl is no longer perceived to be at risk (usually once the villain is killed), Bond then does what most structures (see Eco, 1966:87 for specifics and Propp, 1986:63 generally) describe: he spends time with the Bond girl (either sleeping with or convalescing with her). However, an inaccuracy that many critics have made about Bond is that once he has finished with the Bond girl, he abandons her (Berberich, 2012:20; Eco, 1966:86). Bond is not guilty (in any of the novels mentioned) of wilfully and unceremoniously discarding the Bond girl without her mutual consent. In as much as the Bond girls require and desire Bond's support and love, Bond also desires to love the Bond girls in return. As has been indicated, not all the Bond girls require Bond's support. It is only those that have never had or those who have lost everything that Bond is obligated to support. Nonetheless, Bond's desire to support or love them is absolute.

Rather than discarding Vesper and sending her back to London (when he no longer perceives Vesper to be in danger), Bond spends time with her towards the end of *Casino Royale* [1953]. As he sits in the hospital recovering, Bond suggests that Vesper goes exploring because "It will be fun to think of what we can do when I get up" (Fleming, 2012:185). The reason behind Bond's request suggests that he is considering an immediate future with Vesper, with the use of "we" suggesting that he is thinking of convalescing with her. Bond's consideration of the future soon becomes less immediate, though. During his first day of convalescence after the hospital, he considers that "[h]is feelings for [Vesper] were confused and he was impatient with the confusion. They had been so simple. [...] But somehow she had crept under his skin and over the last two weeks his feelings had gradually changed" (Fleming, 2012:199). Bond's feelings that she had "crept under his skin" suggests that he feels more profound feelings for her at this point than he had done before. He then considers the next day that "he would ask Vesper to marry him" (Fleming, 2012:206). Though Bond's changing emotions appear uncertain, the certainty of his decision to marry Vesper suggests that he truly loves her and wants to make her part of his future life. Bond does not wish to discard her but wishes to plan a future around her. What is more, even when Vesper reveals herself to be

“a double agent for the Russians” (Fleming, 2012:223), Bond feels that “[t]heir love and his grief were relegated to the boxroom of his mind” (Fleming, 2012:226). Bond feels angry and tormented by Vesper’s betrayal. Nevertheless, he still admits to having loved her, though he now considers this love part of his “sentimental baggage he would rather forget” (Fleming, 2012:226). While Vesper turned out to be an enemy, Bond’s sentiments (before and even after this revelation) demonstrate that he desired to remain with her out of a true love he had for her. Bond’s decision to marry Vesper (as the initial Bond girl) and his grief and painful anger over her betrayal indicate that, right from the beginning, Bond has a desire for a real serious relationship with a woman – a relationship that was denied to him.

After Vesper, Bond does not completely give up on a serious relationship with a woman, though. He begins again with an ever-increasing interest in Gala in *Moonraker* [1955]. This interest culminates in Bond praying for Gala and becoming “rackingly sick” with relief (Fleming, 1956:120) when she awakes after the cliff-fall nearly kills her. Bond is also comforted, when he sees her “eyes are open and she’s smiling” (Fleming, 1956:180), after the *Moonraker* is fired. After these feelings, Bond begins to think more seriously of his relationship with Gala. When Bond talks about going away, “He thought of Gala. ‘It’s going to be pure holiday’” (Fleming, 1956:186). Bond’s connection between thinking about Gala and talking about a holiday suggests that he considers that he is going to enjoy spending time with Gala. Bond’s consideration of Gala and an enjoyable holiday does not mean that Bond considers his relationship with her to be temporary, though. When he and Gala meet (after his debriefing with M), Bond thinks about planning his trip with her as he waits for her and begins to wonder “Was he getting serious about this girl?” (Fleming, 1956:188). Bond’s consideration of the seriousness of their relationship suggests that he desires for their relationship to be a serious one. Much like with Vesper, though, Bond then loses Gala through no fault of his own. When Gala meets him, she tells him “I’m going to marry that man,” (Fleming, 1956:189) as she indicates another man waiting for her. Bond responds with bitter considerations at this revelation:

And yet why should he have expected anything else? [...] Why had he imagined that she shared his desires, his plans?

And now what? wondered Bond. He shrugged his shoulders to shift the pain of failure—the pain of failure that is so much greater than the pleasure of success. The exit line. He must get out of these two young lives and take his cold heart elsewhere. There must be no regrets. No false sentiment. He must play the role which she expected of him. The tough man of the world. The Secret Agent. The man who was only a silhouette.

She was looking at him rather nervously, waiting to be relieved of the stranger who had tried to get his foot in the door of her heart.

(Fleming, 1956:189).

Bond’s bitter considerations suggest that, as he says himself, he is “jealous” (Fleming, 1956:189). Bond desired to love Gala and feel her love for him back. Bond is not jealous that he cannot sleep with her. He is jealous that he cannot be what Gala’s fiancé is to her. Bond responds to his own

jealousy with self-pity. Rather than the anger he felt when Vesper deserted him, Bond feels sorry for himself, as he realises his own desires for a serious relationship with Gala will never be realised. A serious relationship is once more denied to Bond, though he desires the relationship himself. Bond has developed, though. This time, he feels sorry for himself, at not being the man to have a relationship, rather than angry with Gala for denying him.

When Bond meets Tiffany in *Diamonds Are Forever* [1956], he still has the desire for a serious relationship. Bond considers telling Tiffany “Come with me. I like you. Don’t be afraid. It can’t be worse than alone” (Fleming, 1958:66). The fact that Bond considers being with anyone (even himself) better than being alone suggests that Bond still desires a serious and lasting relationship. Unlike with Vesper and Gala, though, he now believes that he cannot have one. When Tiffany is safe (and the villains have almost all been killed), Bond welcomes “an age of sleep with [Tiffany’s] dear body dovetailed against his and his arms round her forever” (Fleming, 1958:183). But then he questions this concept of “forever” and senses the body of the dead henchman saying to him “Nothing is forever. Only death is permanent. Nothing is forever except what you did to me” (Fleming, 1958:184). Although these considerations appear morbid and may only be because Bond has just had to kill a man, they also suggest that Bond desires a serious relationship but feels as though he cannot have one. This time, rather than being denied, Bond denies himself what he really wants. Thus, when Tiffany requires Bond’s support to help her get back on her feet, he tells M “She’s on her way to London in a Daimler Hire, Sir. I’m putting her up in my flat. In the spare room, that is. Very good housekeeper. She’ll look after her until I get back. I’m sure she’ll be all right, Sir” (Fleming, 1958:187). Bond sounds uncomfortable in his explanation. This discomfort is because Bond wants so much more than for Tiffany to be living as a house-guest under his house-keeper’s care but is actively denying himself. Rather than hoping for what he wants, Bond provides Tiffany with what she requires in the form of care and support. Bond has developed because, while he still feels a little sorry for himself and his lack of love, he chooses now to provide Tiffany with what she requires rather than hoping for what he wants.

Bond further develops this selfless quality of providing what the Bond girls require, rather than what he wants, when he meets Honey in *Dr No* [1958]. When Bond talks to Honey, she asks him about his relationships with women and he responds with “[n]ot permanent ones” (Fleming, 1977:92). Bond’s response that his relationships are not permanent, rather than not serious, suggests that he still desires a serious relationship but realises his inability to maintain one. Bond’s attitude, thus, shifts away from his desire which he realises is unattainable. As Bond gets to know Honey, he considers that she requires support to provide her with a decent means of survival (Fleming, 1977:99-100). While Bond’s consideration that he would buy her clothes, make her look presentable and “get her started in the big world. It would be fun” (Fleming, 1977:100) suggests that he plans on remaining with her and that all these plans are selfishly for his amusement, Bond

soon reveals that his motives are less selfish than expected. After the danger is past, Bond makes a request to the Colonial Secretary, Mr Pleydell-Smith about Honey's future:

You'll see the Jamaica Institute people about the girl, won't you? She really knows the hell of a lot about the natural history side of the island. Not from books either. If they've got the right sort of job... Like to see her settled. I'll take her up to New York myself and see her through the operation. She'd be ready to start in a couple of weeks after that. [...] When she comes back... if you and your wife... You know. Just so there's someone to keep an eye on her.'

(Fleming, 1977:184)

Bond sounds uncomfortable in his request. His discomfort is because he wants so much more than for someone else to look after Honey, but realises she needs care more than a romantic relationship. In this way, Bond's attitude towards Honey is, as Berberich (2012:20) alludes to, that of an uncle. Bond acts like a benevolent uncle towards Honey ready to support her and get those around him to support her when he is unable. Though Bond is not Honey's uncle (nor is he obligated to care for her), he still feels the desire to care for her and make sure she is properly supported, because he perceives her to require care – even if she does not. Rather than this perception leading to a desire in Bond to spend the rest of his life with Honey, though, Bond chooses to support Honey in her requirements. This choice is confirmed when Bond cheerily considers Honey and wonders "What had happened to her? She never wrote. The last he had heard, she had had two children by the Philadelphia doctor she had married" (Fleming, 1966:45), in *The Man with the Golden Gun*. Though Honey has married another man, Bond is not bitter in his reflections of her. Bond's role as a benevolent uncle coupled with his lack of bitterness suggests that he has continued to develop as he chooses to happily watch over Honey and provide her with what she requires rather than hoping for the long-term relationship he wants.

When Bond gets to interacting with Domino in *Thunderball* [1961] the reader can assume (as has been suggested) that Domino requires security and money to live on (at least), because of Largo's death. Though Bond has no obligation to Domino since, unlike Tiffany, she is the source of her own trouble (since she killed Largo (Fleming, 1963:230), her benefactor), Bond still feels that compulsion to support Domino. Bond's compulsion to support only takes the form of making sure she is safe and well, though. When Bond is in hospital, he becomes desperate about Domino: "Slowly anger boiled up inside him—and panic. Why in hell didn't someone tell him about the girl? What the hell did he care about all the rest? Was she all right? Where was she? [...] Bond jerked himself upright. He shouted furiously at the white-coated figure, 'The girl. How is she? Quick! Tell me!'" (Fleming, 1963:232). Bond's shouting and panic demonstrates his desire to make sure that Domino is taken care of. Even when Bond is informed that Domino "will be all right" (Fleming, 1963:233), though, he is still unsatisfied. He then shouts "Tell me what's the matter with that girl! Where is she? What's the number of her room?" (Fleming, 1963:233). Bond's desperation to see for himself that Domino is alright (rather than taking the doctor's word for it) suggests that, more

than just desiring to know she is alive, Bond is desirous to see her looked after and supported. While not as overt as in other narratives, Bond's compulsion demonstrates his desire to see that she is safe and well (even if he himself is unable to take care of her). In this way, Bond acts like a benevolent uncle, physically checking to be sure that Domino is taken care of and becoming agitated until he has observed for himself. Bond's role as a benevolent uncle, who watches over Domino (even though he plays no active role in her support), suggests that he has continued to develop as he understands and advocates Domino's requirement for care and (knowing he cannot care for her himself) allows for someone else to care for her. Bond does all this for Domino's benefit, rather than hoping for the long-term relationship he desires.

By the time Bond interacts with Mary (as the last Bond girl) in *The Man with the Golden Gun* [1965], however, his perspective on relationships has changed to such a degree (given his experiences) that he can now safely return to the thought of a serious relationship without it being a selfish pursuit. He begins with an ever-increasing interest in Mary. This interest culminates in Bond being forced to choke "back the sickness that rose from his stomach into the back of his throat" (Fleming, 1966:153) out of relief at Mary's safety, when he realises that the train has not killed her. Bond then thinks more seriously of his relationship with her. In this way, Bond's reflections echo the reflections he had when interacting with Gala. He even considers that Mary is "a girl to have around always. As a secretary? As what?" (Fleming, 1966:185). Bond's unspoken question suggests that he was beginning to have serious feelings for Mary as he considers a future with her. This time Bond's considerations are more tempered, though. When Mary suggests to Bond that he stay with her for a while, he responds: "Bond, in the full possession of his senses, with his eyes wide open, his feet flat on the linoleum floor, stuck his head blithely between the mink-lined jaws of the trap. He said, and meant it, 'Goodnight. You're an angel.'" (Fleming, 1966:190). Bond's consideration of Mary's offer as a 'mink-lined trap' suggests that he considers her offer a prison-sentence. And yet, despite this consideration, Bond still agrees willingly to Mary's offer, which appears in its nature to be like a marriage (Fleming, 1966:190).

Bond also considers, though, that "love from Mary Goodnight, or from any other woman, was not enough for him. It would be like taking 'a room with a view.' For James Bond, the same view would always pall" (Fleming, 1966:191). The reference to "a room with a view" is taken from E.M. Forster's novel of the same name. In *A Room with a View* [1908], the main character, Lucy, admits that she connects her fiancé, Cecil, with a room without a view (Forster, 1995:86). As Cecil is presented as conventional and supercilious, the "room without a view" becomes a symbol of conventional society. The open air, in contrast, becomes a symbol of the unconventional and free. A room with a view, is therefore, a perfect balance of freedom within conventional society. Bond, however, considers that he does not want to take a room with a view. He considers that the same view would pall. Bond's thoughts suggest that he does not want the conventional freedom that

comes from settling down with a woman because (much like a pall is used to cover the deceased) the same view would be the death of him and his current freedom. Bond concludes that he is unwilling to settle down in the conventional freedom of married life.

While Bond's agreement to live with Mary as a pseudo-marital companion and the feeling that he is unwilling to settle into married life appears to be a contradiction, this contrast actually perfectly illustrates Bond's personal development. At the beginning of Bond's relationships, he desired married life because it was what he wanted and it resulted in the denial of his desire because it was a selfish desire. However, Bond changes both his attitude and his personality when he no longer considers himself appropriate for marriage but goes along with it because it is what Mary wants. Bond no longer demonstrates selfishness and as a result finds the true relationship he always wanted.

It has become discernible, through the analysis of Bond's relationships with the Bond girls (after the apparent danger is past), that Bond is not only guiltless of abandoning the Bond girls but that, in fact, he goes through a personal development. Bond's development, from his selfish desire for a relationship to a selfless desire to give the Bond girl what she wants, suggests that Bond's opinion of love has changed. When Bond falls for Vesper (as the first Bond girl), his opinion is that love is his desire for a permanent relationship. In contrast, by the time he falls for Mary (as the last Bond girl), his opinion is that love is more benevolent than that. Rather than love being a selfish desire for a permanent relationship, it is an altruistic desire to give the one you care about what they desire or require. The reason for the requirement for Bond to become less selfish could be connected to the commonly held theory of love. According to Steven Post (1988:213) in his study of the theory of love in religion "it is commonplace in Western religious ethics to depict the highest form of love as utterly heedless of self". That is, common Western beliefs dictate that ideal love is selfless. Whether this belief is true or not (and Post (1988:213) argues against the truth in this belief), it is still a common belief in Western society. The fact that Bond must develop selflessness (before he is permitted a lasting relationship) suggests that Fleming also subscribes to this belief. By displaying Bond's development away from selfish desires towards more benevolent love, Fleming demonstrates that true love is benevolent. It is important, at this point, to also note that in *On Her Majesty's Secret Service* (which this study has not investigated), being the tenth novel in the series of twelve, Bond actually marries a woman called Tracy. But, before the end of the narrative, Tracy is killed. The significance of Tracy's death is that Bond is still unprepared in his personal development to be permitted a lasting relationship. He has not yet understood the altruistic nature of true love. Bond must further develop before he is permitted a lasting relationship.

Consequently, although critics like Eco (1966:78) claim that Bond is an “unfeeling machine” (which critics like Berberich (2012) and Streitmatter (2010) as well as other James Bond critics – both academic and in popular media – echo), Bond actually displays real intense love for the Bond girls. Some popular media critics also notice this intense love. After reading the first five James Bond novels, Nick Jones (2010) – a spy fiction blogger – identified that there was “a pattern of behaviour established for 007, one which doesn’t really tally with the idea of him being a sexist pig”. Jones (2010) adds that “James Bond is, in fact, an illustrious example of that most unfortunate and ultimately doomed of beasts: the incurable romantic”. Rather than observing, as others superficially²⁸ do, Bond’s misogyny or equating the Bond of the novels with the Bond of the films, Jones notices (as this study does) that even when Bond is rejected or loses the Bond girl, he still falls in love with the next Bond girl in the next novel. This “pattern of behaviour” of falling in love forms part of Bond’s emotional journey and the emotional structure of the narrative.

4.6 A true relationship

Much like Bond’s initial interactions with the Bond girls (which resulted in both personal and narrative development), these later interactions also produce personal and narrative development in and across the narratives. Unlike Bond’s initial interactions with the Bond girls, in which his reactions cause his sentimental development, in these later interactions, Bond’s sentimental development causes him to react as he does. Nonetheless, Bond still demonstrates these various developments in response to the Bond girls’ actions as well as his own increasing sentiment. Bond’s increasing sentiment continues to develop his personality and displays further narrative progression.

Within each narrative, Bond’s growing sentiment causes his compulsion to assist, rescue and support the Bond girls. In Bond’s initial interactions, the assertion was made that Bond’s emotions increased positively as he interacted with the Bond girls. As Bond continues to interact with the Bond girls in each narrative, his emotion continues to increase and peaks with love. With some Bond girls like Vesper (Fleming, 2012:217) and Domino (Fleming, 1963:188), Bond declares his love, but with most other Bond girls, Bond’s love is displayed rather than declared. It is Bond’s love for each Bond girl that causes him to feel the compulsion to assist and rescue (a notion that will be furthered in Section 4.7). In displaying Bond’s emotional sentiment through acts of assistance and rescue, Fleming depicts a man with real emotion. Therefore, the claim that Bond is unfeeling is inaccurate. Bond displays real emotional sentiment culminating in love for each Bond girl in each narrative.

²⁸Jones (2010) suggests that much of this superficial critique of Bond’s behaviour (as sexist) stems from the films and studies of single lines of text in the novels “which, so far as the accusers are concerned, lends weight to their argument[s]”.

Much like the Bond girls, Bond undergoes an emotional journey or progression. He moves from negative sentiments as strong as aggression to more powerful sentiments of love. For instance, in *Moonraker*, Bond begins his relationship with Gala aggressively, wanting to hurt her. He then demonstrates disapproval at her professional competence. Her inadvertent seduction leads Bond to feel a kind of awe for her. These emotions establish his initial journey from negative to more positive sentiment. Bond continues this sense of awe as he is obliged to assist her with her mission. This awe slowly turns to love when Bond rescues her, though. Finally (though Bond is upset that she will not be with him), he demonstrates love by being jealous of Gala's fiancé. These emotions continue Bond's journey to positive emotions. In another example, in *Thunderball*, Bond undertakes a similar emotional journey. Bond begins his relationship with Domino more positively, though as he is in awe of her. This awe then continues as Domino demonstrates personal competence and plays a deliberate game of seduction with Bond. These emotions establish his initial journey. Furthermore, as Bond begins to assist Domino with her task, rescues Domino and supports her, his sentiment begins to grow from awe to trust to love. These emotions continue Bond's journey to positive emotions. This journey from negative emotions to positive emotions signifies an emotional plot development (which will be further clarified in Chapter 5).

The idea of what love means to Bond changes across the narratives, though. In *Casino Royale* [1953], Bond believes that love is Vesper desiring to remain with him as much as he desires to remain with her. In contrast, in *The Man with the Golden Gun* [1965], Bond relinquishes his own desire for freedom to give Mary her desire for love. While Bond often considers "companionship" (Fleming, 2012:188) and similar feelings between himself and Vesper, suggesting mutual feelings between them both, he considers Mary's offer "doom-fraught graffiti" (Fleming, 1966:190) but agrees to her offer anyway. Across the narratives, Bond's benevolence increases as he moves away from a selfish kind of love where his feelings count just as much as (if not more than) Vesper's to a selfless love where his feelings count for nothing and Mary's count for everything. Bond's perception of love changes from an old perception of what Bond believes love is to a new perception of what Fleming considered real love should be. Bond moves away from *his* old way of thinking to a new way of thinking²⁹. Bond thus personally develops across the narratives into a more altruistic character. An emotional development exists across the narratives as Bond reaches an emotional state of love – albeit a different kind of love as the narratives progress. This emotional development will be further explored as part of an emotional structure.

²⁹Although Bond's marriage to Tracy in *On Her Majesty's Secret Service* [1963] appears to suggest a significant exception in that this is the first and only time Bond gets married, the eventual loss of Tracy adheres to the argument that Bond is not ready for a lasting relationship. Furthermore, Bond often appears to be on the verge of marriage before losing the Bond girl in the other narratives (consider, for instance, his feelings towards Vesper before discovering her true identity).

4.7 Displaying love through rescue

Although situations occur in which Bond openly declares his love for the Bond girls, in many situations Bond does not make an open declaration of affection. Bond's ambiguousness regarding his true feelings could well be the reason that critics, like Berberich (2012:19-22), inaccurately insinuate that he does not truly love any of the Bond girls. Nonetheless, as has already been suggested, Bond's emotional sentiment, his love, for each Bond girl is often demonstrated through actions rather than overt statements. Bond demonstrates love through acts of rescue.

Bond's demonstrations of love through acts of rescue are complicated because they can be understood at more than one level. Compulsion often encompasses Bond's demonstrations of love through acts of rescue. Even when Bond is not obligated to perform any task for the Bond girl (and when little requirement for it exists), he still feels he must assist her. Even when the Bond girls display non-stereotypical behaviour by being assertive and controlling, which violates social boundaries, even according to Bond (Fleming, 2012:125), and should be punished for that deviant behaviour, Bond still feels the urge to save them. Moreover, even when Bond's own logic protests because Bond girls like Vesper should be able to rescue themselves (see Fleming, 2012:125) or when Bond girls like Domino prove that they are their own rescuers, Bond still feels compelled to somehow rescue them. In this way, Bond appears to act, not on logic, but, on emotion and on instinct. He demonstrates a nature to rescue, suggesting that it is part of his personality. Bond demonstrates a code of behaviour which drives him to rescue. This code of behaviour, because of its description as an ethos where men display a readiness to protect and defend the weak and courtesy and honour towards ladies, is the code of chivalry. Bond feels compelled to assist and rescue the Bond girls because of the code of chivalry by which he lives.

More than just a code of behaviour is at play, though, when Bond acts on his compulsion to rescue. The code of chivalry, by which Bond lives, also highlights that it is love for ladies that should spark these compulsions to assist and rescue. Although Bond's love for each Bond girl is different (in that sometimes his love is more selfish and other times more altruistic), his love still intensifies his compulsion to rescue. Sigmund Freud explored this connection between the compulsion men have to rescue and emotions of love, in his study on the psychology of love. Freud (1910:168) explains that:

What is most startling of all to the observer in lovers of this type is the urge they show to 'rescue' the woman they love. The man is convinced that she is in need of him, that without him she would lose all moral control and rapidly sink to a lamentable level. He rescues her, therefore, by not giving her up. In some individual cases the idea of having to rescue her can be justified by reference to her sexual unreliability and the dangers of her social position: but it is no less conspicuous where there is no such basis in reality.

Freud (whose ideas were influential when the James Bond narratives were written) suggests that the combination of tender feelings for a woman and the concern he has for her social and moral standing evokes, in a man, the urge to rescue. The rescue takes the form of trying to raise the woman up from social degradation to a moral high-ground. Although Freud's concept of men's urges to rescue refers to real men rather than characters (like Bond), the combination of tender feelings and a desire to save socially does explain Bond's urge to rescue. In Bond, the combination of the Bond girl's capture and torture (which causes her to be socially degraded in the form of nakedness and sexual vulnerability, as has been explained) and Bond's increasing devotion towards her (which results from increasing emotional affection) compels him to rescue her. He desires to rescue her physically from the harm the villain might do in the form of either killing her or, more alarmingly, violating her body. He also desires to rescue her from the social degradation brought on by her nakedness and sexual vulnerability. Bond, therefore, rescues the Bond girl by stopping the sexual vulnerability, by supporting her (by clothing her) and by raising her social standing again. Bond is urged out of love to rescue the Bond girl and raise her up again back to moral control and a good social standing.

And this compulsion is also a development in Bond's character. As has been explored, in *Casino Royale* (as the first narrative), a moment is present where Le Chiffre treats Bond in the same way as the villains treat the Bond girls. Bond is tied down, stripped naked and tortured – effectively socially degrading him. Because Bond is familiar with the feeling of social degradation after the first narrative, he is compelled to free the Bond girls from this social degradation by rescuing them. Bond's primary objective, thus, becomes less about completing his mission and more about saving the Bond girl in the narratives. It just so happens that by rescuing the Bond girls, Bond is defeating the villain and so completing his mission objective. Bond's compulsion to rescue (which informs his personal development across the narratives and his emotional development in the narratives) also shapes the roles Bond portrays in and across the narratives.

4.8 Bond's archetypal characteristics

Bond's demonstrations of love (through rescue) suggest that he lives by a code of chivalry. Bond displays a compulsion to defend the Bond girls when they are vulnerable (when they display Damsel-like qualities) and acts against the evil being done to these women. These qualities demonstrate that Bond acts like a Knight. Bond's developing selflessness also frames him as a Knight. In becoming selfless, Bond demonstrates the courtly qualities of humility and courtesy to women (since he behaves selflessly towards them). Bond also displays the self-sacrificing qualities of a Knight. Additionally, Bond's personal emotional development across the narratives enhances his Knightly qualities. Like a Knight experiencing courtly love, Bond demonstrates an ever-increasing love for the Bond girls in each narrative, which is almost always denied (until Mary) and never truly fulfilled. Altogether, Bond's reactions frame him as an archetypal Knight.

The Knight archetype, though, connects directly with the Rescuer archetype. Through Bond's compulsion, he displays a nature for rescue which connects him with the Rescuer archetype. Bond demonstrates a readiness to rescue the Bond girls when he perceives danger (even when the Bond girls are not actually at risk). He displays a compulsion to support and keep them alive when he perceives them to not have enough knowledge or stamina to support themselves. It is in these demonstrations of a readiness to rescue and support that Bond displays qualities of a Rescuer.

Both the Knight archetype and the Rescuer archetypes have the one crucial element of saving the vulnerable from the danger of evil in common. To do this, though, they must defeat the evil first. In this way, both the Knight and the Rescuer function as a Hero, as they defeat the forces arrayed against them. It is no surprise that Bond demonstrates qualities of the Hero archetype. He has many of the qualities commonly associated with Heroes including strength, bravery and fearlessness. In addition, his development towards altruism displays the Heroic qualities of selflessness.

The fact that Bond develops towards altruism also suggests that he goes on an emotional journey. Through his movement towards altruism, Bond learns about his own desire to be loved and how he can most effectively attain love (through being selfless). Bond thus goes on an emotional journey across the narratives as he discovers his emotions (his journey of self-discovery) and comes to know his inner-self more clearly (his journey of inner knowing). Bond goes on a Hero's journey. The combination of selflessness, strength, bravery as well as Bond's journey suggest that Bond demonstrates many of the qualities of a true Hero in narrative fiction.

Although it is significant to mention Bond's archetypal characteristics at play in the narratives, it is also crucial to remember that it is the Bond girls who facilitate the development of these characteristics. While Bond may display qualities of a Hero, Rescuer and Knight, he only displays these qualities because the Bond girls trigger these qualities. The Bond girls' vulnerability triggers Bond's compulsion to rescue. Bond displays chivalric readiness to defend because the Bond girls display the vulnerability of Damsels. Although it is significant to analyse Bond's behaviours, readers cannot forget that it is the Bond girls who trigger these behaviours. Because they instigate Bond's behaviours, the Bond girls are significant to Bond's emotional development. Consequently, the combination of significance of the Bond girls' emotional development and Bond's suggests the Bond girls' overall significance to the emotional structure of the James Bond narrative.

4.9 Understanding Bond

In summary, Bond demonstrates a growing maturity in response to the Bond girls' actions. This growing maturity, consequently, has effects on the narrative progression and structure. Bond's maturity within and across the narratives displays an emotional development which becomes part of the emotional structure. His maturity arises as he reacts to each Bond girl. In Bond's initial

reactions to the Bond girls, he begins with negative opinions of women but moves towards positive opinions of the Bond girls. Bond's movement towards positive sentiment confirms that he develops emotionally. This study asserts that by forcing his character to develop emotionally, Fleming draws attention to the necessity for acceptance as a prerequisite for development and comments on the inevitability of changing ideologies. Bond demonstrates emotional development in response to the Bond girls' actions, which develop his personality as well as displaying narrative progression. Additionally, Fleming uses Bond's violence against initial Bond girls to demonstrate Bond's implicit realisation that violence against women is villainous. In these initial interactions with the Bond girls, an emotional development begins to build, within and across the narratives. This emotional development creates the beginnings of an emotional structure.

During Bond's movement from negative to more positive opinions, however, his emotion has not fully matured. Further development in Bond's maturity takes place as his increasing sentiments cause him to feel obliged (as a directive from his superiors) or compelled (as a spontaneous feeling) to assist the Bond girl. Bond is obliged or feels compelled to assist the Bond girl with a task, sometimes manipulating the task to make it more compatible with his moral framework. Bond is also obliged or feels compelled to rescue the Bond girl from harm. The amount of danger the Bond girl is in is inversely proportional to Bond's compulsion to rescue them, though. This inverse proportion indicates that, for Bond, compulsion supersedes when obligation is absent. His behaviour of acting on the assumptions of requirements (even when they prove false) suggests that Bond must always try to assist and rescue the Bond girl. Bond also feels compelled to support the Bond girls afterwards. During this phase of his relationship with the Bond girls, Bond develops away from his selfish desire (for a relationship for himself) to a selfless desire (to give the Bond girl the support she requires), though. Across the narratives, Bond's opinion of love changes. By displaying Bond's development away from selfish desires towards more benevolent love, Fleming demonstrates that true love is benevolent. Bond is also identified as a loving character (a quality disregarded in many studies of James Bond). In these later interactions with the Bond girls, Bond actually displays real emotional sentiment, demonstrated through acts of assistance and rescue, culminating in love for each Bond girl. This study asserts that Bond feels compelled to rescue the Bond girls because of the urge (out of love) to rescue the Bond girl and raise her up, back to moral control and a good social standing. Bond's compulsion to rescue also shapes his character traits. Because of his development, Bond portrays the archetypal characteristics of a Knight, a Rescuer and a Hero. It must be remembered, though, that the Bond girls cause Bond's emotional development (and therefore his characteristics).

Thus, together with their own development, the Bond girls cause the emotional structure. Looking at Bond's behaviours (in conjunction with the Bond girls' behaviours) as the function of the characters crucially improves the study of narratives (in this context, how a narrative is structured). Therefore, in the next chapter, an emotional structure will be identified in the James Bond

narratives from the interactions between Bond and the Bond girls. This structure will then be interwoven in counterpoint with Eco's original narrative structure. The aim of the next section is to devise counterpoint structures which can be interwoven with Eco's structural reading of the James Bond novels and can be used to explore the relationship-oriented structures in Ian Fleming's work.

5 EMOTIONAL DYNAMIC

5.1 Introduction

So far in this study, the behaviours the Bond girls and Bond respectively perform in the narratives have been explored, in order to link the Bond girls' behaviours with Bond's, within and across the narratives. Looking at these linked behaviours as the functions of the characters crucially improves the study of how a narrative is structured. In this chapter, the focus now returns to the study of how narratives are structured. The Bond girls' and Bond's behaviours are now linked to establish an emotional or relationship-oriented structure. The argument is that the relationship-oriented structure between Bond and the Bond girls is counterpoint to and can be interwoven with Eco's original event-oriented structural reading of the James Bond novels. This chapter begins by mapping out the action and the emotion of the narratives to demonstrate that the apexes of action and emotion in each narrative are different in terms of placement and duration. From these mappings, a new emotional structure is identified which is interwoven with Eco's action-oriented structure to illustrate that they are counterpoint structures which are complementary to one another. This emotional structure is then briefly identified in Fleming's "For Your Eyes Only" (1962) to demonstrate that the structure can be applied to other narratives. The aim of this section is to uncover counterpoint structures that can be interwoven to produce a richer understanding of the James Bond narratives.

5.2 Mapping action and emotion

5.2.1 The emotion gradient

Thus far in this investigation, the Bond girls' and Bond's emotions have largely been analysed in isolation with minor reference to how the Bond girls' behaviours cause Bond's responses which in turn inform his emotions. However, emotion in the narratives is not just Bond feeling independent emotions and the Bond girls informing those emotions with behaviours. In fact, an emotional envelope³⁰ between Bond and the Bond girls exists and changes as the narratives progress. Throughout the narratives' progressions, the Bond girls' behaviours as well as Bond's responses to those behaviours all carry emotional nuances. For instance, Vesper displays hostility (and implicit aggression) towards Bond when meeting him (as a demonstration of her wariness towards him). In response, Bond displays aggression towards Vesper. Both Vesper's and Bond's behaviours carry emotional nuances of aggression. Tiffany assists Bond (and thereby is rendered vulnerable to attack and punishment) because of a growing affection she has for him. In response, Bond rescues Tiffany from her vulnerable state because of a reciprocated growing affection for her. Both Tiffany's and Bond's behaviours carry emotional nuances of growing affection. Mary invites Bond to be her long-term house guest because she loves him. In response, Bond accepts her offer (despite his

³⁰By "envelope", I mean the shared emotional attitude between Bond and the Bond girl that simultaneously connects them and separates them from the rest of the world.

concerns) because he reciprocates her love. Both Mary's and Bond's behaviours carry the emotional nuances of love. Bond's and the Bond girls' behaviours thus carry similar emotional nuances and create an emotional envelope between them.

As the study of the characters' behaviours has suggested, this emotional envelope between Bond and the Bond girls often begins negatively (sometimes even with aggression). This emotional envelope then gradually improves as Bond and the Bond girls interact. The apex of the emotional envelope between Bond and the Bond girl is love (which often occurs at the end of the narrative). Other emotions such as contempt, disapproval and acceptance are situated along the ascent from negative aggression towards positive love. Because emotions such as aggression, contempt, and love permeate the emotional envelope between Bond and the Bond girl, this study takes inspiration from Robert Plutchik's (2001:349) "three-dimensional circumplex model describ[ing] the relations among emotion concepts". However, Plutchik's model has been greatly simplified in this study³¹ to include only nine emotions. These emotions have also been ranked (see Table 2) according to whether they suggest a closer relation to love (being the most positive emotion in the James Bond novels and therefore in rank) or to hate (representing the opposite end of the scale)³².

Rank	Emotion
1	Aggression
2	Anger
3	Contempt
4	Disgust
5	Disapproval
6	Feeling of awe ³³ (including surprise and fascination)
7	Acceptance
8	Trust
9	Love

Table 2: Emotion rankings to explain emotional gradient (see also Plutchik (2001:249) for further degrees)

The emotional envelope gradually changes as emotion gradually becomes more positive as the narrative progresses. Whereas overall when Bond and the Bond girls first meet, the emotional envelope is ranked entirely negatively (with emotions of aggression or anger), by the end of the narratives the emotional envelope is ranked entirely positively (with emotions of love). The emotional envelope thus develops within the narratives (this development is analysed in Section 5.2.3). This emotion also develops across the narratives, though. When Bond meets Vesper (as the first Bond girl), the emotional envelope between them is entirely negative with aggression. By

³¹The reason for the simplification is because Plutchik's model uses different words to explain degrees of the same emotion, because Plutchik (2001:249) distinguishes between primary and secondary emotion dimensions and because the model (being a circumplex model) is circular. By removing the various degrees of an emotion and avoiding circularity, the emotions can be ranked.

³²Where the possibility of discord could occur, the rankings have been based on how closely they relate to the surrounding emotions. For instance, "contempt" and "disgust" are similar emotions but "contempt" suggests more anger while "disgust" suggests more disappointment.

³³Although future critics may argue that the term 'awe' is not quite accurate given the connotation to sublime wonder and fear, the fear connotation has been set aside here in favour of the more positive surprise, captivation, intrigue, wonder and fascination. The fact that the feeling of awe is situated (as Plutchik situated it) in close proximity to the feeling of disapproval but heading towards the more positive suggests that negative emotions are slowly subsiding and so the negative connotations to awe are subsiding too.

the time Bond and Mary (as the last Bond girl) meet, though, the emotion envelope between them is that of awe (or fascination). The emotion thus gradually becomes more positive when Bond and the Bond girls meet. Consequently, a development from a negative to a positive emotion takes place both within and across the narratives. This development is demonstrated using a ranked emotional gradient from negative aggression to positive love.

5.2.2 The action gradient

The use of a ranked emotional gradient is fundamental to the identification of an emotional structure in this study. However, a ranked action gradient could be used in counterpoint to this emotional gradient. Together, these gradients could be used to identify an emotion-oriented structure and its counterpoint action-oriented structure. Eco's study of the James Bond novels is action-oriented (as has been stated). Eco's structure also provides several activities that can be ranked according to levels of tension, though.

In many ways, Eco's (1992:161) original order of his 'play situations' already suggests rising tension as Bond moves from receiving a task from M, to meeting and giving the first check to the villain, to the villain capturing Bond. Each of these 'moves' contains more tension (more conflict and more anxiety for both Bond and the reader) than their predecessors. The one 'move' interrupting the escalating tension, though, is Eco's (1992:161) assertion that "Bond convalescing, enjoys the woman, whom he then loses" which comes immediately after Bond's destruction of the villain. Whereas the villain's destruction, which includes killing the villain (Eco, 1992:161), contains large amounts of tension, Bond's convalescence contains significantly less tension (there is no conflict and minimal anxiety). This lack of tension during Bond's convalescence interrupts the escalating tension created during each of the other 'play situations'.

Yet, Eco (1992:161) affirms that the 'moves' are not required to be in that particular sequence. In other words, Bond's convalescence does not necessarily happen after the death of the villain and nor does it need to, in Eco's opinion. Bond's convalescence can occur at any point during the 'play situations'. Thus, Bond's convalescence, which signifies a state of rest, can and should be ranked first in tension (as the least tense) with all Eco's other 'moves' ranked after that to depict a rising gradient of tension (see Table 2).

Within this ranking order of tension, two of the actions appear (at first glance) to be out of place in the ranking order: the appearance of the Woman and Bond's possession of the Woman. When it is considered, however, that the Bond girl's capture spurs Bond into the action of defeating the villain (as has been asserted), the appearance and possession of the Bond girl become necessary stages towards the climax of Bond defeating the villain. The fact that the Bond girl's appearance is ranked 'tenser' than Bond giving a check to the villain is also logical in that it is not until Bond meets the Bond girl that he begins to develop any cause to kill the villain. Bond must kill the villain

to keep the Bond girl safe from the villain's actions (like Bond killing Doctor No so he could save Honey from her crustacean torture). Thus, a development takes place from a state of rest (no tension) to the killing of the villain (strong tension) within and across the novels. This development is demonstrated using a ranked action gradient.

Rank	Action
1	Bond, convalescing, enjoys Woman, whom he then loses
2	M moves and gives a task to Bond
3	Villain moves and appears to Bond (perhaps in vicarious forms)
4	Bond moves and gives a first check to Villain or Villain gives first check to Bond
5	Woman moves and shows herself to Bond
6	Bond takes Woman (possesses her or begins her seduction)
7	Villain captures Bond (with or without Woman, or at different moments)
8	Villain tortures Bond (with or without Woman)
9	Bond beats Villain (kills him, or kills his representative or helps at their killing)

Table 3: Tension rankings to explain action gradient (see Eco (1992:161) for original order)

5.2.3 Depicting action and emotion in the narratives

In each narrative, both actions (with different ranks of tension) and emotions (both positive and negative) take place. Different events in each narrative are used to display these actions and emotions. Still, some similarities exist across the narratives. The narratives usually begin with a prologue introducing the reader to the narrative and foreshadowing events to come. Bond is always called to action after this prologue. The events then become different depending on the narrative as Bond gets a new mission, meets different Bond girls (whose diverse personalities lead to different narrative events) and defeats different villains (with different personalities).

The events in *Casino Royale* [1953] and in *Moonraker* [1955], along with their rankings of tension and emotion are summarised in Figures 1 and 2 (see Appendix A for tables). In both novels, the action arc begins in a state of no tension. In *Casino Royale*, Bond appears to be relaxing at a casino, playing for recreation. In *Moonraker*, Bond does his mundane office duties. As the reader becomes aware of the assignment he must accomplish in each narrative, though, the tension rises. Slight deviations in this rising tension occur throughout the narratives. In *Casino Royale* deviations occur whenever Le Chiffre or his henchmen attempt to test Bond in some way (after Bond has interacted with Vesper, who is to become his reason for going after Le Chiffre at all). In *Moonraker*, a deviation occurs because Bond is given two assignments related to the one villain, Drax: the first is to uncover a cheating ploy, which Bond manages to accomplish with ease, and the second is to protect Gala and the Moonraker, his main assignment of the narrative. The level of tension thus drops for a short period between when Bond uncovers Drax's cheating ploy and when he is tasked with his main assignment. As Bond becomes aware of the main assignment he must accomplish, the level of tension rises steadily again. Slight deviations in the rising tension also occur whenever Drax or his henchmen attempt to test or harm Bond or Gala in some way. In *Casino Royale*, the climax of the action arc is reached when Le Chiffre is killed and Bond is free from his torture. In

Moonraker, the climax of the action arc is reached when Drax threatens to kill both Gala and Bond by incinerating them using the Moonraker and is sustained until Drax is killed. In both narratives a sharp dénouement then occurs as Bond convalesces after the assignment and plans his future around Vesper and then Gala. The action arcs of both narratives end in states of non-activity. The action gradients in *Casino Royale* and *Moonraker* are thus largely linear in shape as tension rises until the climax then drops with the dénouement in each narrative.

The emotional arcs in *Casino Royale* and *Moonraker* are more linear than the action arcs. In both narratives, the emotional arcs begin negatively and rise steadily over the course of the narratives. The only difference is that in *Moonraker* the arc stays negative for a longer proportion of the narrative, as Bond only meets Gala later. In *Casino Royale*, the emotional arc reaches its peak when Vesper is captured and, because of Bond's sentiment for her, he goes after her and Le Chiffre. In *Moonraker*, the emotional arc reaches its peak when Bond and Gala return to London and no one can reach Gala (the signal that she is in danger which provokes Bond to rescue). In both narratives, this climax lasts for several scenes. In *Casino Royale*, the climax is maintained between Vesper and Bond when Le Chiffre is killed and when Bond is convalescing. In *Moonraker*, the climax is maintained when Drax is killed, when Gala is saved and when Bond is convalescing. However, in both narratives, the emotional arc drops when Bond is angered, disappointed and hurt by Vesper and Gala. In *Casino Royale*, the emotional arc drops when Bond discovers the truth from Vesper's suicide letter after her demise, with Bond's final statement of "The bitch is dead now" (Fleming, 2012:228) signalling the return to entirely negative emotions. In *Moonraker*, the emotional arc drops when Gala informs Bond that she is to marry another man and Bond's pride is wounded by Gala's betrayal of his love.

The arcs of actions and emotions in *Casino Royale* and *Moonraker* (depicted in Figures 1 and 2 respectively) display contrasts in development. The arcs contrast because they reach their climaxes at different points during each narrative. In *Casino Royale*, the emotional arc reaches its peak relatively early (about 57% of the way through the narrative), when Vesper is captured, and is sustained until Bond discovers the truth from reading Vesper's suicide note (about 99% of the way through the narrative). In contrast, the action arc reaches its peak when Le Chiffre is killed (about 65% of the way through the narrative) and is only sustained for a single scene (2% of the narrative). In *Moonraker*, the emotional arc also reaches its peak early when Bond saves Gala's life from the falling rocks (about 67% of the way through the narrative) and is sustained for much of the rest of the duration of the narrative (for 32% of the narrative) until Bond meets Gala for a holiday. In contrast, the action arc reaches its peak a little later (about 86% of the way through the narrative) than the peak of the emotional arc, when Drax threatens Gala's and Bond's lives. In *Moonraker*, the action arc's apex is sustained for a longer duration (9% of the narrative) until Drax is killed. In both narratives, the arcs overlap where the action and emotional arcs are both at their apexes simultaneously. In *Casino Royale*, the arcs overlap at that one scene when Le Chiffre is

killed while in *Moonraker*, the arcs overlap for the duration between when Drax threatens Bond and Gala and when Drax is killed. Thus, in both narratives, the durations of their emotional arcs' climaxes are sustained for much longer (42% of the narrative in *Casino Royale* and 18% of the narrative in *Moonraker*). In both novels, the differences in duration between the peak of the emotional arc and the peak of the action arc demonstrate why each novel does not reach its end almost immediately after the villain is killed. In each situation, while the action may be finished, the emotion still has a part (about 35% more content in *Casino Royale* and a minor 1% more content in *Moonraker*) to play in the continuation of narrative and character development. In *Casino Royale*, the emotion still has a large part to play in the continuation of character development whereas in *Moonraker* the emotion only has a small part to play, which is signalled by the narratives hasty ending. It is also significant to notice in both narratives that the emotional arc drops sharply at the end of each narrative, signalling that the emotion between Bond and each Bond girl is negative again. However, in *Moonraker*, the emotional arc has dropped less sharply when compared to *Casino Royale*, indicating that some personal development has taken place as the emotion in *Moonraker* is less negative than in *Casino Royale*.

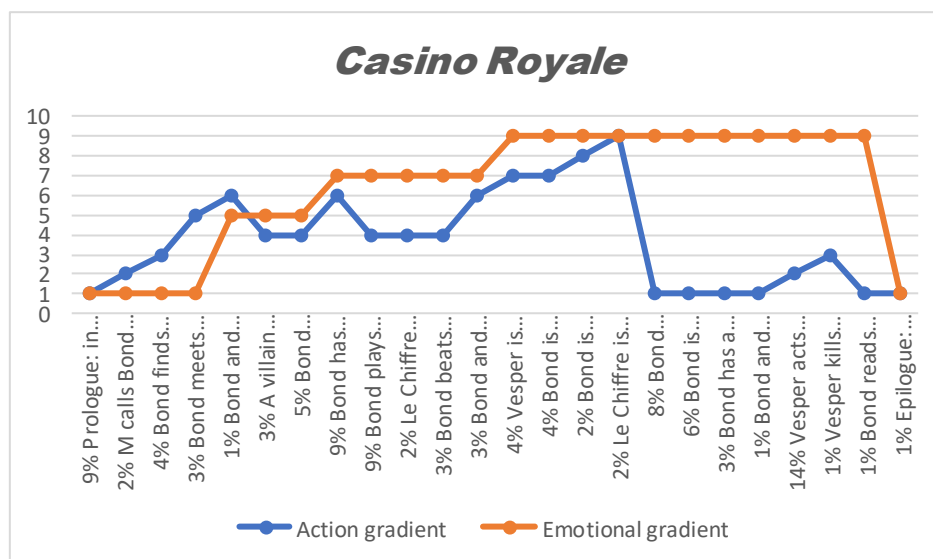


Figure 1: The action and emotion³⁴ graph of *Casino Royale*³⁵

³⁴It should be remembered that the numbering on the Y-axis refers to the ranks of action tension (see Table 3) and emotion (see Table 2) in the narratives.

³⁵The percentages featured in the graphs are relative percentages (relative in that they have been rounded up or down to create whole numbers) based on the relative number of pages – see the tables in Appendix 1 for page numbers (relative in that a scene may not span the whole range of page numbers but is close enough) – a scene spans.

The emotional arcs in *Diamonds Are Forever* and *Thunderball* display a similar gradual rise to their climaxes. In both narratives, the emotional arcs do not begin in entirely negative states (unlike they did in *Casino Royale* and *Moonraker*). The implication of this less negative beginning is that less of an ascent is required to reach the arc's climax. The initial emotional arcs also remain static for a few scenes before they rise because in both situations, Bond only meets the Bond girl later. In *Diamonds Are Forever*, further static periods occur as Bond does not see or interact with Tiffany and so the emotion envelope between them remains unchanged. In *Thunderball*, a static period also occurs but this static period occurs because the emotional arc between Bond and Domino remains stable for a period while they are together. In *Diamonds Are Forever*, a deviation in emotional ascent also occurs in that when Bond meets Tiffany in the casino, after having dinner with her, the emotion has become subtly more negative as they move from trust to acceptance. This decline from trust to acceptance is minimal, though, and the emotional arc rises again past trust to love when Bond and Tiffany escape Spang. This emotional arc's climax lasts for several scenes until the end of the narrative when the last of the Spangled Mob is killed. In *Thunderball*, the emotional arc ascends to the climax when Domino goes back on-board Largo's ship, the Disco, but fails to make her signal. The climax of the emotional arc lasts for the remainder of the narrative (much like with *Diamonds are Forever*).

In both narratives, the action and emotional arcs (depicted in Figures 3 and 4) display certain developmental similarities which are absent in *Casino Royale* and *Moonraker*. During certain events when Bond interacts with the Bond girl, both the action and the emotional arcs display an incline, though the action and emotional arcs do not overlap at these points. In *Diamonds Are Forever*, these inclines occur when Bond meets Tiffany (about 15% of the way through the narrative), when they have dinner together (about 33% of the way through the narrative) and when Bond and Tiffany escape from Mr Spang (about 82% of the way through the narrative). In *Thunderball*, the incline occurs when Bond sends Domino onto the Disco with a Geiger counter (about 85,5% of the way through the narrative). In both narratives, these inclines occur when there is interaction between Bond and the Bond girl, suggesting that the rise in the emotion envelope between them causes increased tension. Because Bond cares more for each Bond girl, his anxiety for them and their safety increases.

While the interactions may display similarities, though, the climaxes in *Diamonds Are Forever* and *Thunderball* are distinct. In *Diamonds Are Forever*, the action and emotional arcs are largely the same as both climaxes begin when Bond and Tiffany escape Spang (about 82% of the way through the narrative) and both continue to the end of the narrative. Deviations in the action arc occur, though, as tension drops when Bond and Tiffany escape to England by boat (about 90% of the way through the narrative) and rises again when Bond discovers that Tiffany has been captured (about 92% of the way through the narrative). The apex of the emotional arc is maintained during this decline and rise in tension. In contrast, in *Thunderball*, the durations of the

apexes of the action and emotional arcs are different. Whereas the emotional arc reaches its peak earlier (about 85,5% of the way through the narrative) when Domino takes the Geiger counter aboard Largo's boat and is sustained for the rest of the duration of the narrative, the action arc reaches its peak a little later (about 97% of the way through the narrative), when Bond goes after Largo and is sustained until Bond has managed to save Domino (about 98% of the way through the narrative). The tension then drops as Bond convalesces. Although the climaxes of the arcs, in *Thunderball*, overlap, the duration of the action arc's climax is momentary (1%) while the duration of the climax of the emotional arc is sustained for much longer (14,5%).

Some important factors can be observed in comparisons of the deviations and durations of the action and emotional climaxes of *Diamonds Are Forever* and *Thunderball*. In *Diamonds Are Forever*, the continuation of both climaxes to the end with only slight declines in the action arc's climax during certain events suggests that rather than just to sustain narrative progression or character development, the differences in the climaxes of the action and the emotional arcs have another purpose. The bursts of tension during the sustained climax of the emotional arc create bursts of increased interest. The implications of this increased interest created will be explored in Section 5.2.4. However, in *Thunderball*, tension is different in that the action arc's climax ends (98% of the way through the narrative). The implication of this decline in tension and sustained emotion is that though action development is finished, the emotional development still has a brief (2%) part to play in the continuation of character development. It is also significant to notice that in both narratives, the emotional arcs do not drop at the close, signalling that the emotion created between Bond and Tiffany and Bond and Domino remains positive. Further personal development of the characters has taken place (when compared with *Moonraker* and *Casino Royale*) as the emotions between Bond and these Bond girls finally remain positive as each narrative closes.

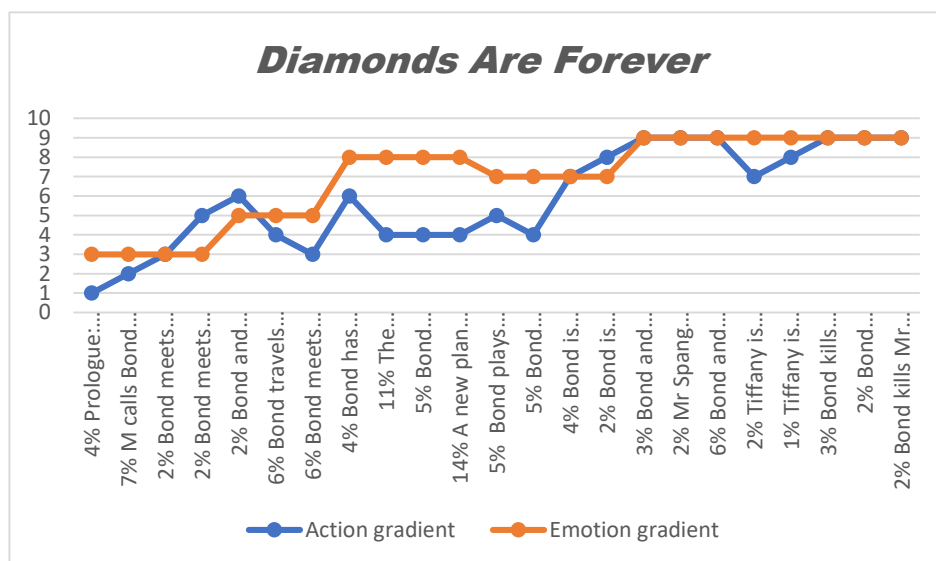


Figure 3: The action and emotion of *Diamonds Are Forever*

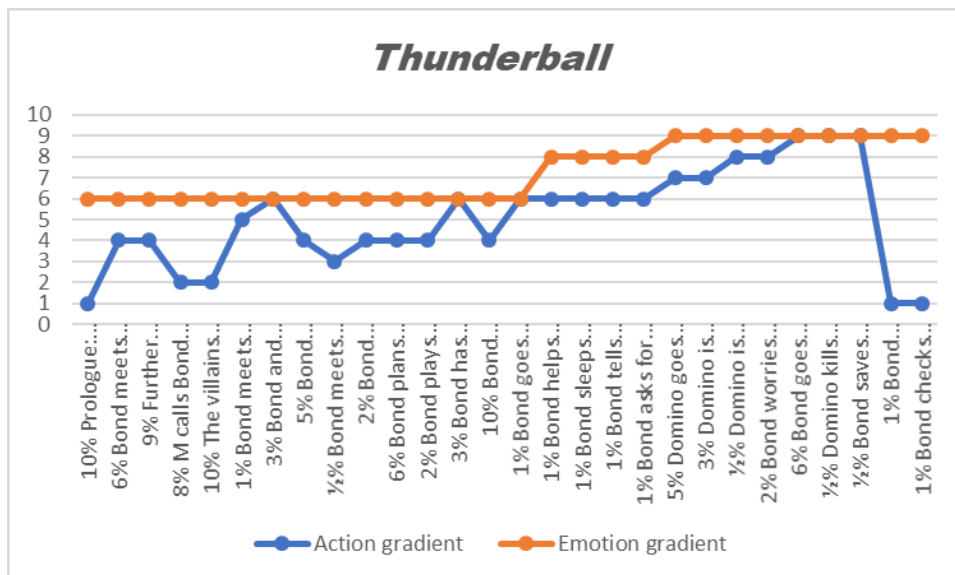


Figure 4: The action and emotion graph of *Thunderball*

The action and emotional arcs in *Casino Royale* (being the first selected novel) and *Moonraker* (being the second selected novel) display similarities in terms of the way action and emotion rise and fall distinctly from no tension and negative emotions to major tension and positive emotions and back down again to no tension and negative emotions. The action and emotional arcs in *Diamonds Are Forever* (being the third selected novel) and *Thunderball* (being the fifth selected novel) also display similarities in the way that action and emotion rise more gradually and display relation. Both sets of similarities suggest progressions in the character development across the narratives in that Bond's relationship with each Bond girl gradually strengthens and as it does, his anxieties about the Bond girls' safety increase the tension.

An anomaly, however, exists in *Dr No* (being the fourth selected novel) in that the action and emotional arcs share similarities with all these novels, destabilising this linear character development. In *Dr No* [1958], the action and the emotional arcs display differences in development (see Figure 5 and Appendix A for table), suggesting more similarities with *Moonraker* and *Casino Royale* than with *Diamonds Are Forever* and *Thunderball*. In *Dr No*, the action arc begins in a state of no tension as the reader learns about the death of one of Bond's colleagues, though Bond is not yet aware of the death. As Bond becomes aware of the disappearance of his colleague and his consequential assignment, the level of tension rises. A brief deviation in the rising tension occurs when Bond receives information from the Colonial Secretary. The tension soon rises again, though, as Bond receives several vicarious tests from his adversary and meets Honey. Another deviation occurs when Honey and Bond are captured but instead of being tortured, are allowed time to repose and interact with one another. This time of repose and interaction allows for a slight unwind of tension as Bond and Honey take turns at seduction. The tension then increases as Bond and Honey meet Doctor No. The climax of the action arc is reached when Bond saves himself from torture and goes after Doctor No in order to save Honey. The climax of the arc

stretches until Bond and Honey escape from the island, after Doctor No has been killed. After the climax of the arc, a sharp dénouement occurs as Bond assumes a state of rest and convalescence as he plans his immediate future endeavours, Honey's future and spends time with her. The action ends in this state of non-activity. The action gradient of *Dr No* is not linear but tension still rises until the climax then drops with the dénouement as it did with the earlier novels.

The emotional arc in *Dr No* is also not linear as sharp emotional ascents take place during the narrative progression. In *Dr No*, emotion begins in a more positive state (much like it did in *Diamonds Are Forever* and *Thunderball*), which implies that less of an ascent is required to reach the climax of the emotional arc. But the emotional arc remains static for a longer proportion of the narrative (much like in *Moonraker* and *Thunderball*) as Bond only meets Honey after several interactions with the villain. Once Bond and Honey have met, the emotional arc rises steeply to an emotion of trust as Bond and Honey travel the island together. The emotional arc then ascends to the climax when Doctor No reveals his plan to Bond and Honey. The climax of the emotional arc lasts for several scenes until the end of the narrative (like *Diamonds Are Forever* and *Thunderball*).

The action and the emotional arcs in *Dr No* (depicted in Figure 5) display certain developmental similarities (as they do with *Diamonds Are Forever* and *Thunderball*). In *Dr No*, though (unlike in *Diamonds Are Forever* and *Thunderball*), some of these developmental similarities between the action and the emotional arcs are not as related. In other words, while both the action and the emotional arcs display an incline (the arcs still do not overlap at these points), the rise in the emotion between Bond and Honey does not always cause increased tension (sometimes it might, though). The first developmental similarity occurs when Bond decides to take Honey with him and both the action and emotional arcs escalate (about 42% of the way through the narrative). Although the escalation here of both the action and emotional arcs might to some extent display Honey's role in the increased tension (in that Bond feels more anxious when Honey is with him because he worries for her safety), to a large extent the similarity of these inclines is just typical unrelated narrative progression and character development. In this way, the action and emotional arcs share similarities with *Casino Royale* and *Moonraker* as the developments are different (even if they both rise at the same point). The other developmental similarity occurs when Doctor No threatens them both and both the action and the emotional arcs escalate again (about 78% of the way through the narrative). This time, the escalation of both the action and the emotional arcs demonstrates Honey's role in the increased tension. The developed emotion between Honey and Bond is the reason the tension increases. Because the emotion is positive, Bond worries for Honey's fate and attempts his rescue mission (increasing the tension). In this way, the action and emotional arcs share similarities with *Diamonds Are Forever* and *Thunderball* in that the rise in the emotion between Bond and Honey causes increased tension.

The apexes of the action and the emotional arcs display differences in terms of duration (in much the same way they did in *Casino Royale*, *Moonraker* and *Thunderball*), though. In *Dr No*, the emotional arc reaches its peak earlier (displaying similarities with *Casino Royale* and *Moonraker*), when Doctor No threatens Bond and Honey (78% of the way through the narrative). This climax is sustained for the rest of the duration of the narrative (like it is in *Diamonds Are Forever*), though. In contrast, the action arc reaches its peak a little later in the narrative (about 88% of the way through the narrative), when Bond manages to save himself from Doctor No's torture (suggesting similarities with *Casino Royale* and *Moonraker*). This climax of the action arc is sustained until Bond and Honey escape off the island (about 95% of the way through the narrative). The tension then drops as Bond convalesces for the remainder of the narrative. Although the climaxes of the arcs overlap, the durations of the emotional arc's climax and the action arc's climax are still different (as they were in *Casino Royale* and *Moonraker*). Whereas the duration of the climax of the action arc is briefer (about 7%), the duration of the climax of the emotional arc is sustained for longer (about 22%). The difference in duration between when the emotional arc's peak ends and when the action arc's peak ends demonstrates that though action development is finished, the emotional development still has a brief part to play in the continuation of character development (in the same way it did in *Casino Royale*, *Moonraker* and *Thunderball*). The emotional arc in *Dr No* does not drop at the end of the narrative either (like in *Diamonds Are Forever* and *Thunderball*), signalling that the emotion between Bond and Honey also remains positive. Thus, while the action and the emotional arcs in *Dr No* largely display differences in development, similarities exist in that sometimes the rise in the emotion between Bond and Honey causes increased tension. The implication of these developmental differences and similarities is that progressions in the character development are displayed. Bond's relationship with Honey (as a middle Bond girl) appears to be strengthening gradually as his anxieties for her safety begin to influence the rising tension. However, the fact that Bond's relationship with Honey (as the fourth Bond girl) only displays gradual strengthening while his relationship with Tiffany (as the third Bond girl) displays greater strengthening demonstrates that Bond's relationships with the Bond girls are not completely linear, which adds a realistic element to their relationships.

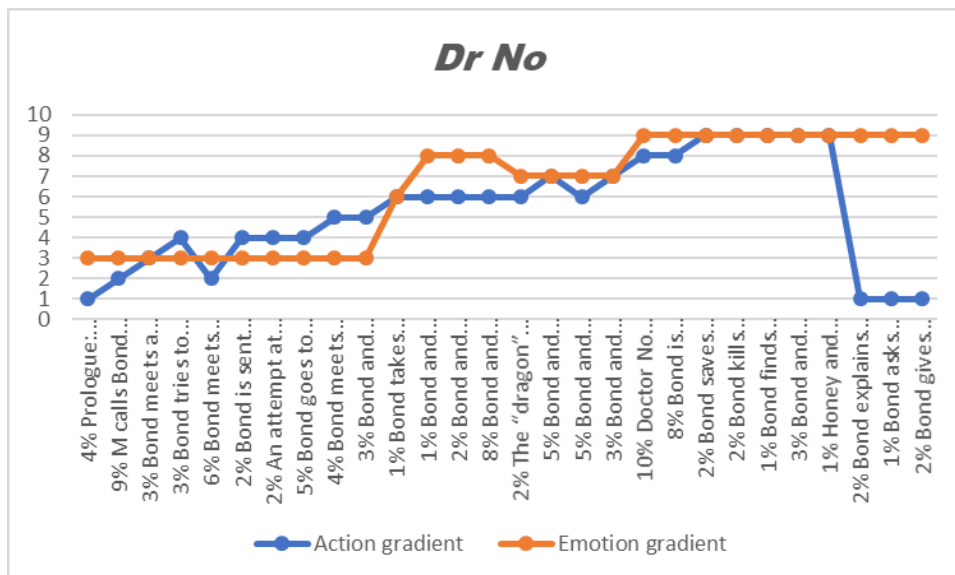


Figure 5: The action and emotion graph of *Dr No*

In *The Man with the Golden Gun* [1965], though, the action and emotional arcs display differences in development that demonstrate greater deviations than any of the previous James Bond novels (see Figure 6 and Appendix A for table). Both the action and emotional arcs display steep inclines and declines throughout the narrative. The action arc in *The Man with the Golden Gun* begins abnormally because Bond is brainwashed and though he tries to kill M, no tension exists on Bond's part and, more significantly, no tension concerning Bond's assignment exists. The main action arc in *The Man with the Golden Gun* thus begins in a state of no tension. The tension then rises unsteadily with deviations in the ascent of the arc as Bond uncovers little mysteries related to the villain, Scaramanga. The climax of the action arc is reached when Bond tries to save Mary from being killed by the train and goes after Scaramanga and lasts several scenes until Scaramanga is killed. After the climax, a sharp dénouement occurs as Bond convalesces in hospital and Mary suggests plans for his future.

The emotional arc in *The Man with the Golden Gun* displays a different movement towards the emotional climax than the action arc did, though. Much like the later narratives (such as *Diamonds Are Forever*, *Dr No* and *Thunderball*), the emotional arc in *The Man with the Golden Gun* begins positively as Bond is in awe of Mary. Unlike the other James Bond narratives, the emotion between Bond and Mary fluctuates (mostly because Bond's opinion of Mary fluctuates) and so too does the emotional arc. The emotional arc dips when Bond decides not to trust Mary with the truth of his mission (which occurs in two separate events), highlighting that some of his former sentiments may be creeping back into his relationship with Mary. The emotional arc then ascends again when Bond recreationally thinks of Mary and when she proves herself to be resourceful. The climax of the emotional arc is reached when Scaramanga allows Mary to leave and Bond is so overwhelmed with relief that he is almost sick with it, which validates that the emotional peak of love has been reached. This climax is sustained for the rest of the narrative.

Like *Thunderball*, the action and emotional arcs in *The Man with the Golden Gun* display a developmental similarity (depicted in Figure 5) in which the arcs are related to one another. Unlike in *Thunderball*, however, the similarity of these arcs does not foreshadow Mary's role in the rising tension. Instead, the similarity of these arcs suggests Mary's role in the declining tension. The developmental similarity occurs when Bond sends Mary away after getting the resources she collected for him (about 26% of the way through the narrative). During this event, both the action and emotional arcs decline. This decline suggests that Fleming is reducing the tension of the narrative by reducing the emotion between Bond and Mary (in much the same way that tension is increasing because the emotion is increasing in *Thunderball* and *Dr No*). Because the emotion between Bond and Mary is reduced, Bond is less worried about Mary's safety and thus the tension is reduced. The apexes of the action and emotional arcs in *The Man with the Golden Gun* also display certain similarities to both *Thunderball* and *Dr No*. In *The Man with the Golden Gun*, the durations of the apexes of the action and emotional arcs are different to one another. The emotional arc reaches its peak earlier (about 65% of the way through the narrative), when Scaramanga lets Mary leave and Bond is almost sick with relief. At this point, the emotional arc is at its peak (love) because Bond is overwhelmed with relief at Mary's safety.

The climax is sustained for the rest of the duration of the narrative. By contrast, the action arc reaches its peak a little later than the emotional arc's peak (about 79% of the way through the narrative) when Bond tries to save Mary (which turns out to be a mannequin) from being crushed by a train. This climax is sustained until Bond has managed to kill Scaramanga (about 89% of the way through the narrative). The tension then drops as Bond convalesces for the remainder of the narrative. The duration of the action arc's climax is briefer (10%) while the duration of the emotional arc's climax is sustained for longer (35%). The difference in durations demonstrate (as they did in the other James Bond narratives) that the emotional development still has a brief part to play in the continuation of character development, even though the action development is finished. The emotion between Bond and Mary continues to remain positive as the narrative closes, indicating that personal development of the characters also takes place.

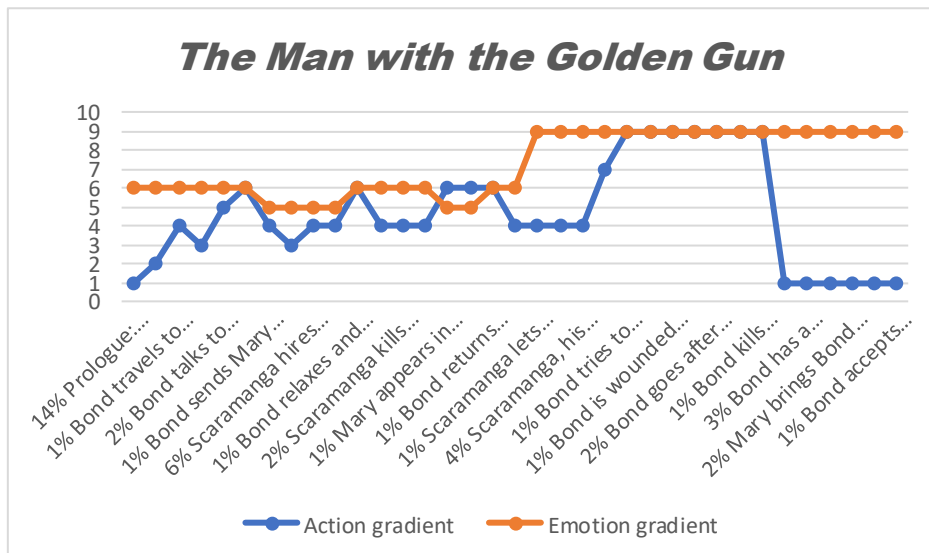


Figure 4: The action and emotion of *The Man with the Golden Gun*

5.2.4 The preservation of reader interest through emotion and action

The differences in Fleming’s placement of the climaxes of the action and emotional arcs and their durations suggest that each emotional arc has an important purpose in the James Bond narratives, since the climax of the emotional arc is often placed first and sustained for a longer duration (see Figures 1-6 for visual reference). The implication of this placement and duration of the climax of the emotional arc is that even as the action arc ascends and descends in tension, the reader reaches the climax of the emotional arc which they can hold onto. Sudden and brief ascents to the climax of the action arc then further enhance reader interest. This can most noticeably be observed in *Diamonds Are Forever*. The climax of the emotional arc is reached early, allowing readers to hold onto the climax (avoiding loss of interest). Then, sudden and brief ascents to the climax of the action arc happen at intervals, exciting the reader and enhancing reader interest. Although this can most clearly be discerned in *Diamonds Are Forever*, in all the narratives, the emotional arc reaches a climax which readers can hold on to while shorter durations in the climax of the action arcs enhance reader interest.

As a result, the emotional arc in each narrative has a significant purpose to maintain reader interest (to keep readers reading, even when respites in the tension occur). The action arc is then used to heighten reader interest (to spark extra interest with bursts of tension). It is perhaps because of the explosive nature (in that there are bursts of tension) of the action arc that Eco (1966) focused on action. Because the tension pauses and then flares up again, it is more noticeable than the continuous presence of emotion. While both an action and an emotional arc are present, the action arc is more noticeable and therefore often considered more significant to many scholars. Thus, while Eco’s (1966) study remains valid because it considers the action arc, his ideas do not represent the complete structure of the James Bond novels. Although his structure displays the areas where reader interest is enhanced, his structure does not accurately

demonstrate the basis on which interest is built. It is the action and emotion combined that gain and sustain the reader's interest.

5.3 The new emotional narrative structure

5.3.1 The emotional structure

Eco's structure represents half of the counterpoint narrative structures (as has been suggested) and can be used to explain half of reader interest in the James Bond narratives. Consequently then, emotion, which represents the other half of the counterpoint narrative structures and can be used to explain the other half of reader interest in the James Bond narratives can also be represented as a structure like Eco's. Within this newly identified emotion- or relationship-oriented structure, behaviours that cause the emotions are used to shape the structure in much the same way that Eco's 'moves' shape the tension.

The initial set of emotions present as each narrative begins and which are often negative are triggered by Bond's preconceived notions and misgivings about women. These negative emotions are because Bond and the Bond girl do not know one another and thus form part of the pre-interaction phase of the narrative until they meet. The ascending emotions after the meeting as well as the static periods and deviations depicted in the graphs are then because of the initial group of interactions Bond and the Bond girls have. These interactions include the Bond girls' wary behaviour and Bond's more negative responses; the Bond girls' competence and Bond's gradually improved responses; and the Bond girls' seduction and Bond's positive responses. Once Bond and the Bond girls have had a few interactions, Bond then displays the compulsion to assist the Bond girls with tasks, to rescue them and to support them as part of the later interactions between them. Bond's compulsion is caused by his increased emotion that climaxes at love (which manifests, particularly in later narratives, as benevolence). This benevolence regularly continues as Bond responds to the prospects of a future with the Bond girl. Any descents in emotion after the climax (which only occur in *Casino Royale* and *Moonraker*) are because of Bond feeling anger or disappointment at not being able to retain the Bond girl. Therefore, a relationship-oriented structure (summarised in Table 3) consists of several behaviours, which suggest different emotions, which together shape the emotional development of the narratives³⁶.

In much the same way as Eco's structure, this relationship-oriented structure is invariable in that all the emotion-induced behaviours are always present in every novel. Unlike Eco's action-oriented

³⁶Although one of the James Bond novels, *Goldfinger* (1961), has not been analysed in detail and there is a notable exception to the norm in that three Bond girls are present rather than one, even in this novel an emotional development does still exist for Bond (though Bond's emotion is spread between the three women). The emotional arc gradually ascends from when Bond meets Jill at the beginning of the narrative to when he meets Tilly. Bond even tries to rescue Tilly as the climax of his affection is reached. But it is with Pussy Galore that the emotional climax is maintained to the end as Bond desires to remain with her after the true villain, Goldfinger, is killed and they are safe once more. Even if some of the novels introduce complexities and variations, this emotional development still follows a similar pattern..

structure, however, the sequence of this relationship-oriented structure is more rigid³⁷. The pre-interaction phase always occurs at the beginning of the structure and starts at the beginning of the narrative stretching until Bond meets the Bond girl. Most of the emotion-induced behaviours in the initial interaction phase occur before the later interaction phase. All the emotion-induced behaviours in the later interaction phase occur before the post-interaction phase. And the post-interaction phase always occurs at the end of the structure and only ends when the narrative does. These rigid phases constitute one of the hierarchical levels of the relationship-oriented structure and are fairly fixed in place.

<i>Hierarchical level of interaction phases</i>	<i>Hierarchical level of specific emotional occurrences</i>
Pre-interaction phase of interaction	Bond demonstrates a (negative) false impression of women
Initial phase of interaction	The Bond girl is wary of Bond's control
	Bond responds (often) negatively to the Bond girl
	The Bond girl displays competence to gain control
	Bond responds with a gradually improving opinion
	The Bond girl seduces Bond to maintain control
	Bond responds positively by attempting reciprocation
Later phase of interaction	The Bond girl requires assistance with a task
	Bond is compelled to assist because of his increased opinion of the Bond girl
	The Bond girl is captured and tortured
	Bond demonstrates a compulsion to rescue (his mission objective changes) because of his love
	The Bond girl demonstrates an apparent requirement for love or support
	Bond responds with developing benevolence
Post-interaction phase of interaction	Bond responds emotionally (often with benevolence) to the prospect of whether he is to remain with the Bond girl.

Table 4: The emotion-oriented structure of a James Bond narrative (the phases of interaction takes the same order, but events can vary)

Within each interaction phase and between the initial and later phases of interaction, however, more fluidity can occur. Within the initial phase, Bond's and the Bond girls' behaviours may not always occur in the same sequence. The Bond girl may demonstrate competence before she is wary and Bond may respond to the wariness before he responds to the competence, for instance. Similarly, a certain sense of flexibility exists involving when the Bond girls demonstrate their requirement for assistance. Their requests may be demonstrated towards the beginning of the narrative, nearer the initial phase of interaction, or they may be demonstrated in the later phase of interaction.

³⁷The reason for the rigidity is explored later in this section.

While some emotion-induced behaviours are flexible, others are more rigid. Although the Bond girls' requirement for assistance may occur in either the initial or later phase of interaction, Bond's responses to this requirement always occur in the later phase of interaction. And while the Bond girls' wariness, competence and seduction as well as Bond's emotional responses may occur in different sequences, they occur in the initial phase of interaction. Likewise, the Bond girls' apparent requirement for rescue and support or love always occurs in the later phase of interaction and must occur in sequence. In addition, certain emotional sequences may be repeated to some degree in the narrative which increases the fluidity of the interactions.

An example of how some emotion-induced behaviours are flexible while others are more rigid is in the comparison between two of the narratives: *Moonraker* and *Thunderball*. In *Moonraker*, Gala's requirement for assistance occurs just after Bond demonstrates a false impression of women and around the same time as she acts warily towards him. The emotional structure of *Moonraker* thus begins with the negative preconception before moving on to the requirement for assistance. Bond is only emotionally induced to respond in the later phase of the narrative, though. The rescue, the love and Bond's eventual emotional decline occur after Bond's response. Fluidity in Gala's request thus exists but so too does rigidity in some of the later emotion-induced behaviours. In contrast, in *Thunderball*, Domino repeatedly tries to seduce Bond during their initial meeting and he responds to these attempts at seduction. The emotional structure of *Thunderball* thus contains repeated behaviours as Bond and Domino try to seduce each other just after meeting and then again after she displays her competence and Bond is emotionally induced to a positive opinion. The rescue, the love and Bond's retained benevolence, though, still occur after all the other behaviours. Both the emotion-oriented structures of *Moonraker* and *Thunderball* have their similarities in that both begin and end with the same structural components. They are also dissimilar in that certain structural components occur in different sequences and repetitions can occur. The differences are because of the Bond girls' differing emotional behaviours and Bond's progressive emotional responses to those behaviours.

Consequently, the James Bond narratives have a certain sense of both fluidity and rigidity. The fluidity and rigidity work in unison to create a structure which is based on emotion. The fluidity demonstrates a sense of realism (since relationships are often more fluid (this echoes Daemmrich's (2003:214) theory on interconnections being fluid)). But, the emotion-oriented structure also has a rigidity. This rigidity gives the narrative a sense of organisation. This organisation creates an emotional formula for the James Bond narratives. The emotional formula could also be considered a romance formula, though, since Bond and the Bond girls move from meeting to loving one another in the emotional structure. However, the romantic formula has more significance than just a repeated pattern from meeting to love, through the James Bond novels. According to Drabble and Stringer (1993:483) the idea of romance was originally applied to courtly stories of love and is connected to chivalry and Knights. By organising his narratives according to a

romance formula, Fleming thus connects the James Bond narratives with narratives of chivalry. Together the fluidity of the narratives creates a realism while the rigidity creates the organisation that constructs the James Bond narratives as chivalrous tales. This combination of fluidity and rigidity, consequently, makes the James Bond narratives into a more realistic form of chivalrous narrative. These emotion-induced behaviours, thus, constitute the basic invariable relationship-oriented structure³⁸ of a James Bond narrative, which constructs the narrative as a more life-like version of the narratives of chivalry.

5.3.2 Interwoven structure

Although the idea of a chivalrous narrative (that is associated with this emotional structure) evokes the impression of action and adventure, this emotional structure (or relationship-oriented structure) strongly differs from action. While Eco's action-oriented structure focus on a series of 'moves'³⁹, the emotion-oriented structure is largely devoid of these action-oriented 'moves'. Instead, another series of 'moves' (which are more interactions) have been identified. These interactions are more emotionally-charged than the 'moves' Eco identified. Although some of the 'moves' Eco identified might lead to emotion, they are not emotionally-charged themselves. Eco did not relate any of these 'moves' to emotion. For instance, although the Bond girl showing herself to Bond may lead to a host of emotions, the action of showing herself demonstrates no emotion. Thus, the relationship-oriented structure is considered in counterpoint to Eco's action-oriented structure, as they are contrasting (one displays emotion while the other displays action). Although Eco's structure is largely event-oriented while this new structure is relationship-oriented, however, these two counterpoint structures can still be interwoven to create a new and more detailed description of the structure of the James Bond narratives (as has already been suggested). With an interwoven structure, the two equivalent levels of action and emotion are interwoven in a logical sequence to comprehensively describe the James Bond narratives.

Within this interwoven structure (see Table 5), the structure begins with M giving Bond his initial mission objective, as per Eco's structure. Bond then performs the actions of interacting with the villain in some way for the first time. These interactions lead to him meeting the Bond girl. Before meeting the Bond girl, though, he demonstrates his emotional misconceptions about women, as per the emotion-oriented structure. Then the event of the Bond girl showing herself and Bond and the Bond girl meeting, as per Eco's structure, occurs. The Bond girl initially behaves warily which provokes Bond's more negative emotional response. The Bond girl behaves competently which provokes Bond's gradually improved response. The Bond girl also behaves seductively which provokes Bond's positive response (as he tries to seduce her). As a result, Bond acts by taking the Bond girl and beginning her seduction. As Eco (1992:62-63) suggests, Bond may (and usually

³⁸This relationship-oriented structure has been identified in the six selected narratives but is also revealed (in various styles) in other James Bond narratives (see Section 5.4) and in other narratives of a similar genre (see Section 6.2.2).

³⁹See Section 2.3.1 for a discussion on Eco's 'moves' expressing action.

does) perform the action of interacting with the villain in some way again a few times over the course of the narrative. At some point, the Bond girl requires some form of assistance which Bond feels compelled to provide. The Bond girl is then captured and tortured. This event which is laced with emotional reasoning prompts Bond's compulsion to rescue and causes the actions of his own capture and torture. To save himself and the Bond girl, Bond performs the action of killing the villain or his representatives, as per Eco's (1992:161) structure. The Bond girl then demonstrates her apparent requirement for love or support. Bond responds with love which often manifests as benevolence. He then convalesces with the Bond girl, as part of Eco's (1992:161) structure. His loss of her, as Eco (1992:161) includes, comes in the form of either becoming a father-like protector and watching her lead her own future or being abandoned by her. Bond responds emotionally to the prospect of whether he is to remain with the Bond girl.

Like the relationship-oriented structure, these interwoven structures are also "invariable" (to use Eco's (1992:161) term) and semi-rigid. Unlike the relationship-oriented structure, and perhaps because of the fluidity of the action-oriented part of these interwoven counterpoint structures, though, less rigidity exists. Bond's interactions with the villain may occur at multiple points during the narrative (as has been asserted) and consequently do not have to occur only at the beginning. But, because of the more rigid formula of the relationship-oriented part of the structure (which constructs the narrative as a narrative of chivalry), rigidity still exists in the interwoven structure. Although not all the pre-interaction phase always occurs in the beginning of the counterpoint structure, part of the pre-interaction phase does always occur at the beginning of the pre-interaction phase (as part of this phase starts at the beginning of the narrative). As with the emotional structure, the initial interactions between Bond and the Bond girl can be in any sequence but always occurs before the later interactions. Likewise, the Bond girls' requests may be demonstrated in either the initial or the later phase of interaction but Bond's responses to this requirement always occur in the later stage of interaction. Additionally, the capture, torture and rescue must occur in the same sequence in the later phase of interaction. Consequently, while less rigidity exists in the interwoven structures because of the action-oriented structure, a certain amount of rigidity still exists, as certain events must occur in the same sequence for this narrative of chivalry to be logical.

These counterpoint structures (counterpoint in the sense that Eco's structure is event-oriented, while my structure is a seemingly contrasting emotion-oriented structure) can be observed together or they can be observed in isolation, as I have demonstrated. In this way, these counterpoint structures are independent, interdependent and complementary to one another. Each structure can be observed on its own but they give a much richer understanding of the narrative structure together. Together, these interwoven counterpoint structures provide a complete understanding of

the narrative structure of a James Bond novel. These interwoven structures also characterise Fleming's style of writing the James Bond narratives, with both strong action and intense emotion.

Pre-interaction phase of interaction	M moves and gives a task to Bond
	Villain moves and appears to Bond (perhaps in vicarious forms)
	Bond moves and gives first check to Villain or Villain gives first check to Bond
	Bond demonstrates a (negative) false impression of women
Initial phase of interaction	The Bond girl moves and shows herself to Bond
	The Bond girl is wary of Bond's control
	Bond responds (often) negatively to the Bond girl
	The Bond girl displays competence to gain control
	Bond responds with an gradually improving opinion
	The Bond girl seduces Bond to maintain control
	Bond responds positively by attempting reciprocation
Bond takes the Bond girl (possesses her or begins her seduction)	
Later phase of interaction	The Bond girl requires assistance with a task
	Bond is compelled to assist because of his increased opinion of the Bond girl
	The Bond girl is captured and tortured
	Bond demonstrates a compulsion to rescue (his mission objective changes) because of his love
	Villain captures Bond (with or without the Bond girl, or at different moments)
	Villain tortures Bond (with or without the Bond girl)
	Bond beats Villain (kills him, or kills his representatives or helps at their killing)
	The Bond girl demonstrates an apparent requirement for love or support
	Bond responds with developing benevolence
Post-interaction phase of interaction	Bond, convalescing, enjoys the Bond girl, whom he then loses
	Bond responds emotionally (often with continued benevolence) to the prospect of whether he is to remain with the Bond girl.

Table 5: The interwoven action- and emotion-oriented structure of a James Bond narrative (the phases of interaction takes the same order, but interleaving events can vary)

It is significant, however, to reiterate, that every behaviour (whether the Bond girls' or Bond's own), which constitutes this relationship-oriented structure, is caused by the Bond girls. Their behaviours towards Bond induce his reactions and emotions. Although the focus is on Bond and his actions throughout the narratives in the action-oriented structure, in the relationship-oriented structure, the Bond girl is pivotal since she is the underlying presence that drives every emotionally-induced behaviour. She is thus crucial to the narrative. For without her, there would be no emotional structure and, consequently, no manner of retaining interest, even when there is no climactic action. This is the Bond girl's narratological purpose: to play the fundamental role in the emotional structure of these James Bond narratives. Without the Bond girl there would be no emotional structure and (because the emotional structure sustains reader interest) readers would become disinterested and (possibly) stop reading the narratives. The Bond girls thus play a crucial role (when they interact with Bond) to sustain reader interest.

5.4 Emotional structures as applied to other Fleming narratives

The evidence of a sound structure, however, is that it can be applied, not just to the narratives in which it was first identified but to other narratives as well. Although the relationship-oriented structure has been identified in some of the James Bond novels, it can also be identified in other James Bond narratives. In Fleming's short story "For Your Eyes Only", the relationship-oriented structure can be distinguished. In "For Your Eyes Only" (1962), Bond meets Judy Havelock, a young woman looking to avenge her parents by killing the same man Bond is looking to kill: Hammerstein. Because of the brevity of the story, many of the emotionally-induced behaviours happen in quick succession, but they are still present.

In the beginning, when Bond first comes across Judy, he is ready to be rid of her (Fleming, 1962:74). Bond demonstrates a false impression of Judy as a hindrance. In her meeting with Bond, Judy holds up a bow and arrow, threatening to shoot Bond if he gets in the way (Fleming, 1962:73). Judy demonstrates a wariness of Bond's control of the situation. Bond responds rather aggressively to Judy's wariness and lack of compliance (Fleming, 1962:75). Bond responds negatively towards Judy. But, at the same time, Judy demonstrates that she is competent at using a bow and arrow and controlling people (Fleming, 1962:73). Judy displays her competence and her authority. Bond's response at this stage is still somewhat negative as he struggles for power over the situation (Fleming, 1962:73). Bond's response is somewhat improved, though much like in the case of women like Vesper and Gala, he still battles to accept professional competence and the ability to control an assigned killing. Judy's attitude of authority also inadvertently seduces Bond. Bond subconsciously responds by trying to seduce her. Both these seductions are inadvertent and the only indication the reader gets is when Bond luxuriates on the thought of interacting with Judy when the assignment is complete (Fleming, 1962:75). Nonetheless, these behaviours suggest that the emotionally-induced behaviours that form part of the relationship-oriented plot structure can be distinguished in "For Your Eyes Only" as well.

Similarly, the other emotionally-induced behaviours that form part of the relationship-oriented plot structure can also be distinguished. As Bond and Judy interact, she involves Bond by telling him that he can give her supporting fire while she kills the villain. In a way, Judy requires assistance with a task. Though Bond is disgruntled about being her backup, he still lets Judy go and shoot the villain while he backs her up further away (Fleming, 1962:74-75). Bond displays a compulsion, despite his better judgement, to assist her. And part of this assistance also involves saving Judy. Although Judy is never physically captured and tortured, when Hammerstein's henchmen try to kill her after their boss dies, Judy is placed in a kind of torturous situation as the henchmen continue to shoot at her. (Fleming, 1962:80). Furthermore, although Bond considers that Judy should not have been there in the first place, he still shoots back until he has killed all the henchmen. When he discovers that Judy is injured, he also bandages her up and makes a sling for her arm (Fleming, 1962:82). Bond demonstrates a compulsion to rescue Judy. Even after Judy is bandaged up and the villains are killed, though, Judy still demonstrates through her meekness (Fleming, 1962:82), a requirement for support. Bond obliges by telling her that he plans to take her to London after they have sorted out her passport and got her some more clothes. Bond demonstrates benevolence towards Judy. His benevolence also demonstrates his emotional response to the prospect of whether he is to remain with Judy as he treats her in much the same way he treated Honey, as a benevolent uncle. Though sometimes less overt than in other James Bond narratives, each emotionally-induced behaviour is present to some degree. Therefore, noticeably, the relationship-oriented structure can be distinguished in "For Your Eyes Only", as it could be distinguished in other Fleming narratives.

5.5 Narrative structures described

In this chapter, an emotional or relationship-oriented structure has been identified which is counterpoint to and can be interwoven with Eco's event-oriented structural reading of the James Bond novels. In the narratives, an emotional envelope (emotion) exists between Bond and the Bond girls (that their behaviours influence). This emotion rises from the most negative being aggression to the most positive being love. The emotion can be contrasted with Eco's theory of 'play situations' which suggest rising tension except where Bond's convalescence is concerned, which contains the lowest level of tension. Tension thus rises from the least tense being Bond's convalescence to the most tense being Bond's defeat of the villain. Across each novel, differences in the positioning and duration of the climaxes of the action and emotional arcs exist. In most of the narratives, the emotional arc's climax begins before the climax of the action arc and ends after the climax of the action arc (often stretching to the end of the narrative). The consequence of the different placements and durations of these two climaxes in the narratives is that even as the action arc ascends and descends in tension, the reader reaches the climax of the emotional arc to hold onto. The reader, thus, never loses interest because the emotional arc's climax continues, whereas sudden and brief ascents to the action arc's climax further enhance reader interest.

If Eco's structure represents half of the counterpoint narrative structures then emotion, which represents the other half of the counterpoint narrative structures, as the differing gradients of tension and emotion validate, can also be represented as a structure like Eco's. Bond's and the Bond girls' behaviours (interactions), which cause the emotions, are used to shape the structure in much the same way that Eco's 'moves' shape the tension. This relationship-oriented structure is invariable and the sequence is more rigid but fluidity can occur. The fluidity demonstrates a sense of realism while the rigidity contributes to the structure of the narrative as it gives a sense of organisation, which in turn connects the narratives to romance narratives and chivalry. Both the fluidity and the rigidity work in unison to create a relationship-oriented structure which is a more realistic narrative of chivalry. The relationship-oriented structure is considered counterpoint to Eco's action-oriented structure, as they are contrasting. These counterpoint structures can still be interwoven, though, to create a more detailed structure of the James Bond narratives. Less rigidity exists in the interwoven structures. A certain amount of rigidity still exists, though, as certain events must occur sequentially for the narrative of chivalry to be logical. These counterpoint structures can be observed together or in isolation but they give a comprehensive understanding of the narrative structure together. Together, these interwoven counterpoint structures provide a complete understanding of the narrative structure of a James Bond novel and characterise Fleming's chivalrous style of writing the James Bond narratives. The Bond girl is pivotal to the narrative since she is the underlying presence that drives every emotionally-induced behaviour that creates the relationship-oriented structure and so the narrative. The relationship-oriented structure can also be identified in other James Bond narratives like "For Your Eyes Only".

In the final chapter, this study is concluded with a description of how these counterpoint structures can be used in narratives. I also use the new relationship-oriented structure to explain why James Bond remains culturally relevant. The aim of this final section is to explain the success of the James Bond franchise, through the use of counterpoint structures that can be identified in other narratives – including narratives of real life.

6 FINAL REMARKS AND CONCLUSION

6.1 Introduction

In this study, a relationship-oriented structure has been identified, through the interactions between the Bond girls and Bond, which is counterpoint to and can be interwoven with Eco's original event-oriented structural reading of the James Bond novels and is used to explain the Bond girl's purpose. This chapter concludes this study by refocusing on the Bond girl's narratological purpose in the James Bond narratives as it relates to literature generally and life. The main contention is that James Bond remains culturally relevant because of the necessity for Bond to develop emotionally, which the Bond girls provoke. Bond's emotional development can be used to suggest a model of how a chivalrous man (the Knight) responds to his 'Lady' in literature and in life. This chapter begins by exploring the narratological implications of using the relationship-oriented structure not only in other James Bond narratives but also in other similar narrative genres. Next, Fleming's portrayal of the Bond girls as real women and his eventual idealised version of how men should react to women is investigated. This relation to reality is used to explain the unyielding success the Bond narratives have experienced and will continue to experience. I also suggest future directions for the James Bond franchise based on the discoveries made in this study. The aim of this final chapter is to use the counterpoint structures to explain the unyielding success of the James Bond franchise that can be identified in other narratives – including real life narratives.

6.2 The Narratological implications of James Bond

6.2.1 How James Bond narrative studies are affected by this new approach to narratology

At the beginning of this study, it was asserted that investigations into the narratology of the James Bond canon failed to justify the Bond girls' prevalence and recognise their significance in the narratives. The reason was that from the universal structures used in these studies the Bond girls' narratological purpose could not be discerned. However, this study identified another structural approach that could be used as an alternative to the universal structure: the use of a relationship-oriented or emotional structure.

This 'new' emotional structure relies on interactions between the characters where the interactions produce an emotional envelope and create an emotional arc in every narrative. It has been emphasised in this study that in every narrative the climax of the emotional arc has a longer duration than that of the action arc because the emotional arc sustains reader interest while the bursts of tension formed by the climaxes of the action arcs enhance reader interest. It should also be remembered that certain emotions produce actions. For example, the love between Bond and the Bond girl produces the action of Bond defeating the villain (to save the Bond girl). In this way, aspects of the emotional structure generate essential aspects of the action-oriented structure and

therefore the overall plot of the narratives. It has also been highlighted that personal development of the characters takes place across the narratives. This personal development of the characters (specifically, Bond and each Bond girl) further aids in sustaining reader interest across the narratives.

The Bond girls' narratological purpose is therefore to interact with Bond and create a developing emotional envelope between themselves and Bond which creates an emotional structure. This emotional structure sustains reader interest (with the help of bursts of tension and characters' personal development). But, as significantly, the emotional structure generates crucial aspects of the action-oriented structure and the overall plot of the narratives. The emotional structure also constructs the James Bond narratives as narratives of chivalry. The Bond girls are thus prevalent in the narratives to create a developing emotional envelope between themselves and Bond which forms an emotional structure in the narratives. They are also highly significant as their interactions with Bond produce the chivalrous plots of the narratives. Essentially, without the Bond girls (and their interactions with Bond) the narratives would be completely altered as both the actions that occur and the chivalry would not be displayed and other actions would have to be present.

With the Bond girls' significant narratological purpose in mind, other James Bond narratives can be explored to identify how the Bond girls are used to create an emotional envelope with Bond and how the emotional structure is formed, which will contribute to the overall chivalrous plot. For instance, Eco's (1966:86) claim that the role of Bond girl is distributed between three women (Jill, Tilly and Pussy Galore) in *Goldfinger* might suggest that together these women form an emotional envelope with Bond and so create a unique (in that there are four personalities at play) emotional arc which forms the emotional structure. The uniqueness of the emotional arc and therefore the emotional structure makes for a few surprising plot developments (especially where chivalry is concerned). Other James Bond narratives (including the films and narratives not written by Fleming) could also be explored to investigate whether the emotional structure still exists when other writers conceptualise Bond. If the emotional structure exists in these other narratives, an analysis could be done to identify how the Bond girls are used to create this structure in these narratives. If an emotional structure does not exist, an examination could be done into how interest in the narratives is sustained and whether this alternative is effective enough. (Is the narrative as enjoyable and interesting as Fleming's original narratives?)

Thus, this new approach to narratology is to identify and use relationship-oriented structures in narratives where relationships have not been emphasised before. These relationship-oriented structures could then be used to explore how women are used in narratives to create reader interest, and more significantly, how they help to establish narrative plot. In other words, relationship-oriented structures can be used to highlight the narratological significance of women.

6.2.2 How other narratives are affected by this approach to narratology

The possibility of this relationship-oriented structure should not only be explored in narratives containing Bond, though. It is equally important to understand that the emotional structure can be identified in other narrative genres and are not specific to the James Bond narratives. For instance, the relationship-oriented structure is also present (in some manner) in detective narratives⁴⁰.

A brief analysis of detective narratives (especially British narratives like *Morse* and *DCI Banks* to name two) reveals a thought-provoking recurrent character combination: that of the older male detective and the young female victim (of a crime)⁴¹. Although the older male detective and young female victim do not share the same emotional interaction (the same intense love) as Bond and the Bond girls, an emotional interaction still takes place. This emotional interaction is based on trust (not the romantic trust Bond had but a mutual belief in the other character's honesty and virtue) and, for the detective, a fatherly benevolence.

Based on this trust and the detective's fatherly benevolence, several events take place that have undertones of the relationship-oriented structure identified in this study. When the detective first becomes aware of the female victim (through the awareness of a crime committed), he has little regard for her. She is considered an assignment rather than a human in need of care and protection. In this way, the detective narrative begins with the same emotional structure (as the James Bond narratives) as a negative emotional envelope exists between detective and victim. The more the detective becomes aware of the victim and learns about how she is rendered vulnerable (the crime that is committed against her and what she has lost because of it), though, the more the detective comes to trust in her innocence and realises that her vulnerability is unwelcomed. The female victim also learns to trust in the detective, the more she learns that he is on her side (working to help her regain her independence). In this way, an emotional envelope of trust (based on a mutual belief in honesty) develops and so the emotional structure continues in much the same way as it did for the James Bond narratives. When the moment arrives when the female victim is most in danger, her and the detective's mutual trust and the detective's fatherly feelings towards her (because of her child-like innocence and honesty) cause the detective to pause his activities immediately and rush to the victim's aid, often physically catching her in his arms to protect her from the villain. In this way, the structure of the detective narrative resembles the structure of a James Bond narrative in that the detective rushes to rescue the female victim because of his benevolent feelings for her in the same way that Bond rushes to rescue the Bond girl because of his love for her.

⁴⁰For this analysis, the detective narrative has been selected as a narrative of a similar (though not identical) genre to James Bond, since the detective narrative and spy genre narrative both encompass mystery and suspense. A similar (not identical) genre was selected in order to broaden the scope of the study a little.

⁴¹Not all detective narratives contain this character combination. Certain detective narratives contain a female detective or a young male detective and the victims can be of any age and gender. However, in these situations the relationship dynamics are different to the dynamic I describe here.

Evidence of these events taking place can be observed in a detective television series like *Midsomer Murders*, for example. In Season 15, Episode 5 of *Midsomer Murders*, "The Sicilian Defence" (Pillai, 2013), Detective Chief Inspector John Barnaby⁴² is called to investigate the assault of a young woman, Harriet Farmer. At first, Barnaby displays little interest in Harriet as his focus is chiefly on the mechanics of the crime. As Barnaby learns about Harriet's problem and talks to her (and discovers her injuries have left her with crippling amnesia), however, he realises that her situation has rendered this young woman vulnerable but that she was independent before. Because Barnaby knows she cannot be a suspect and because he is implicitly aware of the injustice of her vulnerability, he trusts Harriet to be innocent. By contrast, because Barnaby is helping amnesiac Harriet to find her assailant (and later her father's murderer), she trusts Barnaby as well. During the narrative, two moments occur when Harriet's life is at risk. The first moment is when a disturbed Caroline Potts grabs Harriet (who has just arrived home from the hospital) and drags her into the woods. Harriet manages to escape but staggers through the woods with Caroline Potts chasing after her. Barnaby meanwhile receives a call informing him that Harriet has been forcefully taken from her home. Barnaby immediately rushes to save Harriet because he trusts in her innocence and demonstrates a father-like affection for the (now fatherless) young woman. Barnaby physically catches Harriet in his arms as he finds her running, signifying that she is now under his protection and safe from the villain, Caroline Potts. The second moment Harriet's life is at risk is when one suspect, Jamie Carr, admits to Barnaby that he assaulted Harriet and her boyfriend (unintentionally) before calling for help. Barnaby then discovers that the murderer (who abducted Harriet's boyfriend and killed her father and another man) is Dr Parr, who is overseeing Harriet's second hospital treatment. Harriet's life is thus again at risk (as Dr Parr could kill Harriet to stop her from remembering the full details of the attack). Barnaby immediately rushes to catch Dr Parr and save Harriet.

Within this narrative, elements of the relationship-oriented structure (identified in the James Bond narratives) can be observed. Feeling rises from a negligible state to stronger feelings, not romantic love like Bond has with the Bond girls but a kind of paternal trust. This trust causes the detective to feel compelled to save the girl. Although (as an aspect of his job) the detective has a duty to protect, each immediate rush, each risk the detective takes instead of preserving his own safety, suggests more than mere duty. Like Bond, the detective has the compulsion to sacrifice himself to protect the female victim. In this way, (like Bond) the detective demonstrates chivalrous qualities of self-sacrifice and a readiness to rescue Damsels. At any rate, these chivalrous qualities are also because the detective has the urge to save the vulnerable because of the paternal care he feels for her (which can be likened to the urge to rescue because of love and to raise up to a high social standing).

⁴²It is important to note that throughout this season, Detective Chief Inspector Barnaby is a happily married man.

Thus, the emotional structure is present in detective narratives but is represented differently from the James Bond novels (paternal trust and care develop rather than romantic love). Within the emotional structure, the relationship between detective and victim crucially establishes some of the more major plot points (like whether the detective will make it in time to save the victim). A study of the relationship-oriented structures in detective narratives therefore highlights how the narratological significance of the female victim is portrayed.

6.3 The link between females in fiction and in real life

6.3.1 The link between Bond girls and Fleming's girl

Throughout this study, continual reference has been made to how the Bond girls provoke behaviours in Bond which change across the narratives, thus forming an emotional arc and therefore the relationship-oriented structure. With every attempt made by each Bond girl to gain control and superiority, Bond gradually modifies his emotions as he comes to accept and even esteem the Bond girls for their dominance. This change, as has been asserted, is a cultural commentary Fleming makes on the necessity to develop and adjust in a progressive environment.

Although Fleming's use of strong women may have been a strategy employed to comment on the necessity for development, he also had a penchant for strong women. Fleming was attracted to active, assertive women. According to David Kamp in *Vanity Fair* (2012), Fleming had a mistress by the name of Blanche Blackwell who was identified by her son as "a sort of macho female" who enjoyed doing activities with Fleming like climbing, exploring and swimming. Rumours reflected in Will Levith's (2017) article on Blackwell's death suggest that Tiffany, Honey and Domino's characters were modelled on Blackwell.

Despite the assertive woman being a particular preference for Fleming, though, this does not imply that only Fleming considered assertive women attractive. As Giles (1992) explains, a recurrent pattern emerges, in the stories of real people who describe their relationships in the 1920s (during Fleming's youth), when men were attracted "by a show of spirit or assertion" (Giles, 1992:251) on the woman's part. It was often the girls who stood up for themselves and their beliefs that caught the attention of men. Based on his own preferences and those common to men of his generation, Fleming used this model by creating women who stood up for themselves and demonstrated control over their own lives. By modelling the Bond girls, for whom Bond falls, on a real assertive woman, Fleming makes the assertive woman the 'ideal' woman – desirable because she is assertive and capable⁴³ of attracting men.

⁴³By stating that the ideal woman is "capable" of attracting men, I do not suggest that her 'objective' is to attract men. Rather, I suggest that she is assertive and by being assertive, men are attracted to her displays of assertion.

6.3.2 Fleming uses his ideal as a lesson in chivalry

Fleming's use of his and other men's conceptions of the ideal woman, being assertive and strong, performs the task of making male readers desire to be Bond in order to acquire these women. It made Bond into the 'ideal' man for his ability to acquire the 'ideal' woman. While this representation of Bond and (especially the Bond girls) cannot be considered to have wholly transferred to the films, nuances of Fleming's conception of the 'ideal' man and (in some small part) the 'ideal' woman were still transferred in the films. These nuances (especially of the 'ideal' man) have prompted studies like Blackwood and Fynn's (2015) cultural study of manliness and James Bond and many popular blogs on how to look and act like Bond.

In one popular blog post, for instance, blogger Mandovi Menon (n.d.) suggests that a reason why men love James Bond is because in the films the beautiful women are "really cool (not clingy) women who cannot resist Bond's charm" (Menon, n.d.), which makes "Bond's world something of a Utopian paradise" (Menon, n.d.) for men. While Menon (n.d.) does not clarify what he means by "really cool (not clingy) women", their lack of "clinginess" suggests an independence and an assertive nature in these women. In this way, the assertive woman becomes a utopian ideal.

Fleming also added a sense of vulnerability to these women, however. While this vulnerability facilitates certain crucial actions in the narratives (as has been discussed in Section 5.3.2), it also aids in teaching men how to be admirable men (or chivalrous Knights). For instance, blogger Jared (2018) explored "Why we admire James Bond". Jared (2018) explains that men specifically (but people generally) prefer "fictional men to be consistent with masculine ideals" which include the tactical virtues of strength, courage, mastery, and honour. In other words, the general public prefer men who display the strength and virtue (towards ladies and Damsels) of a Knight. This public preference, Jared explains, is the reason that Bond is so admired. Bond is admired because of his chivalrous virtues which include going into battle for honourable causes (rescuing the Bond girl from evil), his self-sacrificing nature and his honour to and his readiness to defend ladies. Bond's chivalrous qualities elicit the feeling in men that they would like to be him and the feeling in women that they would like to be with him.

More significantly than just wanting to *be* Bond or to be *with* him, though, men and women alike learn from Bond's interactions with women. The lesson connects with Drabble and Stringer's (1993:483) assertion that chivalrous romances (as discussed in Section 5.3.1) often illustrated a moral point. The narratives show men that to get the most desirable women as Bond did, and even more so to retain them (as Bond was almost never able to do until *The Man with the Golden Gun* [1965]), they should be willing to adapt emotionally, to demonstrate acceptance of female power and to act with benevolence towards the women they meet. They also learn that chivalry (towards women, in particular) is an admirable quality. In other words, men learn how being chivalrous can

attract the women they desire. Women learn that by being assertive, strong and controlling her own situation, she can acquire the man she wants, understanding and benevolent. However, women also learn that even when rendered vulnerable, hope still exists that they can be strong again (just as Bond saved the Bond girls and returned them to high social standings).

Fleming, thus, uses the characters as tools to instruct society on how he believes a chivalrous man ought to behave towards a woman and the power⁴⁴ in female assertiveness. He uses the narrative structure as an example of more modern male-female interactions (than those of the Knight and Lady), which can be observed as being further diversified in other narratives (see Section 6.2.2 for an example). While Bond (and the Bond girls) do not always behave as they should (for instance, when Bond selfishly desires a relationship with Gala – which is not chivalrous), the narrative still develops in such a way that society learns the perils of being unchivalrous (Bond is denied his desire for a relationship with Gala). In this way, chivalry becomes an ethos that Bond strives to maintain and those who desire to be like Bond learn to strive for this ethos too.

Though this representation of Bond's chivalry cannot be considered to have wholly transferred to the films, it still forms part of Bond's personality which was (at least partly) transferred to the films. While critics like Streitmatter (2004) may overlook Bond's benevolence in the films (for example), it is still there (to some degree), evoking Bond's interactions with the Bond girls and forming part of the structure that makes the James Bond narratives the narratives of chivalry they are.

6.4 Present and future popularity of James Bond

6.4.1 James Bond's present popularity

The lesson in chivalry that the Bond narratives demonstrate, however, also explains the reason for the continued popularity of James Bond. Although many analyses (both academic studies and popular media articles) have suggested reasons for James Bond's popularity including because of the his cars (Menon, n.d.), his expensive tastes (Berberich, 2012:17-18) and the James Bond theme songs (see Lynch's (2017) article on the James Bond theme song chart toppers), a more withstanding⁴⁵ reason the James Bond narratives remain popular is because of their audience's (reading or viewing) continued interest in the story-line or the formula of these James Bond narratives.

The structures of the James Bond novels (both the action-oriented and emotion-oriented structures) and the chivalry constructed because of these structures, which are somewhat conveyed in the films, are the reasons for James Bond's present popularity. The action, the emotion and the chivalry also recognise and provide for different interests (for readers and

⁴⁴As is asserted in this study (see Sections 3.7 and 4.4 as well) female assertion is identified positively in the James Bond novels. Not only is Bond attracted to female assertion but it is also considered morally right (while female disempowerment is considered villainous) and Bond is keen to restore the Bond girl back to control when she becomes vulnerable.

⁴⁵The idea that this reason is more "withstanding" than an interest in his cars or the music is because cars and songs changes with every new film and some James Bond fans may not like the cars and music in some James Bond films.

viewers) in terms of the styles of narratives they enjoy. Whereas some readers and viewers may enjoy the action and events of the action-oriented structure, the physical conflict between Bond and the villain, or the intrigue involved in discovering the villain's plot, other readers enjoy the interaction and development between Bond and the Bond girl, the ensuing romance, that is the relationship-oriented structure. In addition, the chivalry in the narratives, with the twist of more real-life romance (see Section 5.3.1) creates further interest for readers and viewers who enjoy chivalry or romance. Consequently, James Bond continues to be successful because readers and viewers of varying interests are still able to enjoy the James Bond plot. With its combination of action, intrigue, character interactions, romance and chivalry, the structures of action and emotion (which construct the chivalry) bring various individuals' interests together.

6.4.2 The future of James Bond

The continuation of the interwoven relationship- and action-oriented structures are also the reason that the James Bond franchise will continue. As reviewer Richard Williams (2012) of the *Guardian* insinuated in his review of what went wrong (in terms of plot) in Fleming's *The Spy Who Loved Me*, it is the change of the James Bond formula⁴⁶ (or structures) that cause readers and viewers to feel betrayed and unsettled. Popular media (and the reading and viewing public) experience confusion and disappointment when the structures that have attracted them (character interactions, romance, action or intrigue) have been changed or removed. The structures of action and emotion that attract readers and viewers of varying interests to James Bond will, thus, also be the trusted formula that will carry interest in James Bond into the future.

Additionally, the interwoven counterpoint structures could also be used to answer questions that have been the debates of the popular media: the possibility of a future Bond of a different race and the possibility of a female Bond. In her article "Why can't the next James Bond be black?", Sucharita Sen (2018) explores the possible reasons why the Bond of the films has never been any race other than white and why James Bond filmmakers might never cast someone of another race to play Bond. Sen's (2018) reasons range from the most outlandish (that the James Bond filmmakers are racist) to the more plausible reason (that as Bond has Scottish ancestry, a Bond of any other race would be impossible). After analysing the emotional interactions involved in the crucial relationship-oriented structure of the James Bond novels, however, this study concludes that as long as Bond still demonstrates developing benevolence, as long as he still demonstrates qualities of chivalry towards women and as long as he still has Bond's personality, his race is immaterial. Given the globalised landscape of today's society, race is no longer a marker for certain character traits. As long as Bond still demonstrates all the character traits that help to develop the emotional structure, he can be a man of any race, just as the Bond girl can be of any race as long as she still has qualities that help to develop the emotional structure too.

⁴⁶The idea of a formula for plot connects with the romance formula discussed in Section 5.3.1 and Eco's (1992:161) action formula.

The question of a future Bond of another gender is more problematic, though. Many popular mediums have argued both for and against the future James Bond being a female (a Jane Bond, if you will). For instance, *Esquire's* Alex Bilmes (2018), considers that “the really daring thing for the Bond producers to do – the obvious thing, if you think about it” is to “cast a woman in the role” (Bilmes, 2018). In contrast, the Telegraph's Tim Stanley (2016) considers that as Roger Moore hated the idea of a female Bond, it “point[s] out that it would represent a huge departure from what Fleming intended” (Stanley, 2016). Likewise, D'Marge's Chips O'Toole (2018) reasons that rather than “bastardis[ing] a tradition and a character's core values dating back more than half a century”, writers and filmmakers should seek to create a new franchise with a female lead that truly displays female empowerment. This study agrees with Stanley and O'Toole that interchanging a male Bond for a female Bond would be a huge departure from the original narratives and would undermine the characters' core values.

These changes would drastically affect the narrative structure (the emotional structure and consequently the action-oriented structure too) and so would drastically change the plot of the narrative and the chivalry in the narrative. Unlike with the Bond girls (where a display of assertion is attractive to Bond), if the roles were reversed, the same assertion may not be as attractive to a female Bond and would not provoke her to be interested in her male counterpart (the 'Bond boy'). Since (as Eagly & Steffen (1984:738), Rudman & Glick (2001:750) and Weitzman *et al.* (1972:1134) claim) 'stereotypical masculine qualities' include independence, these displays of assertion that the 'Bond boy' would have to make would seem normal and mundane and would not provoke any noticeable interest. Additionally, if the roles were reversed, the same assertion of power would not provoke the villain to punish the 'Bond boy' for the same reason he does the Bond girl: because he considers assertions of power to be socially incorrect behaviours for the 'Bond boy' to perform and worthy of social degradation. Consequently, if the roles were reversed, there would be no capture and torture and no one would require rescue. There would thus be a drastic alteration to the emotional structure as rising affection would not occur to the point where the female Bond would be urged to rescue. Since chivalrous qualities originally only applied to men (see Section 2.4.3 for original explanation), a female Bond would (strictly speaking) not be able to play the Knight and rescue the 'Bond boy' either. And consequently, there would be the lack of a climax and, thus, no action-oriented structure and no narrative (as audiences know it)⁴⁷.

Therefore, whereas a racial alternative to the Bond character in the narratives would still succeed because it would not alter the counterpoint structures (and thus would not alter the plot), a gender alternative to the Bond character in the narratives would fail because it would drastically alter the counterpoint structures (and thus would radically alter the plot). It is the maintenance of the counterpoint structures that will ensure the future of James Bond.

⁴⁷It is manifest, from the fact that Bond is still the same type of male character, that the James Bond narratives are not as progressive as some audiences would like. However, this traditionalist approach is what makes Bond the Bond audiences know and love.

6.4.3 Hopeful future for critical popularity of the Bond girl

With the future of the James Bond franchise secure, provided that the counterpoint structures remain intact, the uncertainty remains as to the future academic popularity of the Bond girl. Whereas in studies prior to this study, the Bond girl's crucial narratological purpose has been overlooked, it is the hope that since the Bond girl has been identified as a crucial element to the structure of the narratives because of her pivotal role in the relationship-oriented structure, her academic popularity will improve.

The new relationship-oriented approach to narratology in the form of the relationship-oriented structures can now be used to explore interactions between the characters and how these interactions produce an emotional envelope and create an emotional arc in the narrative. This approach could be used in other James Bond narratives (of different mediums and different authors) or in other narratives. The durations of the climaxes of the emotional arc and the action arc can be explored and can be used to observe how reader interest is gained and sustained in different ways throughout the narrative and whether the method is effective. This approach could be used both in popular media and in academic studies to explain why certain narratives are successful while others fail. For instance, the counterpoint plot structures could be used to explain why Robert Yaniz Jr. (2017) ranks *Ballistic: Ecks vs. Sever* one of the worst action films on *Cheatsheet*. The relationship-oriented structure can be used to explore personal character development, like the character development of an unfeeling detective who learns sympathy by interacting with a vulnerable character. In addition, the counterpoint plot structures together could be used to explore how the emotional structure generates certain aspects of the action-oriented structure and plot. The counterpoint plot structures might be used to explain why Propp's (1986:51) Hero battles the Villain, for instance, or provide specific examples of how Barthes's (1975) indices generate action. Ultimately, the counterpoint plot structures can be used to develop concepts that have not yet been developed whereas the relationship-oriented structure draws attention to the narratological significance of women, in the James Bond narratives especially but also women generally in narratives.

It has been my hope throughout this study that this exploration into the Bond girls' significant narratological purpose will not only demonstrate that she is more essential than so many have given her credit for but that other scholars and critics may take my lead and investigate the narratological worth of other women that have been disregarded before both in literature and through history.

May the Bond girl no longer be perceived as just a beautiful magician's assistant but as the talented magician herself. May she no longer be perceived as a passive Damsel but an active character in the narrative. May she be perceived as the crucial character to produce the narrative structure and plot which triggers the success that is the James Bond narrative.

7 BIBLIOGRAPHY

7.1 Primary sources

Fleming, I. 1956. *Moonraker*. London: Pan.

Fleming, I. 1956. *Diamonds are forever*. London: Pan.

Fleming, I. 1963. *Thunderball*. London: Pan.

Fleming, I. 1966. *The man with the golden gun*. London: Pan.

Fleming, I. 1977. *Dr No*. London: Triad/ Panther.

Fleming, I. 2012. *Casino Royale*. London: Random House.

7.2 Secondary sources

Adams, M. 2003. Bond girls: gender, technology and film. *Gnovis journal*, 3(1): 1-25.

Alber, J. & Fludernick, M. eds. 2010. *Postclassical narratology: approaches and analyses*. Columbus: Ohio State University.

Aristotle. 1963. *Aristotle's poetics*. Translated by John Warrington. (*In Aristotle*. 1963. *Aristotle: poetics*. London: Dent. P. 3-56.)

Bakhtin, M. 1984. *Problems of Dostoevsky's poetics*. Minneapolis: University of Minnesota.

Bal, M. 2009. *Narratology: introduction to theory of narrative*. 3rd ed. Toronto: Toronto University.

Barry, P. 2002. *Beginning theory: an introduction to literary and cultural theory*. 2nd ed. Manchester: Manchester University.

Barthes, R. 1975. An introduction to the structural analysis of narrative. Translated from the French by Lionel Duisit. *New literary history*, 6(2):237-272.

Bennett, T. 1983. The Bond phenomenon: theorising a popular hero, James Bond. *Southern review*, 16(2):195-225.

Berberich, C. 2012. Putting England back on top? Ian Fleming, James Bond and the question of England. *Yearbook of English studies*, 42(1):13-29.

Bilmes, A. 2018. As Emily Blunt's Bond odds are slashed, here's why she should be the next 007. *Esquire*, 4 April. <https://www.esquire.com/uk/culture/news/a9970/new-james-bond-woman/> Date of access: 10 Sept. 2018.

Blackwood, B. & Flynn, J.L. 2015. Everything I know about life I learnt from James Bond. New York: Library Tales.

Boulton, D.J.D. 2011. Chapter 1. The notion of "chivalry" as the social code of the later medieval nobilities: a modern construct and why it should be abandoned. (Unpublished).

Brooks, P. 1992. Reading for plot: design and intention in narrative. Massachusetts: Harvard University Press.

Cavazza, M. O., Martin, O., Charles, F., Mead, S. J. & Marichal, X. 2003. Users acting in mixed reality interactive storytelling. [In Balet, O., Subsol, G. and Torguet, P. eds. *Virtual storytelling: using virtual reality technologies for storytelling*, 2003 Second International Conference, ICVS 2003 organised by ICVS, Toulouse, France. Heidelberg: Springer Berlin. P.189-197.].

Chatman, S. 1978. Story and discourse: narrative structures in fiction and film. Ithaca: Cornell University.

Cogan, P.C. 2011. Affective narratology: the emotional structure of stories. Lincoln: University of Nebraska.

Cogan, P.C. 2015. Chapter 13: What literature teaches us about emotion. (In Zunshine, L. ed. 2015. *The Oxford handbook of cognitive literary studies*. Oxford: Oxford University.)

Daemmrich, I.G. 2003. Paradise and storytelling: interconnecting gender, motif and narrative structure. *Narrative*, 11(2):213-233.

De Saussure, F. 2013. Course in general linguistics. Translated by Roy Harris. London: Bloomsbury.

Diengott, N. 1988. Narratology and feminism. *Style*, 22(1):42-51.

Dodds, K. 2005. Screening geopolitics: James Bond and the early Cold War films (1962–1967). *Geopolitics*, 10(2):266-289.

Drabble, M. & Stringer, J. 1993. *The concise Oxford companion to English literature*. Oxford: Oxford University.

Dundes, A. 1986. Introduction to the second edition. (*In* Propp, V. 1986. *Morphology of the folktale*. 2nd ed. Austin: University of Texas. p. xi-xvi.)

Du Toit, C. 2015. Polyphony and counterpoint: mechanisms of seduction in the diaries of Helen Hessel and Henri Pierre Roché. *Literator*, 36(2):1-9.

Eagly, A.H. & Steffen, V.J. 1984. Gender stereotypes stem from the distribution of women and men into social roles. *Journal of personality and social psychology*, 46(4):735-754.

Eco, U. 1966. James Bond : une combinatoire narrative. *Communications : recherches sémiologiques : l'analyse structurale du récit*, 8:77-93.

Eco, U. 1992. Narrative structures in Fleming. (*In* Irons, G. 1992. *Gender, language and myth: essays on popular narrative*. Toronto: Toronto University).

Fleming, I. 1962. For your eyes only. (*In* Fleming, I. 1962. *For your eyes only*. London: Pan. p.38-83.)

Fleming, I. 1961. *Goldfinger*. London: Pan.

Forster, E.M. 1995. *A room with a view*. New York: Dover.

Freud, S. 1910. A special type of choice of object made by men (contributions to the *Psychology of love I*). (*In* Strachey, J. 1910. *The standard edition of the complete psychological works of Sigmund Freud. Volume XI: five lectures on psycho-analysis, Leonardo da Vinci and other works*. p. 163-176.)

Funnell, L. & Dodds, K. 2015. The Anglo-American connection: examining the intersection of nationality with class, gender, and race in the James Bond films. *The journal of American culture*, 38(4):357-374.

- Ganapathy, M. 2016. Sidestepping the political “graveyard of creativity”: polyphonic narratives and reenvisioning the nation-state in Chimamanda Ngozi Adichie’s *Half of a yellow sun*. *Research in African literatures*, 47(3):88-105.
- Garland, T.W. 2010. “The coldest weapon of all”: the Bond girl villain. *Journal of popular film and television*, 37(4):179-188.
- Genette, G. 1980. *Narrative discourse: an essay in method*. Ithaca: Cornell University.
- Giles, J. 1992. ‘Playing hard to get’: working-class women, sexuality and respectability in Britain, 1918-40. *Women’s history review*, 1(2):239-255.
- Graves, R. 1984. *Greek myths*. London: Penguin.
- Greimas, A. J. 1966. Éléments pour une théorie de l’interprétation du récit mythique. *Communications : recherches sémiologiques : l’analyse structurale du récit.*, 8:28-59.
- Hasse, J.E. 2017. The Hoagy Carmichael collection: brief biography. [Http://www.dlib.indiana.edu/collections/hoagy/research/bio/](http://www.dlib.indiana.edu/collections/hoagy/research/bio/) Date of access: 16 Oct. 2017.
- Hill, E. 2000. The embodied sacrifice. *Cambridge archaeological journal*, 10(2):317-326.
- Herman, D. 1999. Introduction: narratologies. (*In* Herman, D. ed. 1999. *Narratologies: new perspectives on narrative analysis*. Columbus: Ohio State University. p. 1-30.)
- Herman, D. 2004. Towards a transmedial narratology. (*In* Ryan, M-L. ed. 2004. *Narrative across media: the language of storytelling*. Lincoln: University of Nebraska Press. p. 47-75.)
- Hunt, C. 2000. *The James Bond story*, produced by Iamic Productions and RM Associates. New York: Winstar TV & video. [DVD].
- Isaacs, A. & Martin, E. eds. 1990. *The Hamlyn illustrated encyclopedia of music*. London: Hamlyn.
- Jakobson, R. 1987. *Language in literature*. London: Belknap.

- Jared. 2018. Why we admire James Bond: how you can live like 007. *Legends of men*, 16 Feb. <http://legendsofmen.com/2018/02/why-we-admire-james-bond-how-you-can-live-like-007/> Date of access: 22 Oct. 2018.
- Jenkins, T. 2005. James Bond's "Pussy" and Anglo-American Cold War sexuality. *The journal of American culture*, 28(3):309-317.
- Jerreat, J. 2013. Should women be spanked?: 1950s newspaper clipping shows how far women's rights have come. *Daily mail*, 2 Sept. <http://www.dailymail.co.uk/news/article-2408041/Burning-question-day-1950s-newspaper-clipping-shows-far-womens-rights-come.html>. Date of access: 20 Aug. 2018.
- Jones, N. 2010. Is Ian Fleming's James Bond really a sexist, misogynistic bastard? *Existential ennui*, 6 Oct. <https://www.existentialennui.com/2010/10/is-ian-flemings-james-bond-really.html> Date of access: 20 Oct. 2018.
- Jung, C.G. 2001. On the nature of the psyche. London: Routledge.
- Karlan, R. 2015. The spy who fooled me. (In Funnell, L. ed. 2015. For his eyes only: the women of James Bond. New York: Columbia University. p. 196-204.)
- Kamp, D. 2012. The birth of Bond. *Vanity fair*, October. <https://www.vanityfair.com/culture/2012/10/fifty-years-of-james-bond> Date of access: 16 Feb. 2018.
- King, N., Butt, T. & Green, L. 2003. Spanking and the corporal punishment of children: the sexual story. *The international journal of children's rights*, 11: 199–217.
- Kinsella, E.L., Ritchie, T.D. & Igou, E.R. 2015. Zeroing in on heroes: a prototype analysis of hero features. *Journal of personality and social psychology*, 108(1):114–127.
- Lanser, S. 1986. Toward a feminist narratology. *Style*, 20(3):341-363.
- Lanser, S. 1988. Shifting the paradigm: feminism and narratology. *Style*, 22(1):52-60.
- Levi-Strauss, C. 1963. Structural anthropology. Translated from the French by Claire Jacobson and Brooke Grundfest Schoepf. New York: Basic Books.

- Levith, W. 2017. James Bond author Ian Fleming's mistress and Bond girl model dead at 104. *RealClear*. <http://www.realclearlife.com/books/james-bond-creators-mistress-muse-dead-104/> Date of access: 16 Feb. 2018.
- Lynch, J. 2017. 007 on Hot 100: see James Bond songs from lowest to highest charting. *Billboard*, 25 July. <https://www.billboard.com/articles/news/6753813/james-bond-songs-hot-100-highest-charting> Date of access: 22 Oct. 2018.
- Menon, M. n.d. 5 reasons why men love James Bond. *MensXP*. <https://www.mensxp.com/entertainment/gossip/12398-5-reasons-why-men-love-james-bond-p1.html> Date of access: 22 Oct. 2018.
- Myss, C. 2002. *Sacred contracts: awakening your divine potential*. New York: Bantam Books.
- Neuendorf, K.A., Gore, T.D., Dalessandro, A, Janstova, P. & Snyder-Suhy, S. 2010. Shaken and stirred: a content analysis of women's portrayals in James Bond films. *Sex roles*, 62:747–761.
- O'Toole, C. 2018. Why a female James Bond will burn the 007 franchise to the ground. *D'marge*, 30 May. <https://www.dmarge.com/2018/05/female-james-bond.html> Date of access: 22 Oct. 2018.
- Page, R.E. 2006. *Literary and linguistic approaches to feminist narratology*. Hampshire: Palgrave Macmillan.
- Pillai, A. 2013. *Midsomer murders: the Sicilian defence*. Season 15 (5), produced by Bentley Productions. London: Bentley Productions. [television.]
- Plutchik, R. 2001. The nature of emotions: human emotions have deep evolutionary roots, a fact that may explain their complexity and provide tools for clinical practice. *American scientist*, 89(4):344-350.
- Post, S.G. 1988. The inadequacy of selflessness: God's suffering and the theory of love. *Journal of the American academy of religion*, 56(2):213-228.
- Prince, G. 2003. *Dictionary of narratology*. Lincoln: University of Nebraska.
- Prince, G. 2008. Classical and/or postclassical narratology. *l'Esprit créateur*, 48(2):115-123.
- Propp, V. 1986. *Morphology of the folktale*. Austin: University of Texas.

Rudman, L.A. & Glick, P. 2001. Prescriptive gender stereotypes and backlash toward agentic women. *Journal of social issues*, 57(4):743–762.

Ryan, M-L. ed. 2004. *Narrative across media: the language of storytelling*. Lincoln: University of Nebraska.

Sen, S. 2018. Why can't the next James Bond be black? *Daily o*, 31 Aug. <https://www.dailyo.in/variety/james-bond-race-black-idris-elba-racism-ian-fleming/story/1/26386.html> Date of access: 22 Oct. 2018.

Showalter, E. 1981. Feminist criticism in the wilderness. *Critical inquiry*, 8(2):179-205.

Sigler, D. 2006. "Sigmund Freud, analyze this": how Madonna situates "Die another day" beyond the pleasure principle. *Studies in popular culture*, 29(1):77-97.

Solis, M.A. 2016. *The damsel in distress: rescuing women from American mythology*. [thesis].

Stanley, T. 2016. The name's not Jane Bond: why 007 can never be a woman. *The telegraph*, 25 May. <https://www.telegraph.co.uk/films/2016/05/25/the-names-not-jane-bond-why-007-can-never-be-a-woman/> Date of access: 22 Oct. 2018.

Streitmatter, R. 2004. *Sex sells!: the media's journey from repression to obsession*. Colorado: Westview.

Tirrell, L. 1999. Pornographic subordination: how pornography silences women. (In Card, C. 1999. *On feminist ethics and politics*. Lawrence: University Press of Kansas. p. 226-243.)

Todorov, T. 1969. Structural analysis of narrative. *NOVEL: a forum on fiction*, 3(1):70-76.

Van der Merwe, P. & Bekker, I. 2018. (Dis)continuities in Bond: a Bakhtinian analysis of the 007 films. *Journal of literary studies*, 34(3):16-30.

Warhol, R.R. 1989. *Gendered interventions: narrative discourse in the Victorian novel*. New Brunswick: Rutgers University.

Warre-Cornish, F. 1901. *Chivalry*. New York: The Macmillian Company.

Weitzman, L.J., Eifler, D., Hokada, E. & Ross, C. 1972. Sex-role socialization in picture books for preschool children. *American journal of sociology*, 77(6):1125-1150.

Wight, L. 2015. Killing mother: female influence, authority and erasure in the Daniel Craig James Bond films. *Australasian journal of popular culture*, 4 (2 & 3):177-188.

Williams, R. 2012. When Ian Fleming tried to escape James Bond. *The guardian*, 26 Oct.
<https://www.theguardian.com/books/2012/oct/26/when-ian-fleming-tried-to-escape-james-bond>
Date of access: 10 Sept. 2018.

Yaniz, R. 2017. 10 of the worst action movies of all time. *Cheatsheet*, 10 March.
<https://www.cheatsheet.com/entertainment/worst-action-movies-of-all-time.html/> Date of access:
24 Oct. 2018.

Zak, P.J. 2013. How stories change the brain. Berkeley: Berkeley University.
http://greatergood.berkeley.edu/article/item/how_stories_change_brain. Date of access: 30 July
2018.

8 ANNEXURES

Appendix A

Casino Royale

Event	Action gradient	Emotional gradient
9% Prologue: in the casino (p. 1-20)	1	1
2% M calls Bond to action (p. 21-25)	2	1
4% Bond finds out his room has been bugged (p. 26-34)	3	1
3% Bond meets Vesper (p. 35-41)	5	1
1% Bond and Vesper talk (p. 42-44)	6	5
3% A villain attempts to blow Bond up (p. 45-50)	4	5
5% Bond prepares for his gambling fight (p. 51-61)	4	5
9% Bond has dinner with Vesper (p. 62-82)	6	7
9% Bond plays cards against Le Chiffre (p. 83-103)	4	7
2% Le Chiffre tries to kill Bond (p.104-107)	4	7
3% Bond beats Le Chiffre at cards (p.108-114)	4	7
3% Bond and Vesper have drinks (p.115-121)	6	7
4% Vesper is captured (p.122-130)	7	9
4% Bond is captured (p.131-137)	7	9
2% Bond is tortured (p. 138-151)	8	9
2% Le Chiffre is killed (p. 152-156)	9	9
8% Bond recovers in hospital (p.157-175)	1	9
6% Bond is attracted to Vesper (p. 176-188)	1	9
3% Bond has a holiday with Vesper (p.189-204)	1	9
1% Bond and Vesper sleep together (p. 205-206)	1	9
14% Vesper acts suspiciously (p. 207-220)	2	9
1% Vesper kills herself (p. 221-222)	3	9
1% Bond reads the truth in Vesper's suicide note (p. 223- 225)	1	9
1% Epilogue: Bond thinks about the mess (p. 226-228)	1	1

Moonraker

Event	Action gradient	Emotion gradient
4% Prologue: Bond does office duty (p. 5-12)	1	1
5% M calls Bond to minor action (p. 13-22)	2	1
15% Bond meets Drax playing cards (p. 23-50)	3	1
7% Bond catches Drax out (p. 51-63)	4	1
7% M calls Bond to proper action (p. 64-76)	2	1
1% Bond meets Drax again (p. 77)	3	1
1% Bond meets Gala (p. 78)	5	1
2% Bond tries to interact with Gala (p. 79-81)	6	5
9% Bond takes a tour (p. 82-97)	3	5
5% Bond and Gala interact in the office (p. 98-106)	6	6
2% Bond catches Krebs spying on him (p. 107-110)	4	5
4% Bond and Gala interact on the beach (p.111-118)	6	6
5%Bond saves Gala's life (p.119-128)	4	6
3% Bond and Gala return to London (p.129-133)	7	9

5% Gala is captured (p.134-143)	7	9
4% Gala is tortured (p. 144-150)	8	9
2% Bond is captured (p.151-154)	7	9
5% Drax threatens to kill them both (p. 155-164)	9	9
7% Bond reroutes the Moonraker (p.165-177)	9	9
2% Drax is killed and Bond and Gala are saved (p. 178-181)	9	9
3% Bond convalesces slightly (p.182-187)	1	9
1% Bond meets Gala for a holiday (p.188)	1	9
1% Gala leaves Bond to get married (p.189-190)	1	3

Diamonds Are Forever

Events	Action gradient	Emotion gradient
4% Prologue: diamond smuggling in Africa (p. 5-11)	1	3
7% M calls Bond to action (p.12-25)	2	3
2% Bond meets Saye (p. 26-29)	3	3
2% Bond meets Tiffany (p. 30-32)	5	3
2% Bond and Tiffany plan their smuggling operation (p.32-36)	6	5
6% Bond travels to America (p. 37-48)	4	5
6% Bond meets Shady Tree for the diamond drop (p.49-60)	3	5
4% Bond has dinner with Tiffany (p. 61-67)	6	8
11% The smuggling payment is foiled at the horserace (68-87)	4	8
5% Bond watches a man die (p. 88-97)	4	8
14% A new plan for payment is made (p. 98-113)	4	8
5% Bond plays blackjack for his payment (p. 114-122)	5	7
5% Bond disobeys Shady Tree's orders (p.123-132)	4	7
4% Bond is captured (p. 133-139)	7	7
2% Bond is tortured (p. 140-142)	8	7
3% Bond and Tiffany escape (p.143-148)	9	9
2% Mr Spang dies (p. 149-151)	9	9
6% Bond and Tiffany escape back to London by boat (p. 152-173)	9	9
2% Tiffany is captured (p. 174-177)	7	9
1% Tiffany is tortured (p. 178)	8	9
3% Bond kills Wint and Kidd and rescues Tiffany (p. 179-183)	9	9
2% Bond informs M of Tiffany's safety (p. 184-187)	9	9
2% Bond kills Mr Saye (p. 188-192)	9	9

Dr No

Events	Action gradient	Emotion gradient
4% Prologue: Strangeways is killed (p. 5-12)	1	3
9% M calls Bond to action (p.13-28)	2	3
3% Bond meets a spy in Jamaica (p. 29-33)	3	3
3% Bond tries to get information out of the spy (p. 34-39)	4	3
6% Bond meets the governor and Colonial Secretary (p. 40-50)	2	3
2% Bond is sent poisoned fruit (p. 51-54)	4	3

2% An attempt at Bond's life is made with a centipede (p. 55-57)	4	3
5% Bond goes to the island (p. 58-66)	4	3
4% Bond meets Honey (p. 66-73)	5	3
3% Bond and Honey get shot at (p. 74-78)	5	3
1% Bond takes Honey along (p. 79)	6	6
1% Bond and Honey (and Quarrel) travel inland (p. 80-82)	6	8
2% Bond and Honey (and Quarrel) get chased (p. 83-85)	6	8
8% Bond and Honey (and Quarrel) reach the camp (p. 86-100)	6	8
2% The "dragon" comes and kills Quarrel (p. 101-104)	6	7
5% Bond and Honey get captured (p. 105-114)	7	7
5% Bond and Honey spend time in Doctor No's rooms (p. 115-124)	6	7
3% Bond and Honey meet Doctor No (p. 125-130)	7	7
10% Doctor No informs them of his plan (p. 131-149)	8	9
8% Bond is tortured (p. 150-164)	8	9
2% Bond saves himself (p. 165-167)	9	9
2% Bond kills Doctor No (p. 168-171)	9	9
1% Bond finds Honey (p. 172-173)	9	9
3% Bond and Honey escape together in the 'dragon' (p. 174-178)	9	9
1% Honey and Bond escape the island (p. 179-180)	9	9
2% Bond explains what happened (p. 181-183)	1	9
1% Bond asks Pleydell-Smith to care for Honey (p. 184-185)	1	9
2% Bond gives Honey slave time (p. 186-189)	1	9

Thunderball

Events	Action gradient	Emotion gradient
10% Prologue: Bond goes to a retreat (p. 9-30)	1	6
6% Bond meets an enemy and is almost killed (p. 31-43)	4	6
9% Further prologue: the villains have a meeting (p. 44-63)	4	6
8% M calls Bond to action (p. 64-82)	2	6
10% The villains kill a man (p. 83-105)	2	6
1% Bond meets Domino (p.106-108)	5	6
3% Bond and Domino have a drink together (p. 109-115)	6	6
5% Bond investigates (p. 116-126)	4	6
½% Bond meets Largo (p. 127)	3	6
2% Bond interacts with Largo (p. 128-131)	4	6
6% Bond plans his next moves (p. 132-144)	4	6
2% Bond plays cards with Largo (p. 145-149)	4	6
3% Bond has dinner with Domino (p. 150-156)	6	6
10% Bond discovers the man's death (p. 157-180)	4	6
1% Bond goes swimming with Domino (p. 181-182)	6	6
1% Bond helps Domino with removing sea egg spines (p. 183-184)	6	8
1% Bond sleeps with Domino (p. 185-186)	6	8
1% Bond tells Domino about her brother's death (p.	6	8

187-188)		
1% Bond asks for Domino's help (p. 189-191)	6	8
5% Domino goes with Largo and doesn't make her signal (p. 192-202)	7	9
3% Domino is captured (p. 203-209)	7	9
½% Domino is tortured (p. 210)	8	9
2% Bond worries for Domino (p. 211-215)	8	9
6% Bond goes after Largo (p. 216-228)	9	9
½% Domino kills Largo (p. 229)	9	9
½% Bond saves Domino from drowning (p. 230)	9	9
1% Bond convalesces in hospital (p. 231-232)	1	9
1% Bond checks on Domino (p. 233-234)	1	9

The Man with the Golden Gun

Events	Action gradient	Emotion gradient
14% Prologue: Bond's brainwashing (p. 7-31)	1	6
5% M calls Bond to action (p. 32-41)	2	6
1% Bond travels to Jamaica (p. 42)	4	6
1% Bond gets the first sniff of the villain (p. 43-46)	3	6
2% Bond talks to Mary over the phone (p. 47-51)	5	6
2% Bond meets Mary for dinner (p. 52-56)	6	6
1% Bond sends Mary away (p. 57)	4	5
8% Bond meets Scaramanga (p. 58-71)	3	5
6% Scaramanga hires Bond (p. 72-82)	4	5
9% Bond meets Scaramanga's cohorts (p. 83-98)	4	5
1% Bond relaxes and thinks of Mary (p. 99)	6	6
5% Bond overhears Scaramanga's dealings (p. 100-108)	4	6
2% Scaramanga kills a man (p. 109-111)	4	6
3% Scaramanga toys with Bond (113-118)	4	6
1% Mary appears in Bond's room (p. 119)	6	5
1% Mary gives Bond information (p. 120)	6	5
1% Bond returns information (p. 121)	6	6
1% Scaramanga corners them (p. 122-124)	4	6
1% Scaramanga lets Mary leave (p. 125-127)	4	9
8% Bond hears more of Scaramanga's plan (p. 128-142)	4	9
4% Scaramanga, his cohorts and Bond board a train (p. 143-150)	4	9
1% Scaramanga tells the train that Mary is on the line (p. 151)	7	9
1% Bond tries to save Mary (p. 152)	9	9
1% Bond finds out that Mary is not on the line (p. 153)	9	9
1% Bond is wounded (p. 154-157)	9	9
1% Scaramanga is wounded (158)	9	9
2% Bond goes after Scaramanga (p. 159-161)	9	9
4% Scaramanga toys with Bond again (p. 162-169)	9	9
1% Bond kills Scaramanga (p. 170-171)	9	9
2% Bond convalesces in hospital (p. 172-175)	1	9
3% Bond has a meeting to explain what happened (p. 176-182)	1	9
2% Bond interacts with Mary (p. 183-185)	1	9
2% Mary brings Bond news of his knighthood	1	9

invitation (p. 186-189)		
1% Mary invites Bond to stay with her (p. 190)	1	9
1% Bond accepts despite his misgivings (p. 191)	1	9