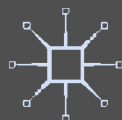


LISA FUNNELL & KLAUS DODDS



GEOGRAPHIES,
GENDERS AND
GEOPOLITICS OF
JAMES BOND



Geographies, Genders and Geopolitics of James Bond

Lisa Funnell • Klaus Dodds

Geographies, Genders and Geopolitics of James Bond

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ABSTRACT

Geographies, Genders, and Geopolitics of James Bond discusses the representational geographies of the Bond film franchise and how they inform our reading of 007 as a hero. This book offers a new and interdisciplinary lens through which the franchise can be analyzed and explores a range of topics that have been largely, if not entirely, overlooked in Bond film scholarship. These topics include: the shifting and gendering of geopolitical relations; the differing depiction and evaluation of vertical/modern and horizontal/pre-modern spaces; the use of classical elements in defining gender, sexuality, heroic competency, and geopolitical conflict; and the ongoing importance of haptics (i.e. touch), kinesics (i.e. movement), and proxemics (i.e. the use of space) in defining the embodied and emotive world of Bond. This book is comprehensive in nature and scope as it discusses all 24 films in the official Bond canon and theorizes about the future direction of the franchise.

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Introduction

James Bond is an iconic action hero who is defined by his social locations (i.e. who he is) and the actions he takes in a vast array of geographical places (i.e. what he does and where he conducts his missions). On the one hand, James Bond enjoys a high degree of privilege given his membership to every significant dominant social group in the West: he is a white, cis-gender, middle-class, heterosexual, able-bodied, and British man who has enjoyed a private school education and attended Cambridge University. He can move, act, and perform; gain access to places, spaces, and resources; and use his intersectional and social capital in ways that most people cannot. It is this privilege that makes Bond such an attractive character with worldwide appeal. On the other hand, the missions he completes define Bond's masculinity. His performance in the field, and his ability to seduce and sexually satisfy multiple women in each film, is critical to consolidating, what Robert Connell would note as being, his "hegemonic masculinity" (2005, p. 37). His heroic competency is demonstrated and validated through his actions, which work to secure the geopolitical interests of Britain and its Western allies (and particularly America). For James Bond, where things unfold is integral to how things unfold (Purse 2011; N. Jones 2015a).

While action cinema generally trades in visual spectacle and physical mastery, the human and physical geographies of those environments being mastered is often taken for granted by audiences and critics alike. What is often overlooked in the discussion of Bond's heroic identity is

the fact that his character is also strongly defined by political and physical geography—the places, spaces, and very material contexts within which he operates including air, rock, snow, wind, and water. For example, in an interview with *Variety* magazine, Marc Forster, the director of *Quantum of Solace* (2008), hinted at the aesthetic significance of this relationship as he aspired to connect the four elements—earth, air, fire, and water—across his film (Thompson 2008, 11). The film's plot revolves around a plan to secure water resources in the Bolivian desert with a dramatic finale involving a hotel engulfed by fire. But *Quantum of Solace* also involves an array of overseas locations including three in Latin America (Chile, Mexico, and Panama) and extensive filming in Italy and Austria in addition to London. The film opens with a dramatic car chase as Bond and his pursuers glide through a marble quarry sending dust into the air. Following the opening credit sequence, the action moves to the famous Sienna horse race, and Bond is seen running across rooftops, squirrel-ing through tunnels, and falling through a glass cathedral dome. The elemental (in the form of rock and mineral derivatives such as marble and clay) make Bond's escape both materially possible and aesthetically desirable, and his accidental suspension in the air via a rope attached to the scaffolding increases the dramatic tension of the scene. Later in Bolivia, the earth and air play a connected role as the contours of the subterranean desert environment makes Bond's escape possible by allowing him to descend into it via a parachute from a plane plummeting to the ground.

These material geographies are not unique to *Quantum of Solace*. Across the film franchise, Bond is defined as much by gender and geopolitics as he is by his interaction with elemental, resource, and political geographies, and the intersection of these aspects lies at the heart of our book, *Geographies, Genders, and Geopolitics of James Bond*. As a field of study, geography is more than the creation and analysis of charts and maps (although maps, globes, and scale models are frequently featured in Bond films to highlight geopolitical relations as well as the villain's desire to redraw these boundaries). Instead, geography is an expansive field that explores space, place, scale, materiality, emotions and affect, and human and environment interactions. When combined with film studies, film geography and popular geopolitics offer critical lenses through which scholars can examine the ways in which physical and human environments are conceptualized; often gendered but also intersected by age, race, class, and sexuality amongst other social locations; and depicted in mainstream

culture, which in turn influences social-spatial discourses and practices. Film geographers, for more than 30 years, have argued that film is an assemblage of textual and extra-textual processes, objects, agents, and sites and spaces (Cresswell and Dixon 2002; Lukinbeal and Sharp 2014). Film, as a geographical practice, explores the process by which spaces are framed and shaped while evoking and provoking the experiences of living—both moving through and remaining firmly in place. Geographical environments and landscapes in film provide rich content for analysis, and arrays of distinct places are associated with particular film genres, including the imperial spy thriller (e.g. *The Thirty Nine Steps* 1915 novel and later 1935 Alfred Hitchcock film) and the blockbuster action and spy film (e.g. the Harry Palmer series in the 1960s).

As recent Bond and Bourne films demonstrate, the city environments of Berlin and Moscow are capable of evoking Cold War geographies of division and intrigue. A wintry Moscow seems particularly complicit with this framing, as ice and snow play their part in contributing to a chilly geopolitical aesthetic. Spies and assassins shiver, sludge, and skid through the decaying urban infrastructure of the former Eastern bloc. And Bond's visits to Berlin, Bratislava, and Moscow always occur in winter and/or at night, suggestive perhaps of a Cold War geopolitical nostalgia for a form of "cloak and dagger" spying rather than a more contemporary era punctuated by mass surveillance and cyber-terrorism.

For his part, Bond represents a highly idealized vision of Britain as he travels the world on government-sanctioned missions in order to safeguard their geopolitical interests. In 1970, writer Raymond Durgnat famously described Bond as a "one man Suez taskforce" and "The last man in the British Empire's superman XI" at a time when political elites were still smarting from the humiliating withdrawal from the Suez Canal zone in 1956 (Durgnat 1970 qtd. in Parker 2014, p. 74). The ways in which Bond travels to and interacts with different places, spaces, and people conveys powerful messages about Britain's geopolitical self-conceptualization and the relative worth of other nations and people by comparison. As James Chapman, a British historian of James Bond, asserts,

[Bond] represents a nationalist fantasy, in which Britain's decline, as a world power did not really take place. One of the ideological functions of the Bond narrative is to construct an imaginary world in which Pax Britannia still operates. Thus Britain is presented as being in the frontline of the conspiracies directed against western civilization. (2000, p.4)

Britain's relationship with the United States as signified through the friendship of Bond and CIA agent Felix Leiter bears little resemblance to the material realities of that "special relationship" in practice. Instead, the Bond films, much like Ian Fleming's novels, position Britain as a great power with persistent extra-territorial reach and influence even in the midst of decolonization and Cold War geopolitical reordering.

While a small number of academic works have been published on the international and representational politics of James Bond (see Bennett and Woollacott [1987], Chapman [2000], Lindner [2003], Black [2005], Dodds [2003, 2005, 2014] Funnell [2011a, 2015a, b, c]), little attention has been directed towards their interconnection or the role that geography plays in defining this relationship and spatially representing threat, danger, insecurity, and safety. In comparison, *Geographies, Genders, and Geopolitics of James Bond* focuses explicitly on the more than representational geographies of the Bond films, by addressing how Bond is shaped by embodied, material, and even elemental encounters with humans, objects, and earthly forces such as ice and fire respectively. The book is also attentive to other geographies as well. Although the Bond films were produced by Eon Productions based in Pinewood Studios (located outside of London), they are also American films funded by United Artists. The Anglo-American provenance of the franchise helped to shape the production, distribution, and consumption geographies of the films. For example, Soviet audiences rarely saw the Bond films during the Cold War, and if they were watched, they were seen by a relatively small group of privileged individuals in so-called closed shows (Bahun and Haynes 2014, p. 25). For the Soviet authorities, Bond was too Western, bourgeoisie, and physically and sexually attractive for local audiences. He was (and is) a man who has clearly enjoyed a good life, consuming champagne and fine food including Soviet caviar, in addition to possessing a plethora of consumer goods and mobilizing advanced technology. As a result, there are geographies of both absence and presence that one can trace in relation to who was able to watch the Bond franchise during the Cold War. The content and marketing of the Bond films have distinct geographies as well. In 2013, Chinese authorities finally gave permission for the release of *Skyfall* (Mendes 2012) in the mainland after changes were made to the explicit Chinese references in the film. In the official Chinese version, Bond's archrival Raoul Silva is no longer tortured by Chinese agents and references to the dirty politics surrounding the handover of Hong Kong to China in 1997 were removed. Ironically, the film sees Bond travel to

Shanghai and Macau as part of his mission to discover the whereabouts of a lost computer disk. The insertion of a Chinese component to his mission was a deliberate attempt by the franchise to appeal to (mainland) Chinese audiences,¹ who comprise the most lucrative film market next to the United States.²

This book, while mindful of these productive and consumptive geographies, addresses the more than representational geographies of the Bond film franchise and how it informs our reading of James Bond as a hero. It offers a new and interdisciplinary lens through which the franchise can be analyzed and explores a range of topics that have been largely, if not entirely, overlooked in Bond film scholarship. These topics include: the shifting and gendering of geopolitical relations; the differing depiction and evaluation of vertical/modern and horizontal/pre-modern spaces; the use of classical elements such as earth, air, fire, and water in defining gender, sexuality, heroic competency, and geopolitical conflict; and the ongoing importance of haptics (i.e. touch), kinesics (i.e. movement), and proxemics (i.e. the use of space) in defining the embodied and emotive world of Bond.

This book is comprehensive in nature and scope as it discusses all 24 films in the official Bond canon and theorizes about the future direction of the franchise.

GEOGRAPHIES, GENDERS, AND GEOPOLITICS OF JAMES BOND

In his book *Goldeneye*, Matthew Parker explores how Fleming's visits to Jamaica shaped the imaginative and material geographies of his Bond novels. Parker argues that "all roads lead back to Jamaica" in terms of making sense of how, why, and, critically, where Bond's origins lie (2014, p. 6). Fleming's first encounter with the former British island colony was in 1943 when he was invited to attend a naval conference involving Britain and the United States. As a naval officer working for the Admiralty during the World War II, Fleming was involved in naval planning, which included imagining outlandish schemes to misdirect and confuse German naval forces operating in the Atlantic Ocean, the North Sea, and the English Channel.

After the war, Fleming purchased a property in west Jamaica and it was here that his career as a novelist materialized. In *Goldeneye*, he found a place to escape from the British winter from which to write and

imagine a post-war world. His stays in Goldeneye were sensuous affairs, and Fleming writes with passion about his daily swims in the warm waters of the Caribbean and the pleasure he took from the garden and wildlife that inhabited the property and surrounding area (Parker 2014, p. 6). It is perhaps no surprise that his secret agent, James Bond, is comfortable and competent in onshore and offshore tropical environments. He is also sensitive to and appreciative of the natural environment—again reflecting Fleming’s experiences including scuba diving with the famous French diver Jacques Cousteau in April 1953 (Fleming 2015, p. 32). Bond is rarely if ever depicted killing animals and/or destroying landscapes unless they are intimately connected to the success of a mission. Jamaica was Fleming’s favorite home and the island features strongly in his novels (*Live and Let Die*, *Dr No*, *Thunderball*, and *The Man with the Golden Gun*), and, notably, in the first Bond film, *Dr. No* (Young 1962).

From his home in Jamaica, Fleming’s novels in combination with his journalistic/travel assignments outline an imaginative geography of the post-1945 world that is nostalgic while forward-looking. Both Fleming and his secret agent enjoyed travelling and only the novel *Moonraker* is entirely based in southern England. Travel provides opportunity for Bond to undertake a variety of missions from the United States and Japan to smaller island states of Jamaica, Seychelles, and Bermuda. While Bond never travels directly to Africa and South America, his worldwide encounters are rarely uneventful. They provide opportunities not only to be immersed in “exotic” spaces and cultures, but also encounters with other people and places that sometimes serve to bring to the fore Britain’s changing role in the world. In *You Only Live Twice*, Bond is to be found reflecting on how Britain had been “bled pretty thin by a couple of World Wars” (1964, p. 81), while retorting to his Japanese counterpart Tiger Tanaka that the country still had the ability to project itself around the world.

Three of the Bond novels were set in the United States (*Diamonds are Forever*, *Goldfinger*, and *The Spy Who Loved Me*) and Fleming’s depiction of the Anglo-American connection was riddled with ambivalence. Fleming’s novels and journalistic accounts of the United States contain admiration for technological prowess and, in President Eisenhower’s terms, the American military-industrial complex, but there are also traces of disgust and displeasure at consumer culture, criminality, and currency. In *Diamonds are Forever*, Bond is shown to be uncomfortable in urban America, and not just Las Vegas. Taken together, Fleming’s America is

defined by its cultural and geopolitical excess, and while not unique to this former British naval officer and journalist, it plays a pivotal role in his novels. While his CIA sidekick, Felix Leiter, is the ‘good American’, the country and its inhabitants appear uncooperative, surly, and even jealous of Bond’s fieldwork skills.

The novel *Dr No* and its film adaptation convey this ambivalence for the United States in how and where it grounds itself in the former British colony of Jamaica. Bond is read, seen, and heard reminding the literary and/or film audience that the mission is unfolding on ‘British territory’. In the film, Leiter remarks to Bond that “You Limeys can be pretty touchy” about the territorial sovereignty of the island. While Fleming might assert the sovereign authority of the United Kingdom in the British Caribbean, he also acknowledged that the sovereignty in question was graduated rather than absolute. In the novel, the villain buys a smaller island off of Jamaica ostensibly so that guano could be harvested and exported. In reality, the investment program is a ruse to establish a secret radio station designed to interfere with the tracking of US rockets off Cape Canaveral. In *Live and Let Die*, Mr. Big takes over Surprise Island, close to Jamaica, and enrolls Jamaica into his drug-related empire. In both cases, it is clear that British sovereign power is not sufficiently adept at administrating and monitoring the activities of others, be they Chinese or American criminals and villains. But as *Dr No* reminds readers, the British are shown to be willing to cede sovereignty to their American allies when they agree to let the US authorities annex part of the island in the name of protecting biodiversity.

Fleming’s imaginative geographies of the post-1945 world, shaped by his experiences of living in Jamaica but travelling more widely in North America and Asia, were remarkably versatile.³ While Goldeneye might have struck some as a marginal place to view the world, it played host to a prime ministerial visit by Winston Churchill and a recuperative stay by an ailing Anthony Eden, in the aftermath of the turmoil of the Suez Crisis. As an island-state agitating for independence, Jamaica was a productive space to think about and plot how a British agent might work with American personal and forces, while negotiating a Cold War context shaped by anxieties about communist insurrection; the influence of Cuba, China, and the Soviet Union; and the resource and strategic potential of the British Caribbean. Villains, in Fleming’s world, were quick to point to British vulnerabilities in this changing world order. As Hugo Drax tells Bond in *Moonraker*, “[You are] too weak to defend your colonies, toadying to America with your hat in your hands” (1955, p. 208).

Drax's stinging retort helps to further identify the filmic geographies of Bond. Fleming's novels appear in the 1950s and 1960s, a time of great geopolitical change. Bond's world is shaped by the intersection of Cold War and colonial geographies. Through his relationship with his CIA counterpart, Felix Leiter, the reader is able to bear witness to how these geographies and geographical relationships become manifest. Bond and Britain offer access and facilitation to the colonial spaces of the Caribbean and Asia in return for American technology, investment, and military muscle. The transition from novel to film was critical in cementing the physical geographies and geopolitics of James Bond.

The final element influencing our interest in the geographies of Bond is more embodied and sensual in nature. The geopolitical environments that Bond encounters are ones that are lively, emotional, and felt. This is established in the opening pages of Fleming's first Bond novel, *Casino Royale*, when he describes the physical and sensual awareness of Bond:

[Bond] explored his present physical sensations. He felt the dry, uncomfortable gravel under his evening shoes, the bad, harsh taste in his mouth and the slight sweat under his arms. He could feel his eyes filling their sockets. The front of his face, his nose and antrum, were congested. He breathed the sweet night air deeply and focused his senses and his wits. He wanted to know if anyone had searched his room since he had left it before dinner. (1953, p. 3)

From the outset, Bond is conceptualized as a sensual spy who relies on his touch and feel to navigate his way through missions.

In a similar way, the filmic Bond's touch and feel is vital to early mission success, whether it be navigating the coastal waters off Jamaica in *Dr. No* or the backstreets of Istanbul in *From Russia with Love* (Young 1963). The cinematic Bond is depicted as an agent who immerses himself in his work. He will use his physical and sexual prowess to his and Britain's advantage, and his skills ranging from accomplished card player to pilot and diver are frequently put to strategic use in a variety of temperate, tropical, underwater, aerial, mountainous, and urban environments. His body and demeanor, while not without their limits when it comes to sheer endurance, are renewable resources to be exploited time and again for the sake of his mission. The sites and spaces of literary and filmic James Bond are proving grounds, places to match and, vitally, exceed the competencies and resources of his rivals and villains.

Bond's ability to immerse in a variety of social-spatial worlds is linked to a wider circuit of expectation and privilege. While Bond can express affection and camaraderie for local helpers such as the Cayman Islander Quarrel (*Dr. No*) and his son Quarrel Jr. (*Live and Let Die* [Hamilton 1973]), he is addressed as "Commander" by them both and they exhibit deference to his judgment. Bond's geopolitical world is one peopled with white professional Anglo-American men (Leiter, Q, and M [1962–89, 2012–15]) battling enemies and adversaries, defined and counter-posed by ethnic, racial, sexual, and class-based registers. Bond rarely battles against people who look and sound like him. When he does, in the cases of Alec Trevelyan in *GoldenEye* (Campbell 1995), Elliot Carver in *Tomorrow Never Dies* (Spottiswoode 1997), and Moon Tan-Sun/Gustav Graves in *Die Another Day* (Tamahori 2002), the inference is clear that his adversaries are traitorous and fraudulent white men who did not enjoy 'conventional' family lives. In the case of Trevelyan, his father murdered his mother before committing suicide leaving Trevelyan orphaned and to be raised by the state. As a child, Carver was disowned by his father, a British media baron, and subsequently raised by foster parents in Hong Kong. Finally, although Moon Tan-Sun was raised by his military father to be colonel in the North Korean armed forces, he fakes his death and sets up a new identity in the West as Gustav Graves, using pioneering gene therapy. Here, the prevailing geopolitical context of tension with communist North Korea is made freakish by direct reference to the both the racial and facial transformations of Graves. While other Bond films have used aberrant bodies to depict deviant ideologies and practices (for example, the East German super-man Eric Kriegler in *For Your Eyes Only* [Glen 1981]), it appears particularly egregious in *Die Another Day*.

Our book also explores how gender and its intersection with sexual orientation strongly shapes the depiction of women as both allies and adversaries. When lesbian women—both actual and assumed—make an appearance they are either capable of being seduced by Bond (e.g. Pussy Galore in *Goldfinger* [Hamilton 1964]) or represented as sexually unattractive adversaries (Colonel Klebb in *From Russia with Love*) who at times compete for the affections of the Bond Girl. The gender politics of James Bond continue to attract a plethora of critical commentary but arguably the gender geographies of the franchise receive less explicit reflection in much of the academic and commentary style literature. For the purposes of our investigation, we draw attention to several dimensions including the gender geographies of the office and field, the hegemonic masculinity

of James Bond, and, finally, the intersectional geographies of gender, race, and sexuality.

The gendered distinction between the office and the field is hugely important to the Bond narrative. After an opening pre-title sequence that begins with Bond being seen through the barrel of a gun, as initiated in *From Russia with Love*, the film turns to Bond's arrival at Universal Exports/MI6. The long-standing figure of Miss Money Penny, as the private secretary of M, is highly significant in shaping the gender geographies of Bond. While their encounters range from overtly flirtatious to collegial companionship, Money Penny's demeanour and orderly office environment help to set up a context in which men such as Bond are shown to belong to the field and where British or local female field agents, while they can be occasionally depicted as competent (e.g. Paula Caplan in *Thunderball* [Young 1965]) or out of their depth (e.g. Caroline in *GoldenEye*), are usually disposable in terms of the mission's overall success. The sorts of women who appear to thrive in the field are frequently American and later Chinese/Russian agents who prove their worth to Bond, or Bond Girls who pose no threat to Bond's competencies in the field (e.g. Stacey Sutton in *A View to a Kill* [John Glen 1985]).

Bond's relationship to women in the bedroom and in the field is of course vital to his hegemonic masculinity. Those sites and spaces, ranging from the most intimate to the most dangerous, provide testing grounds for Bond to perform for himself and others. How he performs is critical, as is the judgment of others. While M might admonish him with regard to his treatment of women, his/her deliberate strategy of using seduction and sex to obtain secret information or secure access to the hench people themselves is a crucial element in his continued success. It also bolsters his heroic and hegemonic masculinity since few men can match him. Rarely are Bond's adversaries shown in an intimate setting. If anything the bedroom, as in the case of Franz Sanchez in *Licence to Kill* (Glen 1989), becomes a place to punish a romantic rival rather than actually perform sexually. Sanchez is never shown making love to his girlfriend.

The geographical and ideational consequences of Bond's hegemonic masculinity is that there are some things that the villain cannot be seen to do. The most obvious and important is that Bond's adversary is never allowed to have sex. The male villains can kiss their girlfriends and they can touch their female partners, but they are not allowed to perform in the bedroom. (The exception is Francisco Scaramanga in *The Man with the Golden Gun* [Hamilton 1974] whose intimate scenes with Andrea Anders

draw attention to his positioning as Bond's parallel and villainous counterpart in the film). But on the whole, there are almost no intimate geographies to their life-worlds. They can represent mortal threats to Bond but they never represent a sexual threat to him; in fact, it is Bond who is positioned as a sexual threat to the villain. Time and again, Bond 'steals' the villain's girlfriend or seduces the female staff attached to his enterprise. Even his close male companions are rarely shown to have personal/familial lives, and when they do, such as Leiter marrying Della in *Licence to Kill*, it ends in tragedy. After Della is murdered, Leiter joins Bond as a widower but he is never shown thereafter to have any romantic interests. The bedroom is thus Bond's privileged space for the performance of hegemonic masculinity—it fits into a broader picture of his kind of spy-craft being rooted in seduction, double-dealing, and defection, and not bureaucracy and conventional work patterns.

But Bond's hegemonic masculinity is not unchanging. It is capable of shifting and mutating depending on geographical and geopolitical contexts. The net result is to enable Bond to retain power over other men and women. The 'tough-tender' Bond in the Daniel Craig era is indicative of this shift in the way in which Bond's masculinity plays out in particular environments. In *Casino Royale* (Campbell 2006), Bond's comforting of Vesper Lynd in the shower after staving off an attack in the stairwell by two hench people is significant in the film's narrative. Bond's identity as a protector is restored after Lynd's successful 'skewering' of his character and background while enjoying an intimate meal with Bond in a train carriage. Later the intimate physical torture endured by Bond provides a backdrop for his restoration and resurrection. He is shown to be still capable of making love to Lynd and in the aftermath of her death he resolves to finish the mission (which continues into *Quantum of Solace*).

The final area we highlight is the intersectional geographies of gender, race, and sexuality. The gender geographies of Bond are rarely devoid from other registers and the manner in which they shape encounters and experiences in an array of sites and spaces. Bond's relationship with May Day is one such example in *A View to a Kill*. Having first set eyes on her in Paris, while attempting to pursue her up the Eiffel Tower, Bond can only gasp in amazement at her spectacular parachute jump from the top of the structure. His pursuit by car is ultimately unsuccessful and if anything reveals the limits of an aging Bond played by Roger Moore. As if recognizing the unlikely scenario that Bond could ever overwhelm May Day in a combative encounter, Bond's relationship with her is consummated in the bedroom

(where she dominates him in bed) while there are references throughout the film to her ‘freakish’ height and strength. She is the first black love interest since Rosie Carver in *Live and Let Die*, a hapless CIA field agent who is killed by the villains for treachery. As a result, May Day is only the second black woman who has served as a love interest of Bond⁴ and it is striking that her superior strength and fitness in the field are ultimately buried underground, as she saves Bond’s life from a large explosion in a mine. Her self-detonation is vital to Bond’s credibility as a capable field agent, which he subsequently gets to demonstrate by fighting his arch-rival at the top of the Golden Gate Bridge in San Francisco.

Finally, our book foregrounds geopolitics and is inspired by critical geopolitical literature that has explored the role of imaginaries in projecting and portraying international politics. Bond’s imaginative geopolitics is one shaped by colonial, Cold War, and post-Cold War contexts on the one hand but also complicated by transnational and global actors, processes, and structures on the other. The Bond films in the 1960s, unlike Fleming’s novels, do not position the Soviet Union as the premier threat facing the UK and its allies. A transnational network (SPECTRE) is the primary menace, and one capable of building strategic alliances with criminals and drug dealers for the purpose of wielding influence and power. *Thunderball* outlines the scale and geographical extent of SPECTRE and its activities, after earlier missions where Bond has foiled its plans in the Caribbean and Turkey.⁵ Operating out of a secret meeting space in Paris, the location of the SPECTRE executive is finally revealed to be inside a building run by an international refugee resettlement agency. The audience, by following the movements of SPECTRE agent Number 2 (Emilio Largo), is taken into the secret world of the organization where he is asked to update the executive committee about the plan to steal nuclear weapons from NATO bomber planes. Before he can do so, Number 1 (Blofeld) asks for an update on SPECTRE’s activities, which involve ‘Red China’ drug deals in the United States, blackmail of a Japanese double agent and French nuclear scientists, and a consultation fee for a UK train robbery. A large world map to the rear of the room is shown to be directly in front of Number 1 and his partially hidden yet elevated position from the main body of the SPECTRE committee further emphasises his global oversight.

The SPECTRE meeting in *Thunderball*, against the backdrop of a large world map and an obscured leader, could be juxtaposed with an early scene in *Dr. No*. After the local agent has failed to make routine contact with London, one of the radio operators working in the MI6

building alerts his superior that the intelligence network in Jamaica might be a source for concern. As with the SPECTRE meeting, a world map is shown adorning one of the walls and the room is filled with radio operators making connections with agents all over the world. But there is a key difference between the two maps. The world map that is to be found in the SPECTRE committee room has no international boundaries marked on its surface. There is a Mercator projection of the world in which the continents and islands are depicted in white while black-coloured seas and oceans surround them. The world map in the British room, however, is quite different. It shows the countries and empires of the world and international boundaries are detectable. In so doing, the films juxtapose two geographical imaginations—a world composed of sovereign territorial states and a world beyond states where international boundaries do not need to be represented. Bond, as a British agent, has the task of both working across boundaries like SPECTRE while at the same time as upholding the boundaries of Britain and its imperial portfolio. Bond affirms the territorial sovereignty of the state while acting to erase it as and when it suits his purpose and by extension Britain. It is perhaps not for nothing that villains have a habit of pointing out to him that he is not so different from them; he might serve a different master but he is at times indifferent to the prevailing geopolitical order.

This book also highlights the intertextuality of the geopolitics of James Bond. The Bond films deliberately and knowingly connect to others in the franchise—indeed, the overlaps are considered an important part of the narrative progression of Bond. So audiences watching *On Her Majesty's Secret Service* (Hunt 1969), for example, would see references to the Sean Connery Bond films of the 1960s, which suggest a continuation of the Bond character even though a new actor (George Lazenby) is featured in the title role. Such allusions include the character of Bond as spy, his relationship with women, the role and significance of technology and gadgets, the use of violence and its connection to mission completion, and finally, the placement of objects such as maps and globes, and the role of sites and spaces (e.g. M's office and 'exotic' locations such as Brazil, Egypt, and Thailand). Bond returns to some 'exotic' places more than others (e.g. there have been three mission visits to Turkey), and there are still areas of the world where Bond has not reached yet (e.g. Antarctica).

Skyfall, the third film starring Daniel Craig as James Bond, is profoundly intertextual, as audiences discover that *Skyfall* is Bond's childhood home in Scotland. As Bond and M battle against a disgruntled former MI6 agent

intent on terrorizing London and MI6 itself, audiences are given insights into his childhood, especially in the aftermath of the death of his parents. The film is intensely geopolitical in the manner in which it reflects upon the relationship between terror, cyber-espionage, and Britain's place in the world. Right at the start of the film, the focus is on tracking down a disk encrypted with secret information about UK spies. Bond's quest, however, is both physical and virtual. He needs to recover the top-secret disk while at the same time he struggles to discover how the villain has cyber-hacked into MI6's computer networks. Travelling from Istanbul to Hong Kong/Shanghai and finally returning to London/Scotland, this Bond film is unusual in showing London's vulnerability to terrorist attack and Bond and MI6 battling against the evil genius without any help from their US allies.

The narrative arc explores the personal trajectories of Bond, M, and the arch-villain Silva. But the film also addresses the role of loyalty and revenge in the covert world of the field agent, as well as the capacity of men and women to 'bounce back' from trauma (Dodds 2014, p. 118). While Bond's resilience is made possible by a combination of luck and support from his boss M, Silva's resilience provokes revulsion from M, even though she abandoned him to Chinese operatives when the UK gave up their hold on Hong Kong in 1997. M's deliberate geopolitical amnesia ended up provoking Silva to take his revenge on her and MI6 while inadvertently showcasing a world that is no longer about Bond's mastering of a gadget here and there but rather one composed of critical infrastructure that can be manipulated by an adversary armed to the teeth with computing power instead of bombs and missiles.

As feminist political geographers note, the body is productive of geopolitics and Bond's body is an important site in and of itself. Bond's body, including his scars and injuries, acts as a living archive of previous missions and provide evidence of his continuing relevance in a changing world (for example, Dixon and Marston 2013). Silva's body has also been injured but his face in particular is depicted as grotesque. He shows M his physical deformation while imprisoned in a giant specimen jar-like prison. While Bond's ability to touch and feel objects and people is crucial to mission success, adversaries are not granted that privilege. Bond Girls desire his touch while villains fear it. But Bond's body is fundamentally privileged in this geopolitical audit. A feminist geopolitical sensibility would ask us to be alert to the bodies that are positioned as vulnerable or even disposable. Bond's love interests frequently bear the brunt of his calculative strategies.

They are the ones who get fatally injured, tied up, and left exposed by an approach that often relies upon him emphasizing his physical and sexual prowess and taunting adversaries in the process. Silva's touch, while hugely effective when it comes to the computing keyboard, is positioned as repugnant when it comes to (sexually) caressing Bond and Severine.

Bond scriptwriters, moreover, understand that Bond fans enjoy and expect those intertextual references. This is most evident in the Craig-era films. For instance, the death of Strawberry Fields in *Quantum of Solace* recalls the murder of Jill Masterson in *Goldfinger*. In *Skyfall*, Bond transports M in the classic Aston Martin DB5 originally featured in *Goldfinger*. And the train sequence in *Spectre* (Mendes 2015) references *From Russia with Love* through Bond's fight with Mr. Hinx as well as *Octopussy* (Glen 1983) and other Connery- and Moore-era films⁶ via the white dinner jacket worn by Bond. Most dramatically, *Casino Royale* is a prequel that reboots the title character and takes him back to the Caribbean, where some of the earliest films were located like the inaugural *Dr. No*. In the film, Bond is depicted twice emerging from the sea in a bathing suit while a woman watches him from the shore. These scenes not only reference the introduction of quintessential Bond Girl Honey Ryder in *Dr. No* but also reverse the traditional gender roles of 'the gaze', thus signaling a change in the representational politics and heroic model of masculinity governing the Craig-era films (Funnell 2011a, p. 466–68). Moreover, *Casino Royale*'s introduction of a new Bond, played by a blonde-haired Daniel Craig, provoked initial skepticism amongst some journalists and fans who were unhappy that the new actor to play Bond looked 'different'.⁷ In the story, Bond is shown carrying out his first kill and eventually obtaining his revered 'Double 0' status. Mindful of a post-9/11 geopolitical environment, danger and insecurity are shown to have a more mobile quality as a new terror-business organization (Quantum Network) adroitly moves money, terror, and influence via cyber-networks and secret partnerships, just like SPECTRE was shown to be able to do in the 1960s films.

Our three terms, geographies, genders, and geopolitics bring to the fore an innovative way of reading and engaging with the James Bond franchise. More broadly, we make the case that the intersection of film studies, gender studies, geopolitics, and geography is a productive way of thinking about how film evokes experiences of inhabiting, moving through and staying put in a world, in Bond's case, made unsafe by agents, objects, and structures imperiling Britain and its allies and their collective interests.