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Shaken Not Stirred: The Cold War Politics of James Bond, From Novel to Film¹

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Abstract

Ian Fleming presented a unique view of post-war British societal realities and Cold War politics in his James Bond novels. A comparison of the Bond works *Casino Royale* (1953), *Dr. No* (1958) and *Goldfinger* (1959) with their official Eon Productions film adaptations released in 2006, 1962 and 1964 respectively, shows how the original plots have been successfully adapted in order to evolve with changes to the social, cultural and political backdrop and to remain relevant and popular long after the end of the Cold War.

Keywords

James Bond; 007; Cold War; Politics; Consumerism.

Although fictional, the name “Bond – James Bond”² and his code name “007” have become synonymous with spies and espionage. Since the creation of the James Bond series over six decades ago, it has significantly evolved from the Bond adventures depicted by Ian Fleming in his novels to the theatrical Hollywood portrayals. Ian Fleming’s original creation and depiction of James Bond in the novels *Casino Royale* (1953), *Dr. No* (1958) and *Goldfinger* (1959) set and shaped the novels’ plots around British post-war culture and the political realities of the Cold War at the time they were written and published. Fleming intended to portray James Bond as a patriotic British spy and the villains as part of a Soviet Communist conspiracy. However, for the post-Fleming film adaptations by Eon Productions, the film plots evolved and were adapted to appeal and relate more to American audiences, and, significantly, to keep up with changes in the political climate and perceptions of threats to national security. This has resulted in James Bond’s continued popularity today and has contributed to his characters becoming a modern cultural icons. While the Bond novels were grounded in post-war nostalgia for a world-leading Britain and the fears attending the Cold War, the movie incarnations have updated both the hero and the threat. As a comparison of the

¹ This author would like to thank Dr. Amy Bell and Dr. Nicholas Van Allen for their valuable feedback and support in the research, writing, and editing stages of this article.

² I. Fleming, “Rouge Et Noir” in *Casino Royale* (New York: GoodBook Classics, 2015), Location 624, normal font size.

books *Dr. No* (1958), *Goldfinger* (1959) and *Casino Royale* (1953) with their movie adaptations in 1962, 1964, and 2006 respectively will show, the films have addressed specific and shifting anxieties in Western society, enabling them to remain relevant long after the end of the Cold War.

Background – British post-war culture and politics

Although victorious, Britain came out of World War Two in a state of austerity, essentially bankrupt and largely in ruins, recovering from the heavy damage caused during the Blitz. Having entered World War Two as a world power in 1939, Britain would emerge from the war six years later to almost immediately confront the dissolution of the British Empire, triggering the country's rapid decline from the centre of the world stage. By the beginning of the 1950s, the Soviets had consolidated their control of the Eastern Bloc, the second Red Scare gained momentum, and the very public accusations of the McCarthy era were in full force. The nuclear espionage trials of atomic spies Klaus Fuchs and the Rosenbergs, occurring in Britain and the United States, respectively, "gnawed at the sense of security the victors of World War [Two] should have felt...[warning] that communism was a world-wide threat."³ Additionally, the defections of the Cambridge Spy Ring members Guy Burges and Donald Maclean evoked anxiety and a lack of confidence in British intelligence services: "Their betrayal and defection showed the underlying problems of the post-war British society that still trusted too much and unquestioningly in the old boys' network."⁴ The biggest blow to British power came in 1956 with the Suez Crisis, which had a serious political impact on British politics and ultimately marked an end to much of Britain's international influence. From that point forward, Britain would take a secondary position to the proceeding Cold War showdown between the United States and the Soviet Union.⁵

³ T. J. Price, "The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to 'Acceptable Role Partners.'" *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 26.

⁴ C. Berberich, "Putting England Back on Top? Ian Fleming, James Bond, and the Question of England." *The Yearbook of English Studies*, 42, (2012), 13-29, 23.

⁵ T. Judt, "Lost Illusions" in *Postwar: A History of Europe Since 1945*, (New York: The Penguin Press, 2005), 278-323.

Ian Fleming's Bond novels

This backdrop of British austerity and decline in power set the cultural and political landscape for Ian Fleming's highly regarded superspy, James Bond. In his book on the cultural history of James Bond, British media historian James Chapman sums up Bond's political origins and significance:

Bond was a product of the historical and ideological conditions of the Cold War...in which the enemy was the Soviet-dominated Eastern bloc, an enemy which was no longer just a country (Russia) but an ideology (Communism) which presented a very real threat to the 'free' West.⁶

Using the plots in the Bond novels to portray the underlying East-West tensions that were occurring on the world stage at the time, Fleming fashioned the James Bond character to be the quintessential patriotic and ideological British hero the country needed. In his loose representation of the Cold War political setting, Fleming chose to ignore most of the political realities surrounding Britain's decline, and instead continue to depict the country as the superpower it once was, fictionally placing it at the centre of the world stage where it could be the target of criminal conspiracies. Authors Tony Bennett and Janet Woollacott in their book, *Bond and Beyond: The Political Career of a Popular Hero*, recognize this nostalgic function of the Bond stories:

Imaginarily, the real trials and vicissitudes of history could be halted and put into reverse...[embodying] the imaginary possibility that England might once again be placed at the centre of world affairs.⁷

A product of the Cold War, James Bond, also known simply by his agent number "007," gained initial recognition for his representation of the lone British hero, who served at Her Majesty's pleasure in defending the West from the looming communist threat, upholding those values the West held in such high regard.⁸ According to Bennett and Woollacott, since his inception in the early 1950s, Bond has come to symbolize not only a universal Western hero, but specifically a hero

⁶ J. Chapman, "Bond and Beyond: the James Bond Films and Genre," in *Licence to Thrill: A Cultural History of the James Bond Films*, ed. Jeffrey Richards (London: I.B. Tauris, 1999), 19-64, 30.

⁷ T. Bennett, and Janet Woollacott, "The Moments of Bond," in *Bond and Beyond: The Political Career of a Popular Hero*, ed. Stuart Hall (London: Macmillan, 1987), 22-43, 28.

⁸ G. F. Burnett, "Nobody Does It Better: Ian Fleming's James Bond Turns Sixty," *Society*, 51, 2, (2014), 175-179, 175.

of the British middle class, whose expressions of individuality and British patriotism contributed to a national sense of pride and joy at a time when Britain did not have much to rejoice in as a nation.⁹ At the same time, Dr. Christine Berberich asserts that Bond's fixation with indulging in only the finest brand-name goods and his use of the foremost electronic gadgets of his day in completing his missions are representative of the prospering consumer age that began to emerge following the coronation of the new Queen, Elizabeth II, in 1953.¹⁰ In *Casino Royale*, Bond smokes a premium "Balkan and Turkish mixture [cigarette] made for him by Morlands of Grosvenor Street."¹¹ This new societal era of indulgence and consumerism that Fleming sets Bond in is consistently depicted through the namedropping and product placement of the most illustrious British brands at that time.

Consumerism is also evident in the state-of-the-art gadgetry and technology used by both Bond and his enemies, which have become one of the foremost staples in the James Bond series. For example, one of the most recognizable pieces of Bond gadgetry is the Aston Martin he receives for his assignment in *Goldfinger*. In the novel, Bond recalls having to make the choice between two renowned British car brands, Aston Martin and Jaguar, opting for the Aston Martin, stating that "either of the cars would have suited his cover...but the DB III had the advantage of...certain extras, which might or might not come in handy."¹² These extras, deemed revolutionary for their time, included switches for changing the brightness of the front and rear headlights while in pursuit, a homing device and a hidden Colt .45 in a trick compartment under the seat.¹³ Fleming also utilizes innovative technology as a tactic for evoking societal fears by depicting Western-made technology being used against the West in plots of world destruction. For example, in *Dr. No*, the novel's plot involves the villain, Dr. Julius No, disrupting and sabotaging a United States guided missile test out of Cape Canaveral. He attempts to do this using his sophisticated underground facility on the Crab Key Island, which houses technology similar to the defensive technology that Western

⁹ T. Bennett, and Janet Woollacott, "The Moments of Bond," in *Bond and Beyond: The Political Career of a Popular Hero*, ed. Stuart Hall (London: Macmillan, 1987), 22-43, 18.

¹⁰ C. Berberich, "Putting England Back on Top? Ian Fleming, James Bond, and the Question of England," *The Yearbook of English Studies*, 42, (2012), 13-29, 16.

¹¹ I. Fleming, "L'Ennemi Écoute" in *Casino Royale* (New York: GoodBook Classics, 2015), Location 328, normal font size.

¹² I. Fleming, "Thoughts in a DB III" in *Goldfinger*, (New York: GoodBook Classics, 2015), Location 1028, normal font size.

¹³ Ibid.

countries developed to protect themselves from the imminent threat of an attack during the Cold War.¹⁴

The notorious Bond villains that make their claim to fame in Fleming's novels portray a new type of evil that was deemed revolutionary at the time. In his book *The James Bond Phenomenon: A Critical Reader*, Christoph Linder notes that "in relocating the detective novel into an international and political setting, [Fleming] adds an ideological dimension to the detective novel's largely social conception of crime, conspiracy, and human agency."¹⁵ According to Linder, the criminal schemes of the original Bond villains in Fleming's novels portray a new type of malicious evil that is "no longer directed towards individuals or individual communities, but rather towards entire nations, whole continents, and often, the human race itself," evoking and playing on British Cold War anxieties.¹⁶ British historian Jeremy Black further notes that the Bond villains "represent a conflation of plutocratic and bureaucratic man, last understood by Fleming as a characteristic of Communism."¹⁷ While each individual villain has their own ruthless plot for world domination or destruction and may appear to be the one in charge acting independently, the truth is even more frightening: "Behind them is a deeper stronger and more fearful enemy that surrounds the Bond-villain with an aura of 'absolute power emanating from a huge and ruthless organization.'"¹⁸ In the novels, the shadow organization at the centre of the conspiracy in each villain's scheme is SMERSH, which is introduced in a dossier provided to Bond in the first novel, *Casino Royale*. The organization, based on the World War Two Soviet counterintelligence agency of the same name, is described as ranking above the Communist Party's N.K.V.D. (an offshoot of the Russian KGB), and as having far-reaching and growing powers:

The elimination of all forms of treachery and back-sliding within the various branches of the Soviet Secret Service and Secret Police at home and abroad, and was rapidly expanded to cope with treachery and double agents during the retreat of the Soviet forces in 1941.¹⁹

¹⁴ I. Fleming, *Dr. No* (Seattle: Thomas & Mercer, 2012).

¹⁵ C. Lindner, "Criminal Vision and the Ideology of Detection in Fleming's 007 Series," in *The James Bond Phenomenon: A Critical Reader*, ed. Linder (Manchester: Manchester University Press, 2009), 76-88, 87.

¹⁶ *Ibid.* 79-80.

¹⁷ J. Black, "Fictional Figures and the Historian: The Politics of James Bond," *Historically Speaking*, 4, 3 (2003), 30.

¹⁸ T. J. Price, "The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to 'Acceptable Role Partners.'" *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 25.

¹⁹ I. Fleming, "Dossier For M." in *Casino Royale* (New York: GoodBook Classics, 2015), Location 117, normal font size.

SMERSH is Fleming's fictionalized representation of the realities and tendencies of the Soviet intelligence services as he understood and experienced them during his time working in British intelligence.²⁰ In the novels, Fleming typically cast his villains as agents who work either directly or indirectly for the Soviet government.²¹ In *Casino Royale*, *Dr. No* and *Goldfinger*, the villains Le Chiffre, Dr. Julius No and Auric Goldfinger are each connected to SMERSH, be it through funding for their scheme or direct involvement by feeding their operatives orders and instructions for a specific assignment. For example, in *Casino Royale*, Le Chiffre is a labour union boss and SMERSH paymaster, responsible for funding subversive terrorist activities and for working Vesper, Bond's love interest, as a SMERSH double agent inside MI6.²² Matthew Parker, in his book *Goldeneye: Where Bond was Born*, asserts that Fleming's representation of the Soviets using one of Britain's own agents against them in order to penetrate the British intelligence services in *Casino Royale*'s plot resonated with British society. In the wake of the defections of the first Cambridge Five members just two years prior, *Casino Royale* exploited British society's pre-existing lack of trust in the abilities of public officials and the intelligence services to keep them safe from all enemy threats.²³ The final page of *Casino Royale* can be seen as Fleming's message of reassurance to society that they can trust in the intelligence services to keep them safe because of agents like Bond: "The business of espionage could be left to the white-collar boys. They could spy, and catch the spies. He would go after the threat behind the spies, the threat that made them spy."²⁴

Whereas Le Chiffre's evil scheme involves trying to win back the money he lost for funding SMERSH's terrorist conspiracies, both Dr. Julius No and Auric Goldfinger, in their respective novels, play a more prominent and hands-on role in carrying out heinous schemes to sabotage American guided missile tests²⁵ and rob the United States Bullion Depository at Fort Knox,²⁶ with the SMERSH conspiracy backing them from the shadows. In his critique of Fleming's narrative structures, novelist and literary critic Umberto Eco notes that, ultimately, what

²⁰ G. F. Burnett, "Nobody Does It Better: Ian Fleming's James Bond Turns Sixty," *Society*, 51, 2, (2014), 175-179, 176-177.

²¹ C. Lindner, "Criminal Vision and the Ideology of Detection in Fleming's 007 Series," in *The James Bond Phenomenon: A Critical Reader*, ed. Linder (Manchester: Manchester University Press, 2009), 76-88, 80.

²² I. Fleming, *Casino Royale* (New York: GoodBook Classics, 2015).

²³ M. Parker, "1952: Casino Royale," in *Goldeneye: Where Bond Was Born: Ian Fleming's Jamaica*, (New York: Pegasus Books, 2015), 124-142, 135.

²⁴ I. Fleming, "The Bleeding Heart," in *Casino Royale*, (New York: GoodBook Classics, 2015), Location 2590, normal font size.

²⁵ I. Fleming, *Dr. No* (Seattle: Thomas & Mercer, 2012).

²⁶ I. Fleming, *Goldfinger*, (New York: GoodBook Classics, 2015).

made the Bond novels popular was Fleming's ability to remain in touch with current societal perceptions, playing into their deepest fears, "cynically building an effective narrative structure" to sell his novels.²⁷

The Bond film franchise

With the retail success of Fleming's Bond novels, Eon Productions purchased the rights for a James Bond film, beginning what would come to be the second most successful film franchise globally.²⁸ The evolution of Bond into a modern-day pop culture phenomenon has spanned over five decades, twenty-four films and six iconic actors to date. The films have grossed over 7 billion dollars and it was even estimated in 2014 that "around twenty percent of the world's population has seen at least one of the Bond films."²⁹ As Black notes, the Bond films have continued the strategy that Fleming had used in the novels:

[The Bond films] drew on current fears in order to reduce the implausibility of the villains and their villainy, while they also presented potent images of national character, explored the relationship between declining Britain and an ascendant United States, charted the course of the Cold War, offered a chaining demonology, and were an important aspect of post-war popular culture, not only in Britain but also more generally, particularly after the Americans created and financed the filmic Bond.³⁰

A major component that has contributed to the theatrical success of the Bond franchise has been its ability to adapt with shifts in Cold War politics, reflecting the changing geopolitical climates of the era and remaining relevant to societal concerns. The first major change adapted in the films was the switch from the Soviet conspiracy SMERSH to SPECTRE. When looked at in the context of the Cold War, the decision to shift the conspiracy from the Soviets is quite significant given its timing. In the late 1950s and early 1960s, a brief thaw in Cold War tensions occurred when Soviet Premier Nikita Khrushchev began speaking

²⁷ U. Eco, "Narrative Structures in Fleming," in *The Role of the Reader: Explorations in the Semiotics of Texts*, (Indiana: Indiana University Press, 1979), 144-175, 161.

²⁸ D. S. Young, "Bond. James Bond. A Statistical Look at Cinema's Most Famous Spy," *Chance*, 27, 2, (2014), 21-27, 22.

²⁹ *Ibid.*

³⁰ J. Black, "Fictional Figures and the Historian: The Politics of James Bond," *Historically Speaking*, 4, 3 (2003), 30.

about “peaceful co-existence with the West.”³¹ Consequently, just prior to the release of the first Bond film *Dr. No* in 1962, public opinion of the Soviet communist threat began to change, and with this shift in public perception, it became clear to the producers that it would be difficult to justify the Soviets as the ‘heavies’ at the heart of the conspiracy and have the public take it seriously.³² Their solution was SPECTRE introduced in *Dr. No* and explained by Dr. Julius No as being an acronym standing for **SP**ecial **E**xecutive for **C**ounter-intelligence, **T**errorism, **R**evenge and **E**xtortion,³³ a faceless and anonymous criminal conspiracy with no direct affiliation to any nation or ideology:

[SPECTRE is] so powerful that it cannot only threaten small nations, but can directly challenge the super powers; a conspiracy that functions like and has all the appearances of a large-scale international business...that can be housed in any business, anywhere...[and] strike at any time.³⁴

And from this point forward as Price notes of the change in conspiracy in the films:

If it involved the Russians, [there] was a third party, either Red China or SPECTRE, taking advantage of the Cold War fears that divided the Soviet Union and the West. The deepest fear here is that these third parties would provoke a nuclear war between the two adversaries in order to control the world that survives. The Soviets, while still antagonistic to Western interests, have become victims alongside the West.³⁵

An example of content adjustments can be seen in the film *Dr. No*. The spy versus villain framework remains, but rather than sabotaging United States missile tests from his underground lair, Dr. Julius No's plot uses a radio beam to disrupt NASA space launches out of Cape Canaveral, from his island hideout in the Caribbean.³⁶ This change according to Price, “tore at the bowels of Western society.”³⁷ Through

³¹ T. J. Price, “The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to ‘Acceptable Role Partners.’” *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 28.

³² U. Eco, “Narrative Structures in Fleming,” in *The Role of the Reader: Explorations in the Semiotics of Texts*, (Indiana: Indiana University Press, 1979), 144-175, 161-163.

³³ *Dr. No*. Directed by Terence Young, Produced by Eon Productions, United Artists, 1962.

³⁴ T. J. Price, “The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to ‘Acceptable Role Partners.’” *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 28-29.

³⁵ *Ibid.* 30.

³⁶ *Dr. No*. Directed by Terence Young, Produced by Eon Productions, United Artists, 1962.

³⁷ T. J. Price, “The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to ‘Acceptable Role Partners.’” *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 28-29.

its cunning connection to the space and nuclear arms races of the Cold War, *Dr. No's* storyline resonated with Western fears, especially among the American audience, making the plot seem all the more realistic.³⁸ Additionally, with much of the American public's attention having been primarily on Europe in the 1950s, where most of the Cold War action was playing out in the fight against communism, *Dr. No's* storyline evoked fears and anxiety about communism much closer to home in Cuba.³⁹

Goldfinger, the third film in the Bond franchise, is also quite similar to its literary origins. However, instead of "Operation Grand Slam," a plot to steal the gold inside the vault at Fort Knox, Auric Goldfinger's plan is to irradiate the entire United States gold reserve, rendering it useless for the next fifty-seven years and increasing the value of his own personal gold collection.⁴⁰ Additionally, the film was the first instance where the villain, rather than conspiring with SPECTRE, is in collusion with Red China to destroy the Free World economy and the political and socioeconomic fabric of the United States and its Western allies.⁴¹ At the time of *Goldfinger's* release in 1964, the intensifying Vietnam War was drawing the American public's attention towards Southeast Asia. In accordance with this, Price asserts that the unpredictable Communist China offered "a new villain representing a newer and more virulent form of communism," playing heavily on the historical Western fear of "the yellow peril."⁴²

Over the course of the franchise, the Bond films have continued to reflect relevant political events and the societal fears of their times. For example, a year after the 1973 Energy Crisis, *The Man with the Golden Gun* (1974)⁴³ portrays a plot to use a "stolen device called a 'Solex Agitator' capable of harnessing the sun's energy to corner the world market in solar power."⁴⁴ The first post-9/11 Bond film, *Die Another Day* (2002),⁴⁵ approaches the pertinent "War on Terror" through a North Korean terrorist plot intended to destabilize the Korean Demilitarized Zone.⁴⁶ In the wake of President Bush's 2002 State of the Union Address, where he declared North Korea a member of the "Axis of Evil," the film managed to tactfully

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ *Goldfinger*. Directed by Guy Hamilton, Produced by Eon Productions, United Artists, 1964.

⁴¹ T. J. Price, "The Changing Image of the Soviets in the Bond Saga: From Bond-Villains to 'Acceptable Role Partners.'" *The Journal of Popular Culture*, 26, 1, (1992), 17-38, 28-29.

⁴² Ibid.

⁴³ *The Man with the Golden Gun*. Directed by Guy Hamilton, Produced by Eon Productions, United Artists, 1974.

⁴⁴ J. Chapman, "Bond in Transition," in *Licence to Thrill: A Cultural History of the James Bond Films*, ed. Jeffrey Richards (London: I.B. Tauris, 1999), 149-177, 173.

⁴⁵ *Die Another Day*. Directed by Lee Tamahori, Produced by Eon Productions, Twentieth Century Fox, 2002.

⁴⁶ K. Dodds, "Popular Geopolitics and Audience Dispositions: James Bond and the Internet Movie Database (IMDb)." *Transactions of the Institute of British Geographers*, 31, 2, (2006), 116-130, 116-117.

approach the anxieties surrounding the War on Terror, without appearing insensitive.⁴⁷

The release of *Casino Royale* marked the start of the recurring plot themes of cyberterrorism and targeted hacking in the franchise, helping to keep it relevant for the early 2000s. In this 2006 film, Fleming's original novel provides most of the storyline for the second half of the film, but the first half is primarily a shift away from the SMERSH conspiracy in the novel that was more reflective of the Cold War era, to a more modern threat to resonate with the current audience. The film swaps the SMERSH conspiracy for an unknown organization with links to a fascist government in Mozambique, eventually leading up to a modern-day high-stakes poker game.⁴⁸ As noted by Robert Arnett, the sole purpose behind the mystery of the unknown organization in the film is to set the framework for "beginning the franchise anew."⁴⁹ Over the course of the following films, *Quantum of Solace* (2008)⁵⁰ and *Skyfall* (2012),⁵¹ Bond pursues the leaders of this unknown organization, culminating with its unmasking as none other than SPECTRE, in the most recent film *SPECTRE* (2015).⁵²

Consumerism and branding have remained fundamental components of the Bond franchise, primarily reflected in the gadgets he uses and representative of the latest advancements in modern technology. While Bond does continue to flaunt his British pride, most notably with his Aston Martin, the sports car of choice for Bond for over fifty years,⁵³ the franchise has shifted to include a more global set of brands both on and off the screen, with Bond as a spokesperson for some of the biggest brands of the day. A well-known example of this important brand placement can be seen with the Bond watch. Since the mid-1990s, OMEGA has been the official timepiece of James Bond and can be seen prominently in almost every film since; Bond even gave the brand a shout-out in *Casino Royale*: when asked if his watch was a Rolex, Bond responds, proudly boasting "OMEGA."⁵⁴ Over the years, many multi-national companies have spent millions of dollars in marketing expenses in order to be associated with the Bond brand, using him personally, or the essence of the Bond franchise in order to market their products. For *Skyfall*,

⁴⁷ Ibid.

⁴⁸ *Casino Royale*. Directed by Martin Campbell, Produced by Eon Productions, Columbia Pictures, 2006.

⁴⁹ R. P. Arnett, "Casino Royale and Franchise Remix: James Bond as Superhero." *Film Criticism* 33, 3, (2009), 1-16, 3.

⁵⁰ *Quantum of Solace*. Directed by Marc Foster, Produced by Eon Productions, Columbia Pictures, 2008.

⁵¹ *Skyfall*. Directed by Sam Mendes, Produced by Eon Productions, Columbia Pictures, 2012.

⁵² *SPECTRE*. Directed by Sam Mendes, Produced by Eon Productions, Columbia Pictures, 2015.

⁵³ "DB10: Built for Bond." *Aston Martin Limited*, (2014).

⁵⁴ *Casino Royale*. Directed by Martin Campbell, Produced by Eon Productions, Columbia Pictures, 2006.

Heineken paid forty-five million dollars⁵⁵ to have Bond take one swig of a Heineken in the film,⁵⁶ and for the most recent film, *Belvedere Vodka* bought the rights to be the “official vodka of Bond in *SPECTRE*,”⁵⁷ releasing a limited-edition Bond bottle and campaign to go along with it.⁵⁸

Overall, the evolution of James Bond, from Fleming’s original Cold War novels to the film adaptations of today, has managed to remain relevant with the times, contributing to the continued success of the Bond franchise. It is not enough to call Bond a hero, or to associate him exclusively with Britain; Bond represents a “hero for all friends of democracy and freedom,” continuing to be seen as “a lone Western warrior against the tide of oppression and terror that continues to swell throughout the world.”⁵⁹ As Tony Bennett and Janet Woollacott put it, Fleming created, “a mythic figure who transcends his own variable incarnations. [He] is always identified with himself but is never quite the same – an ever-mobile signifier”⁶⁰ named “Bond – James Bond.”⁶¹

⁵⁵ N. Barber, “Does Bond’s Product Placement Go too Far?” *BBC Culture*, (October 1, 2015).

⁵⁶ *Skyfall*. Directed by Sam Mendes, Produced by Eon Productions, Columbia Pictures, 2012.

⁵⁷ *SPECTRE*. Directed by Sam Mendes, Produced by Eon Productions, Columbia Pictures, 2015.

⁵⁸ L. O’Reiley, “Belvedere Is Making Sure That James Bond Will Actually Drink A Vodka Martini In The New ‘SPECTRE Movie,” *Business Insider*, (December 15, 2014.)

⁵⁹ G. F. Burnett, “Nobody Does It Better: Ian Fleming’s James Bond Turns Sixty,” *Society*, 51, 2, (2014), 175-179, 179.

⁶⁰ T. Bennett, and Janet Woollacott, “Never Again?,” in *Bond and Beyond: The Political Career of a Popular Hero*, ed. Stuart Hall (London: Macmillan, 1987), 270-284, 274.

⁶¹ I. Fleming, “Rouge Et Noir” in *Casino Royale* (New York: GoodBook Classics, 2015), Location 624, normal font size.

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