



Ghent University
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**“I take a ridiculous pleasure in what I
eat and drink.”** (CR 62)

The use of food and drink in Ian Fleming’s
Bond novels as a means of characterization in a
dichotomous structure

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Paper submitted in partial fulfilment of
the requirements for the degree of
“Master in de Taal- en Letterkunde:
Nederlands-Engels”

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May 2009

ACKNOWLEDGEMENT

I would like to thank a few people for giving me advice and help. First and foremost I would like to thank Dr. Kate Macdonald for her guidance and for rereading and correcting my dissertation. I have learned a lot from her tips and remarks and she helped me fix my 'horrible jumble'. Furthermore, I would like to thank Jonas Vandroemme for correcting my dissertation and helping me structure it. He supported me a great deal and without him it would have been a far more difficult task.

ABBREVIATIONS

CS	<i>Casino Royale</i>
LLD	<i>Live and Let Die</i>
MR	<i>Moonraker</i> (to distinguish between Moonraker and Bond's superior M)
DAF	<i>Diamonds Are Forever</i>
FRWL	<i>From Russia With Love</i>
DN	<i>Doctor No</i>
G	<i>Goldfinger</i>
FYEO	<i>For Your Eyes Only</i>
T	<i>Thunderball</i>
SWLM	<i>The Spy Who Loved Me</i>
OHMSS	<i>On Her Majesty's Secret Service</i>
YOLT	<i>You Only Live Twice</i>
MWGG	<i>The Man With The Golden Gun</i>
O	<i>Octopussy and The Living Daylights</i>

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INTRODUCTION

2008 marked the 100th year after Ian Fleming's birth and various events and exhibitions have taken place to celebrate this creator of one of the most famous fictional spies in the world, James Bond, 007. The highlights of this celebration were the new Bond novel *Devil May Care*, written by Sebastian Faulks and a major exhibition about Fleming's life in London. This shows that as a cultural phenomenon Bond is still influential, and still has a literary presence in English literature. This dissertation revisits Fleming's Bond novels from a new angle, by examining the detail in which Fleming describes Bond's consumption of food and drink. The research question for this paper is threefold. Why does Fleming attach so much importance to food and drink in the Bond novels? Do food and drink have a function and how and why are they used? What does Bond eat and drink and why?

I have divided this dissertation into three parts, each answering a research question and with each consisting of a theoretical frame, an application to food and drink in the Bond novels and a conclusion.

In part one Fleming's biography and tastes in food and drink will be examined and compared to Bond's life and food and drink preferences. This will be done by looking at biographies of Ian Fleming and comparing these to a biography of James Bond offered in the eleventh Bond novel *On Her Majesty's Secret Service*. Ian Fleming's own views about food and drink are discussed by analysing his restaurant reviews and travel tips from *Thrilling Cities*, a travel guide he wrote in 1965. All 14 Bond novels are discussed in the light of these primary sources. This comparison will shed light on why Fleming describes food and drink to such extent.

In part two the history of the British spy novel and the most relevant of its characteristics will be explored and applied to Ian Fleming's novels. The first of these characteristics is the dichotomous structure of the novels: the distinction between what is familiar to the reader and

what is not. The dichotomous structure is constructed out of oppositions, such as home versus abroad. Oppositions can furthermore be detected in the different roles and characters: the hero, the superior, the helpers and the villains. Bond opposes all these characters, sometimes in a subtle way, other times less subtly. These theories will then be applied to the food and drink in the novels. The investigations conducted in this part will explain the function of food and drink and how and why these are used.

I will examine what Bond eats and drinks in the third part of this dissertation. The theoretical field of food culture will be discussed in terms of how food is related to identity. This will be done by defining luxury foods and showing how these foods are used to establish status. This theoretical framework will then be used to examine if Bond eats luxury foods and advertises his social standing in this way.

These different parts will show that Fleming's love of food and drink led him to describe food and drink elaborately and that he uses these to deepen his characterisation and establish a relationship between the reader and the protagonist, James Bond, focused on food and drink. This is part of his lifestyle and defines him as a person, whereas the food choices of the other characters place them alongside or in opposition to Bond. He has a preference for luxury food which help him integrate and establish status. The primary literary sources are given here chronologically, with the date of their first publication between brackets:

Casino Royale (1953)

Live and Let Die (1954)

Moonraker (1955)

Diamonds Are Forever (1956)

From Russia With Love (1957)

Doctor No (1958)

Goldfinger (1959)

For Your Eyes Only (1960) containing the short stories 'From a View to a Kill', 'For Your Eyes Only', 'Quantum of Solace', 'Risico' and 'The Hildebrand Rarity'

Thunderball (1961)

The Spy Who Loved Me (1962)

On Her Majesty's Secret Service (1963)

You Only Live Twice (1964)

The Man With The Golden Gun (1965)

Octopussy and The Living Daylights (1966) containing the short stories 'Octopussy', 'The Living Daylights', 'The Property of a Lady' and '007 in New York'.

The editions I used were published in 2006 by Penguin as a part of the celebrations around Ian Fleming's centenary.

PART ONE: IAN FLEMING

In this part I will look into the reason for Fleming to attach so much importance to food and drink in the Bond novels. In point A I will discuss the life and tastes of Ian Fleming, while in point B those of James Bond will be looked into. I will conclude in point C by comparing these two men's lives and tastes.

A. IAN FLEMING

Ian Fleming was born in 1909 and became one of Britain's most famous authors. Ian Fleming is most renowned for his novels about James Bond, which were written down in twelve novels and nine short stories. These will be the centre of this dissertation. Fleming also wrote a children's book and two non-fictional works, *Diamond Smugglers* and *Thrilling Cities*. He passed away in 1964, but he has not been forgotten. Fleming's biography shows close resemblance to Bond's.

1. LIFE

Ian Fleming was born in Mayfair, London in 1909. He was sent to Eton, but decided to leave before finishing. He then joined the Royal Military Academy Sandhurst, but found it to be uncongenial and left again. His mother decided he would be better off studying languages, so she sent him to the continent. Kitzbühel, Austria, thus became his next stop. He went to Munich as an external student at the university to perfect his German and later to Geneva to perfect his French. He tried to join the Foreign Office but failed the examination. Gradually, he started to see his future as a writer. He then worked as a journalist with Reuters (Rombout 11). Fleming spent a great amount of time in France and Austria seducing women and playing golf.

Before the Second World War, Ian Fleming was sent to Moscow as a representative of *The Times*, but this was in fact a cover to make inquiries for the Foreign Office (Cork, Stutz 11). After this he was recruited into the Royal Navy's Intelligence Division and was commissioned as lieutenant, Royal Naval Voluntary Reserve, Special Branch. World War II started and Fleming was first promoted to lieutenant-commander, then to commander. His codename was 17F (Mc Cormick 46-50). He also took part in a couple of military operations such as Operation Danube and Operation Goldeneye and was the planner in charge of 30 Assault Unit, a specialist unit of commandos in 1944 (Mc Cormick 55-66). This intelligence work provided the background for his spy novels (Mc Cormick 99-109).

After the war, Fleming spent a lot of time in his Jamaican villa, called Goldeneye. It was there James Bond was born. He appropriated the name of his protagonist from an ornithologist who wrote a book called *Birds of the West Indies* (Cork, Scivally 12). In 1952, Fleming married Lady Anne Rothermere. Their affair started when she was single, but continued during her marriage with Lord Rothermere. She finally left her husband and married Fleming when she was pregnant by Ian's second child. Their first one died shortly after it was born. She moved with him to Jamaica and that is where he started working on his novels. Fleming was a heavy smoker and drinker. He smoked about seventy cigarettes a day and drank half a bottle of liquor every evening. He suffered from a heart attack in 1962 and died from another one in 1964 at the age of 56 (Cork, Stutz 11).

2. TASTES

Ian Fleming is known to have had interest in food and drink. In *Thrilling Cities* this becomes clear. Fleming travels to a couple of cities and describes the landscapes, buildings, hotels and restaurants. He is introduced to the local food and relates his experiences, some of which he used in his novels.

When visiting Hong Kong on his first trip in 1959, Fleming tried sharkfin soup, bamboo with seaweed and roasted young Beijing duck, using chopsticks. To his surprise the meal was delicious (*Thrilling Cities* 18). Tokyo, he calls a paradise for lovers of food. Japanese beef, fish, eel, fruit, mushrooms and vegetables had never tasted better (*Thrilling Cities* 59). He filled one page with tips for drinking sake. He tells his reader how to drink sake, how not to drink sake and what the different kinds are (*Thrilling Cities* 61-62).

Fleming did not enjoy New York and he calls it 'a city without a soul' (*Thrilling Cities* 107). Restaurants are plenty there and Fleming advises his reader to just go out, walk around and pick one. To really taste the American way of life he advises every visitor to have dinner at a diner, such as Glorified Ham 'n Eggs (*Thrilling Cities* 115-116).

Fleming has a taste for good food, a lot of liquor and cigarettes. In his so-called creed he says the following:

I have always smoked and drunk and loved too much. In fact I have lived not too long but too much. One day the Iron Crab¹ will get me. Then I shall have died of living too much. Like all people who have known poverty my chief pleasures are the best food, the best servants and changing my underclothes every day.²

¹ Heart attack

² The Ian Fleming Collection of 19th-20th Century Source Material Concerning Western Civilization together with the Originals of the James Bond-007 Tales

Fleming enjoyed life and tried to get the most of it. Maybe he was too much of a bon vivant, since he died of a heart attack caused by his exorbitant lifestyle, as he had predicted. Food and drink were an important element of his life and this interest can be detected in his books. Fleming made his protagonist resemble himself. His lifestyle and love for good food, drink, women and cigarettes became characteristic of Bond.

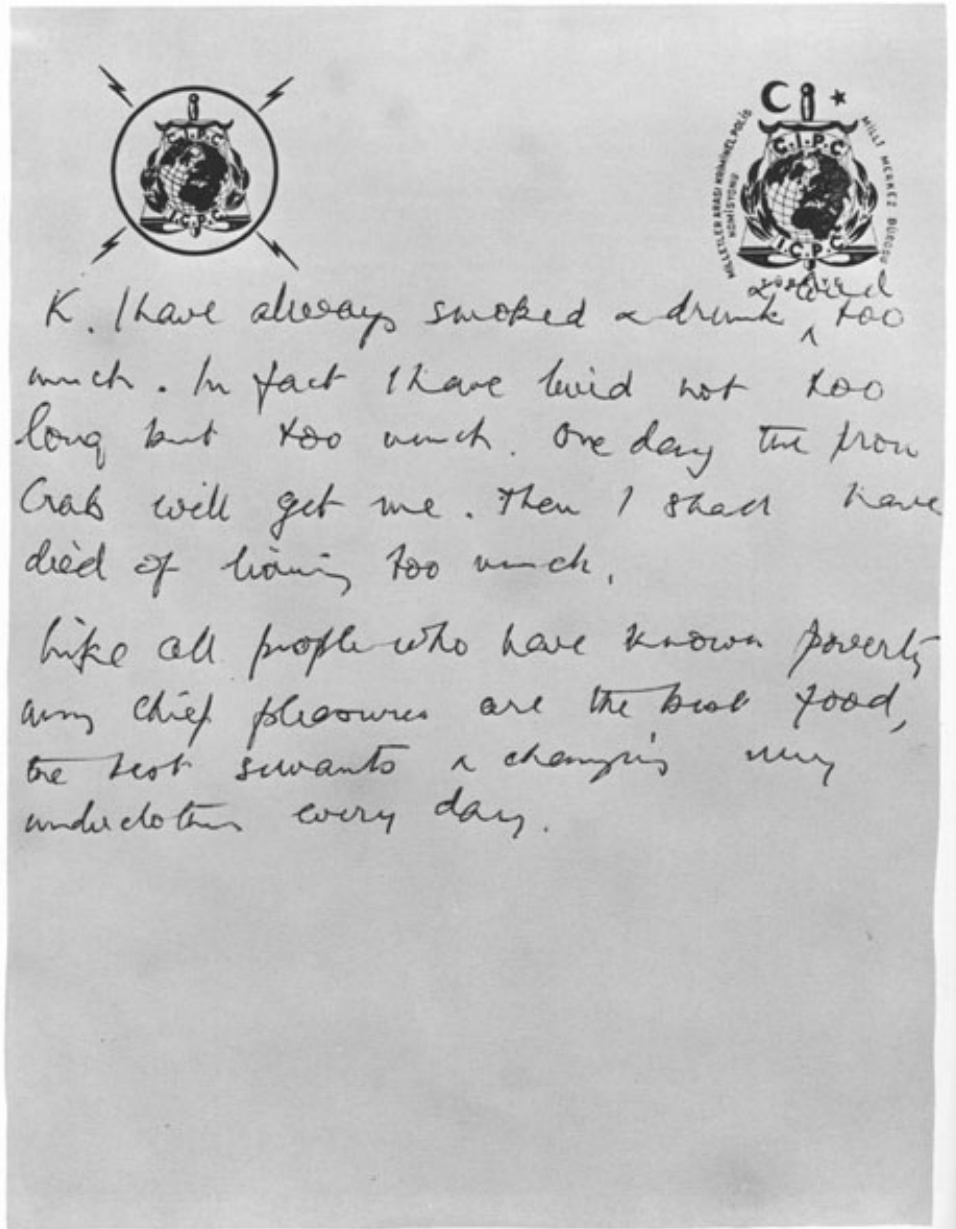


Image 1³

³ The Ian Fleming Collection of 19th-20th Century Source Material Concerning Western Civilization together with the Originals of the James Bond-007 Tales

B. JAMES BOND

1. LIFE

In *YOLT*, Bond's life is described by M. He is half-Scottish, half-Swiss. His father sold military weapons and so Bond's education took place abroad, where he became fluent in French and German. His parents were killed in a climbing accident when he was eleven. From then on his guardian was his aunt, Miss Charmain Bond, and he lived with her near Canterbury in Kent. She sent him to an English public school and at the age of twelve he passed into Eton. This career was however a short one, because after some trouble with one of the boys' maids, his aunt was requested to remove him. She managed to maintain his transfer to Fettes Academy in Scotland, his father's old school, where athletic and academic standards were rigorous. He fought twice for the school as a light-weight in boxing and founded the first serious judo class in an British public school by the time he left at the age of seventeen. In 1942, at the age of nineteen, he joined a branch of what was to become the Ministry of Defence, gained the rank of lieutenant in the Special Branch of the Royal Naval Voluntary Reserve and ended the war with the rank of Commander (*YOLT* 256-259).

2. TASTES

A year after writing *Thrilling Cities*, Ian Fleming uses his experience with sake for one of his Bond novels. In *YOLT* James Bond travels to Japan and consumes a large quantity of the drink on his trip. There Bond also eats seaweed, as Fleming did, using chopsticks, reluctantly ordering more sake to give him strength to try it. Fleming relates how he fumbles with his chopsticks, but Bond is an expert user. "Bond followed Tiger's example and set to with his chopsticks. He was proud of the fact that he had reached Black Belt standard with these instruments - the ability to

eat an underdone fried egg with them” (*YOLT* 146). Fleming gives Bond a skill that he does not possess. His own failure in using the chopsticks is transformed into an expertise for Bond. Fleming turns Bond into a more skilled version of himself here.

Just like Fleming, Bond is not a big fan of New York and American food in particular.

But one could never tell with American food. As long as they got their steaks and seafood right, the rest could go to hell. And everything was so long frozen, in some vast communal food-morgue presumably, that flavor had gone from all American food except the Italian. Everything tasted the same – a sort of neutral food taste. When had a fresh chicken – not a broiler – a fresh farm egg, a fish caught that day, last been served in a New York restaurant? Was there a market in New York, like les Halles in Paris and Smithfields in London, where one could actually see fresh food and buy it? Bond had never heard of one. People would say that it was unhygienic. (*O* 127)

The lack of fresh food in particular really disturbs Bond in New York. In *LLD* Bond takes Fleming’s advice to visit a diner like Glorified Ham ‘n Eggs in New York. “He had a typical American meal at an eating house called ‘Gloryfied Ham-N-Eggs (‘The eggs we serve tomorrow are still in the hens’) on Lexington Avenue” (*LLD* 37).

Bond also likes to display his knowledge of certain drinks and foods. Drinking is an important part of his lifestyle. Bond drinks a lot of alcohol, and preferably expensive alcohol. He drinks because he likes it, but also for some other reasons. At times he uses liquor to divert his mind or to feel better or to give him courage. “There was a glass goblet three-quarters full beside it on the side table. Bond picked it up and drained it, as if to give himself Dutch courage. Then he filled it again” (*MR* 74). Drinking is often a sort of therapy for Bond and a preparation for what is to come. “What was he drinking for? Because of the thirty miles of black sea he had to cross tonight? Because he was going into the unknown? Because of Doctor No?” (*DN* 97). He does

not seem to know why he drinks either, but it seems to give him courage. Drinking relaxes Bond as well. “It was eight o'clock. The Enzian, the firewater distilled from gentian that is responsible for Switzerland’s chronic alcoholism, was beginning to warm Bond’s stomach and melt his tensions” (G 4). Despite of the amount of liquor Bond consumes he rarely gets drunk. He drinks so often that he needs a massive amount of drink to get him drunk. He often feels bad because he drank too much. When he has a hangover he is ashamed of it.

To begin with he was ashamed of himself - a rare state of mind. He had a hangover, a bad one, with an aching head and stiff joints. When he coughed – smoking too much goes with drinking too much and doubles the hangover – a cloud of small luminous black spots swam across his vision like amoebae in pond water. The one drink too many signals itself unmistakably. His final whisky and soda in the luxurious flat in Park Lane had been no different from the ten preceding ones, but it had gone down reluctantly and had left a bitter taste and an ugly sensation of surfeit. (T 1)

Bond rides the fine line between being an alcoholic and just a bon vivant. Even though Bond likes to drink a lot, he can still live without it if he has to. When on an assignment, for example, he sometimes spends months without alcohol to become fit again.

C. CONCLUSION

It has been generally noted that Ian Fleming based James Bond on himself. “This is certainly true up to a point. The two shared similar backgrounds, features, tastes, wardrobes and weaknesses. Both men enjoyed high-stakes gambling, Sea Island cotton shirts, a well-made cocktail and custom-made cigarettes adorned with three gold bands” (Cork, Scivally 12). Both were heavy smokers and drinkers and had a taste for good food. Panek agrees with Cork and Scivally. “Bond’s habits are Fleming’s habits, the filler in the books comes from material picked up on

journalistic jaunts” (Panek 218-219). Both men have spent time abroad where they perfected their French and German. They passed into Eton, but did not stay. One left out of free will, the other was removed due to bad behaviour. Both ended up as a Commander in the Special Branch of RNVR and worked for the Ministry of Defence during the Second World War. They share a taste for women as well. Bond started off early which caused his removal from Eton and Fleming seduced women in France and Austria and had an affair with a married woman. Bond and Fleming also share a love of cigarettes, food and drink. Both men drink too much to be healthy. Bond displays his knowledge of all sorts of food and drink, but that knowledge stems from Fleming off course, who also likes to display what he knows. We can conclude that a lot of James Bond’s personality is based on Fleming’s. The amount of importance attached to food and drink in the Bond novels can be seen as a result of Fleming’s love for and interest in food and drink.

PART TWO: THE BRITISH SPY NOVEL

In this part I will explore the function of food and drink in the Bond novels, set against the background of the British spy novel. In point A of this part the history of the British spy novel and its characteristics will be discussed. The latter are the dichotomous structure, the six stages and the different roles and characters. The food and drink habits of the characters present in the 14 Bond novels will be applied to these characteristics in point B. This comparison will lead to the conclusions in point C.

A. THEORETICAL FRAME

Spying is sometimes considered to be the second most oldest profession in the world. In Homer's *Illiad* Odysseus conducts a night raid against the Trojans to spy on them. In *The Bible* "Joshua sent spies into Canaan, and in one of the most famous biblical stories, the great warrior Samson was brought down by a neat bit of counterespionage work carried out by history's first recorded female agent" (Cawelti, Rosenberg 3). It was not until late nineteenth century that spies became the protagonists of popular narratives. The rise of these novels is attributed to an underlying feeling of national insecurity caused by changing international relations. (Cawelti, Rosenberg 3) An overview of the genre leading up to Fleming's novels will show how the genre came into life and how it evolved to Ian Fleming's Bond novels.

1. THE HISTORY OF THE GENRE

Critics do not agree on what novel should be considered the first in the genre of spy fiction. According to Sauerberg, Erskine Childers's *The Riddle of the Sands*, published in 1903, is generally

accepted as the first spy novel. Others, such as Seed, Cawelti and Rosenberg, however trace the beginning of the genre back to *The Spy* by Fenimore Cooper from 1821. Britain's highest-selling author during the pre-World War I years was William Le Queux. He developed a sensational style using cliff-hangers, rapid movement of events and heavily signalled climaxes (Seed 116). Another novelist often credited with shaping the spy fiction genre is E. Phillips Oppenheim (Seed 117). His publishers called him 'The Prince of Storytellers'. His first spy novel was *The Mysterious Mr. Sabin* (1898), where he uses the war prophesy formula. It is a prediction of an averted war, rather than an actual one. It thereby takes the predictive war story and channels it into a course which would be expanded later by others such as Childers in 1903 (Panek 18). Oppenheim's most renowned work is *The Great Impersonation*, dating from 1920. The one invasion scare novel to have remained in print until the present is Erskine Childers's *The Riddle of the Sands* (1903). This has survived because it avoids the sensationalism and xenophobia of Le Queux and other contemporaries (Seed 118). In 1901 Rudyard Kipling's *Kim* presented espionage as a form of cultural invasion based on ignorance (Seed 119). John Buchan predated *Kim* with *The Half-Hearted* in 1900, also involving espionage in the Himalayas: it was a popular setting (Seed 119). *The Secret Agent* (1907) by Joseph Conrad, author of *Heart of Darkness*, centres on Verloc, a former secret agent who has since become the very image of bourgeois prosperity (Seed 119). John Buchan's Richard Hannay novels are one of the earliest sequences of espionage novels linked by a recurring protagonist (Seed 120).

After the First World War, the genre of the spy novel experienced a shift in style and structure. The distinctions became blurred (Seed 122). Somerset Maugham used his experience in British Intelligence to write *Ashenden*, published in 1928, which deglamorised the profession (Seed 122). Eric Ambler explored the struggle of the hero to understand his own situation in *The Mask of Dimitrios* (1939) (Seed 122). Graham Greene served in British Intelligence during the Second World War, but in contrast to Maugham and Ambler who expanded the narrative outside the

protagonist, Greene focused on the faith of his characters in *The Confidential Agent* (1939), *The Ministry of Fear* (1943) and *Our Man in Havana* (1958) (Seed 123).

Post-war spy fiction was dominated by Ian Fleming and his James Bond series. He also drew on his real-life experiences in naval intelligence during the Second World War (Seed 124). While these novels highlighted adventure and glamorous action, two other famous post-war spy writers, John Le Carré and Len Deighton, defined themselves with realist fiction (Seed 126). Fleming choose a fantastic dimension for his series and he used two narrative devices: speed and the inclusion of familiar household names and objects to locate his action (Seed 125). The central ingredients that distinguish the Bond novels from the other spy novels are the consumables, like food and drink, tourism and games. His attention to these give a new permutation of a metaphor central to spy fiction. Bond demonstrates his capacity to anticipate his opponent's strategy by his performance in golf, cards or marksmanship (Seed 126).

2. CHARACTERISTICS OF THE GENRE

Sauerberg claims that critics of the genre seem to agree on a parallel development of two different schools based on a thematic difference (Sauerberg 7). On the one hand there is the 'realistic' school, which downplays the romance elements and pretends to render a true impression of secret agent activities with special emphasis on bureaucratic monotony and half-hearted commitment. The other school goes under a variety of names such as 'sensational' or 'pipe-dream' (Sauerberg 8). Here the romance elements are present and the emphasis is not on bureaucratic monotony but on leisure. The novels belonging to this school become representations of mass leisure and instruction in its use, while the realistic spy novel emphasize the serious work and bureaucratic routine of information handling and office politics (Denning 35). The Bond novels are sensational spy novels. The hero often plays golf and cards and is only

bothered with the bureaucratic routine when he is home, right before leaving on an assignment. The romance element is clearly present in Bond's many adventures with women.

These types of spy novels have a couple of common characteristics. They have a dichotomous function, oppositions are used to structure the story. These stories also contain the same pattern which consists of six different stages, from the giving of the assignment to the safe return and clarification. The characters involved in these stories are generally the same: a hero, helpers, villains and a superior.

2.1. THE DICHOTOMOUS STRUCTURE

According to Sauerberg, the genre of the spy novel is most clearly marked by a dichotomous structure. This is a distinction between representations of what is familiar to the reader and what is not. This structure is most apparent in the relationship of the hero and his or her adversary. These two characters represent oppositions between ways of life, opposing ethical considerations and opposing political persuasions (Sauerberg 25). The dichotomy is only revealed gradually, as the hero meets his adversary after some initial steps. In terms of plot development the dichotomous structure is revealed in the hero's cyclical journey: from home to abroad, and back to home. The secret agent receives his assignment at home and then goes abroad. The plot is thus oriented around two mutually exclusive poles. The hero is either at home, safe, or he leaves his home to find his adversary and danger abroad. This journey constitutes the basic dichotomous structure and all other elements in the narrative establish this contrast. In Fleming's novels this distinction is the distinction between England and abroad (Sauerberg 26). Sauerberg points out that the between-assignment phases are regularly accompanied by a good measure of boredom. The heroes' normal lives are filled with routine work and it is clear that the secret agent is not made for paper work (Sauerberg 27). Fleming usually describes Bond while he is bored and waiting to be given a new assignment, as in the following quote.

At 7.30 on the morning of Thursday, August 12th, Bond awoke in his comfortable flat in the plane-tree'd square off the King's Road and was disgusted to find that he was thoroughly bored with the prospect of the day ahead. Just as, in at least one religion, *accidie* is the first of the cardinal sins, so boredom, and particularly the incredible circumstance of waking up bored, was the only vice Bond utterly condemned. Bond reached out and gave two rings on the bell to show May, his treasured Scottish housekeeper, that he was ready for breakfast. [...] There was only one way to deal with boredom - kick oneself out of it. (*FRWL* 123)

Boredom is central here and it is the dominant feeling when he is at home, without assignment. Bond even has a slogan for this: "Those whom the Gods wish to destroy, they first make bored" (*FRWL* 132). Since only two or three times a year assignment comes along requiring Bond's abilities, the rest of the year is filled with the duties of an easy-going senior civil servant. A typical routine day for Bond consists of working from around ten to six, lunch in the canteen, playing cards in the evening or making love to one of three similarly disposed married women. Playing golf for high stakes at one of the clubs near London then fills his weekends (*MR* 10-11).

When Bond finally receives an assignment and he sets off for a foreign land, he may experience a transition phase. Fleming uses the flight to the alien country for this purpose. The flight is not just a geographical move but also a move from one mental condition to another (Sauerberg 28-29). In *DAF*, Fleming fills seven pages with the description of Bond's flight from London to New York. Other novels show Bond waiting in the departure lounge or on the plane having a drink and reflecting on what is waiting for him. Once the hero arrives in the alien land, there is a complete change of tone. The general numbness is converted to acute awareness. The enemy territory is seldom well-defined. The alien land is either a neutral or a friendly nation but its neutrality is hidden under a film of distortion. Bond is mostly sent on missions outside England, but the few times he remains in England the land is also transformed into something alien

(Sauerberg 30). In *T*, he is sent to a medical facility called ‘Shrublands’ because of his bad medical record. He is forced to eat vegetarian and drink tea instead of alcohol or coffee. Both these things are very unlike Bond. Goldfinger’s typical English country house in *G* is made alien by the presence of the scary Oddjob and in *MR*, Hugo Drax’ house becomes a military fortification. One of the elements of this dichotomous structure is the description of meals. The difference between home and abroad reflected in boredom and excitement is also detectable in Bond’s attitude towards eating home and abroad (See B 1) (Sauerberg 31).

The contrast between home and abroad is an effective means to keep the reader’s interest. The reader can relate to this boredom at home and the hero’s normal everyday life. This is needed to maintain the reader’s believe in the incredible events taking place in the novel. The start at the hero’s home where everything is as the reader knows it – the London he knows, the food he knows, etc. – is necessary to bridge the gap between fiction and the reader’s everyday life and to engage the reader in the novel (Sauerberg 36-38). Sauerberg claims that empathy is necessary for the creation of suspense in the secret agent story. The curiosity of the reader to learn how the hero manages to get out of his various predicaments is the central point of the reader’s interest and this implies a temporary acceptance of the hero’s perspective as his own (Sauerberg 82). Suspense is necessary to engage the reader in the novel. Sauerberg defines this principle as “the prevention of immediate satisfaction of curiosity about plot issues through structural obstruction of the logic of temporal progression” (Sauerberg 81). Suspense is created by employing six stages which form a pattern from which individual variation can be created. This plot is a known entity, but in the tension between the reader’s knowledge of it and the application of this knowledge in the process of reading a story suspense may be created in different ways (Sauerberg 80-81).

2.2. SIX STAGES

These six stages, in agreement with romance, are: assignment – departure – ordeals – conclusive ordeal – return – clarification. These phases may switch positions, the return appearing before conclusive ordeal for example (Sauerberg 80). The plot has its logical beginning when the secret agent receives his assignment (Sauerberg 87-88). The departure and return are geographical shifts, but they differ from other geographical shifts in the novels in that they also symbolize a move into and out of an unknown world. The departure signals the start of an adventure in an alien world, while the return re-establishes ordinary everyday life. This can be linked back to the dichotomous structure (Sauerberg 89-91). The conclusive ordeal differs from the ordeals in that the conclusive ordeal is final, the hero excels over the adversary, while the ordeals are tests to which the hero is subjected. In Fleming's novels, Bond generally meets his future adversary after receiving his assignment. The first meeting is not violent, but it anticipates the conclusive ordeal in a symbolic way. Usually this first meeting is a game, roulette in *CS*, golf in *G*, bridge in *MR* or a shared meal or drink, as will be further discussed in B 2.4, where the villain is examined. It is characteristic of the Bond novels that the last ordeal before the conclusive ordeal is frequently a defeat (Sauerberg 92-93). The conclusive ordeal then is the re-establishment of the international political status quo. It is the success of the national cause rather than the success of the individual secret agent (Sauerberg 95). In the clarification phase the remaining mysteries are explained to the reader and the familiarization has been manifested intellectually (Sauerberg 97). These six stages can generally be found in the spy novel, though not always in the same order.

Another characteristic of the spy novel are the recurring characters. We almost always have a secret agent, helpers, a superior and villains. These characters all function within the dichotomous structure. Oppositions are present in the relationship between the protagonist and the other characters. Bond opposes the villains most obviously, but other characters such as the helpers and the superior stand in opposition to Bond as well, but in a more subtle way.

2.3. ROLES AND CHARACTERS

Greimas developed his actantial model during the 1960s based on the theories of Propp from the 1920s. This model is a device which can be used to analyse any real or thematized action, but particularly those depicted in literary texts. In this model, an action may be broken down into six components called the six actants (Hébert 1):

- (1) the subject (for example, the Prince) is what wants or does not want to be joined to
- (2) an object (the rescued Princess, for example).
- (3) The sender (for example, the King) is what instigates the action, while the (4) receiver (for example, the King, the Princess, the Prince) is what benefits from it. Lastly, (5) a helper (for example, the magic sword, the horse, the Prince's courage) helps to accomplish the action, while (6) an opponent (the witch, the dragon, the Prince's fatigue or a suspicion of terror) hinders it. (Hébert 1)

When adapting this model to the Bond stories the different actants can be detected. The subject is James Bond. He is sent to an object (his assignment) by a sender (M). The receiver who benefits from it is in most cases the United Kingdom or sometimes the world. The helper who helps accomplish the action is usually more than one person and can be a man or a woman. The opponent finally is the villain who hinders the assignment. The important actants for this dissertation are the subject, sender, helper and opponent. The distinction of these different roles and their relation to the hero will help to explain the characters' food and drinking habits.

2.3.1. THE SECRET AGENT OR SUBJECT

The hero in the spy novel is the result of a quantitative expansion of average human capabilities. This is manifested in the combination of the hero's professional skills, his comprehensive knowledge of other matters and his special knowledge in some bizarre, luxurious or technical field (Sauerberg 102). The heroes of spy fiction writers are usually employees, but they show a relation to the traditional British gentleman: anonymous, lonely and casteless (Sauerberg 103).

James Bond represents the hero who cultivates his own body and has a wide range of interests. He is frequently an expert in a certain field, and has little concern about money (Sauerberg 103). Bond's background is a perfectly normal one, from an aristocratic point of view. In between assignments, Bond's life is filled with routine. He is skilled in a lot of areas, but he remains an amateur. At the end of an adventure he often needs the intervention of a helper to stay alive. Before a mission, he is regularly briefed about certain fields important to the mission and that is where a lot of his specialized knowledge stems from (Sauerberg 104-105).

Fleming uses these explanations to guide the reader to understand and appreciate the plots. In *G*, for example a chapter is dedicated to the explanation of how gold is the foundation of international credit and the problems that arise when gold is illegally transported out of England, thus resulting in a currency crisis. The reader knows what Bond knows and in this way reader identification is established again, as discussed before in 2.1. He is not that different from the reader in kind, but only in degree. The secret agent demonstrates to the reader that it is possible for an individual of the grey mass to exert influence. The reader's reaction to the hero is that he sees confirmation of the view that it is only in a statistical perspective that there is a Mr Average, in reality we are all unique (Sauerberg 110).

He is however a sort of pariah, standing outside of society. The secret agent needs anonymity and loneliness to perform his duties. Bond's 00-number, his license to kill, separates him from civilians. His function is similar to that of the public executioner. He has to do the dirty work so that the community can maintain its harmony. This makes him an unclean person, with blood on his hands and his resort to legalized violence separates him from others. The secret agent represents society's double standard of morality: the end is honourable but the means are not. Fleming presents Bond's pariah status positively. Bond is a contented bachelor and lives his life the way he likes it. There are symbolic indications that he wishes to integrate into society, but he is unable to and every attempt fails. When he chooses to settle down and marry Tracy, the

marriage is short-lived because she is murdered. Even in England he fails to integrate. In *MR*, Bond claims he always knew that there was something alien and un-English about himself (Sauerberg 113-114). At the end of all the novels Bond still has not been able to integrate into society and remains an outsider, unmarried and a legalized killer. His visits to restaurants can be seen as a temporal integration. He fits into society nicely there and does not feel like an outsider, as will be discussed in part three B.

In B 2.1 the importance Bond attaches to food and drink will be examined. Drinking and eating good are essential in Bond's life and therefore he gives a lot of attention to these.

2.3.2. THE SUPERIOR OR SENDER

The superior represents the official aspects of the values defended by the hero in action. His role is an ambivalent one. The superior is the source of information for the hero. On the one hand the hero depends on the superior, but on the other hand he distrusts him because he knows the superior does not reveal everything he knows. This creates a tension between the superior and his subordinate. This relation is often compared to a father-son or a God-man relationship (Sauerberg 117-118). Bond's superior, M, evokes associations of the country squire of literature, according to Sauerberg: "a gruff, narrow-minded and intolerant man, feudal in his attitude to his surroundings, but with a deep sense of responsibility to his dependents" (Sauerberg 118).

Bond and M share similar backgrounds, both are naval officers, bachelors, living in a man's world and depending on their jobs to fill their life. The distinction between them is made clear in terms of the father-son and God-man analogy and the opposition of country to city (Sauerberg 118). M is shrewd but omniscient. He possesses the crafty mind associated with the traditional country squire and this results in a curious mixture of omnipotence and cunning (Sauerberg 119). Bond treats him with respect and admiration (Sauerberg 121).

M shares a knowledge and love of food and drinks with Bond, but he prefers older drinks and pays more attention to his health. This will be further discussed in B 2.2.

2.3.3. THE HELPERS

The hero is positioned in a middle state between his superior and his helpers. This position emphasizes the hero's status as an outcast from society. The superior represents the link with political power and central administration, while the helpers establish a link with society as well, but on a lower social level by helping the hero whenever help is needed (Sauerberg 128).

A. MALE HELPERS

The helper, like the hero, also possesses certain qualities and professionalism, but his capabilities are restricted to a capability to act in accordance with the hero's suggestions or orders. He generally lacks the initiative to act on his own (Sauerberg 129). Bond's good friend Felix Leiter is a more independent character, although he usually does what Bond tells him and fails where Bond does not. When he goes out on his own in *LLD*, he is fed to a shark and loses an arm and a leg. In the following novels he then appears with crutches and a prosthetic hook. The male helpers typically belong to foreign intelligence agencies, such as the CIA and the French Deuxième Bureau, like Leiter (Sauerberg 130).

Umberto Eco claims that sometimes in the novels a helper appears who has many of the moral qualities of the villain, but uses them for good and fights by Bond's side. He sees Darko Kerim, Colombo, Draco, Tiger Tanaka and partially Quarrel as examples of this. They are at the same time representatives of the villain and the superior and Bond always stands in a sort of competitive alliance with them. He likes them and hates them at the same time. He uses them and admires them. He dominates them and is their slave (Eco 150).

Two types of ambiguous helpers exist. Those who are good, but possess elements of the villain and those who are bad, but help the hero. Their choice of food is closely related to this distinction. The bad ambiguous helpers and the pure helpers have a preference for Bond's type of foods, while the good ambiguous helpers share a taste for raw foods. This will be explained in the application (B 2.3.1).

B. FEMALE HELPERS

The women who appear as helpers also possess the general capability and professionalism that the male helpers possess (Sauerberg 129). Tracy in *OHMSS* for example is an excellent driver and she saves Bond by getting him into a car and outrunning their opponents.

The women Bond encounters are usually 'out-of-place sexually' or deviant politically in that they are in league with the villain or are lesbians (Denning 105). The plots work to reposition these women. Bond rescues them and restores the order in the world of gender (Denning 108). Vesper Lynd for example turns out to be a double agent, working for Smersh. Tiffany Case is also politically deviant since she is an American criminal and Domino Vitalli, the mistress of the villain, as well. Solitaire works for the villain Mr Big and Tatiana Romanova is a SMERSH operative. Tracy as the daughter of the head of the Corsican mafia also belongs in that category and she is also out-of-place mentally since Bond meets her when she tries to commit suicide. Honey Rider is deviant in another way. She is a typical nature girl, which stands in opposition to Bond's set of values. Tilly Masterton and Pussy Galore are both deviant sexually as lesbians. Typical is that Bond restores the order in these women.

Women helpers are more than just erotic episodes to the hero, they assist the hero in his endeavours (Sauerberg 129). Not all the women end up in bed with Bond like Tilly Masterton, a lesbian who refuses him in *G*. Some of the women helpers even break his heart. Vesper Lynd

betrays him in *CS* since she is a double agent and Tiffany Case dumps him after their love affair in *DAF*. Fleming stresses their innocence, and their ignorance about Bond's sense of values (Sauerberg 129).

The women usually share the experience of unfortunate sexual encounters, often rape, preceding the actual story. Tiffany Case's father left her mother and when she was sixteen she was gang-raped by gangsters. Tracy married a man who took as much money from her as possible and left her with a daughter who died of a spine disease. Honey Rider was raped by the overseer of the property she lived on when she was young. As a revenge she put a black widow spider in his bed which killed him after a couple of days. Pussy Galore became a lesbian after she was sexually abused by her uncle and Vivienne Michel had a couple of bad relationships with men who broke her heart. These women all fall in love with Bond and he succeeds in erasing these bad memories. Vivienne Michel relates that "The scars of my terror had been healed, wiped away, by this stranger who slept with a gun under his pillow, this secret agent who was only known by a number" (*SWLM* 198). These unfortunate events took place before the story and before they met Bond. He reconstructs these women by his love and removes their former aversion to men (Panek 210-211).

A distinction can be made between the independent and the dependent women, the former being those who stand on their own feet and choose their own meals and the latter being those who need Bond's protection and help in ordering meals. I will look into this in the application in section B 2.3.2.

2.3.4. THE ADVERSARY OR OPPONENT

The adversary is represented by a set of political or ideological values which oppose the hero's stance. Although both characters are representations of a set of values, the adversary embodies

those values (Sauerberg 113). On the level of human relations they seem to be complementary to one another. They are two contradicting poles and together they form a potentially whole human being, the hero representing 'good' and the adversary 'evil' (Sauerberg 114).

The villain has exaggerated dimensions, both physical and mental, to project fear, hate, etc. Fleming's villains all resemble each other. They are megalomaniacs with a thirst for power (Sauerberg 132). The villain is pictured as a monster, with extreme proportions (Panek 213). All villains are opposed to Bond in this way. Remarkable aspects of Le Chiffre's looks for example are his red hair, small ears with large earlobes, hairy hands and feminine mouth. Mr Big then is extremely big and Bond compares his head to a football. His eyes are animal eyes, not human. Auric Goldfinger on the other hand is very short with a huge round head. Hugo Drax has quite some remarkable features as well. He has exceptionally broad shoulders, a large head and red hair and had unsuccessful plastic surgery which left the right side of his face shiny and wrinkled and his right eye bloodshot. He has hair on his cheekbones and a moustache to cover his protruding upper jaw and teeth. The back of his hands are also covered with red hair. Rosa Klebb then has dumpy arms, a short neck, too sturdy ankles, thick glasses and grey hair. Dr Julius No's monstrous feature is his lack of hands, which are replaced by metal pincers. Emilio Largo on the other hand is pictured as a handsome man. His monstrosity is purely mental.

Fleming started working on his novels when the fear of the Soviet Union and communism in general was deeply felt in Western Europe and the USA. The main enemy in his first novels is consequentially SMERSH, 'Smert Shpionam' which means 'Death to Spies', the Soviet counterintelligence agency. It is typical for Fleming's novels that the adversaries never are real Russians. There are usually men who have the support of the Soviet Union for their private enterprises, such as Le Chiffre in *CR* and Mr Big in *LLD*. As the Cold War began to move to a less hostile position towards the end of the decade, Fleming could no longer assume a fairly unanimous attitude from his readers towards communism and the Soviet Union. Therefore he

choose to abandon the realistic approach after 1960 and closed down SMERSH. A new enemy took its place, SPECTRE, a global terrorist organisation. SPECTRE stands for 'Special Executive for Counter-intelligence, Terrorism, Revenge and Extortion'. Ernst Stavros Blofeld is the leader of this organisation and is featured in three Bond novels. SPECTRE is an apolitical organisation and is unaligned to any nation. Three different kinds of adversaries can be detected in Fleming's work. Le Chiffre and Mr Big are ambitious criminals, working for the Soviet Union. Hugo Drax, Dr No and Goldfinger use criminality as a necessary means for the completion of their neurotic obsessions, also working for that same nation. The third kind of villain, Blofeld, is different in that he is no longer linked to the USSR. It makes no sense to distinguish between criminality as a means and as an end for him. He has a destructive urge and is a general nihilist. The more the stories deviate from the realistic basis, the more the adversaries grow into allegorical creatures, acting out traditional vices (Sauerberg 165-166).

The contradiction between the villain and the hero is also present in their food and drinking habits. The villain generally has a taste for foods that Bond would never eat or no table manners. (See B 2.4)

B. APPLICATION

In this section I will look at the use of food and drink in the dichotomous structure and the way food and drink are used to characterize the principle characters.

1. THE DICHOTOMOUS STRUCTURE

As seen above in A 2.1 the difference between home and abroad is reflected in boredom and excitement. This is also detectable in Bond's attitude towards eating home and abroad (Sauerberg 31). When eating at home a certain routine and boredom is attached to the meal and when eating abroad a pinch of excitement is added (Sauerberg 31-32). In *OHMSS*, Sauerberg's statement is clearly confirmed.

James Bond was not a gourmet. In England he lived on grilled soles, oeufs cocotte and cold roast beef with potato salad. But when travelling abroad, generally by himself, meals were a welcome break in the day, something to look forward to, something to break the tension of fast driving, with its risks taken or avoided, the narrow squeaks, the permanent background of concern for the fitness of his machine. (*OHMSS* 21)

Bond needs his meals as a certainty in his life. When he is abroad he requires the routine of eating and these meals become exciting, something to look forward to. They are a break in his uncertain and dangerous life, something to depend on. At home, his life is stable and boring. Meals are only part of his regular day. When he is in London, his breakfast is always the same. It consists of very strong coffee, from De Bry in New Oxford Street, brewed in an American Chemex. He drinks two large cups, black and without sugar. His speckled brown egg from French Marans hens is boiled for three and a third minutes. His eggs have to be brown, he dislikes white eggs. Furthermore, his breakfast contains two thick slices of wholewheat toast, a large pat of deep yellow Jersey butter and three squat glass jars containing Tiptree 'Little Scarlet' strawberry jam; Cooper's Vintage Oxford marmalade and Norwegian Heather Honey from Fortnum's (*FRWL*

127). Routine is omnipresent in Bond's life at home. His day always follows the same pattern and so does his breakfast. He does not just want coffee, it has to be from De Bry in New Oxford Street. The eggs have to be boiled in a very specific way. Bond has a very refined breakfast and it emphasises the routine in his life at home.

When abroad, Bond tries the local foods. This summons excitement as opposed to the boredom when he remains at home. When he is on an assignment abroad, he usually has dinner with one of his helpers from that country and they introduce him to the local dishes. In *OHMSS*, Bond spends some time in Germany where he tries the typical German sausages, beer and schnapps. *FRWL* takes Bond to the capital of Turkey, Istanbul. Darko Kerim Bay takes him out to eat Doner Kebab and sardines grilled *en papillote* (*FRWL* 174). Bond visits Rome in the short story 'Risico' where he orders the typical wine and pasta: Tagliatelli Verdi with a Genoese sauce and Chianti wine (*FYEO* 138). *YOLT* takes place almost entirely in Japan where Tiger Tanaka teaches Bond about food.

Lacquer boxes of rice, raw quails' eggs in sauce and bowls of sliced seaweed were placed in front of them both. Then they were each given a fine oval dish bearing a large lobster whose head and tail had been left as a dainty ornament to the sliced pink flesh in the centre. Bond set to with his chopsticks. He was surprised to find that the flesh was raw. He was even more surprised when the head of his lobster began moving off his dish and, with questing antennae and scabbling feet, tottered off across the table. 'Good God, Tiger!' Bond said, aghast. 'The damn thing's alive!' (*YOLT* 122)

This quote cannot prove the excitement attached to food abroad better. Food at home is dull, but food abroad becomes animated, alive. Even though Bond is not too fond of eating a living animal, he tries it anyway out of respect for the Japanese culture. Tiger orders the rare Kobe-

beef⁴ for Bond, which he greatly enjoys, and makes him eat fugu, the poisonous fish which “[...] tasted of nothing, not even of fish. But it was pleasant on the palate”(YOLT 146). The fugu fish can kill you if wrongly prepared. This creates excitement and danger.

The food abroad is consequently entirely different from the food at home, where boredom is the main element as opposed to excitement and animation abroad. The reader can relate to the food at home, it resembles his or her own meals. This identification helps maintain the reader’s believe and attention as I have shown in the previous section (A 2.1). The food and drink Bond consumes abroad are not recognisable to the reader in his or her everyday life so this summons exhilaration in the reader as it does in Bond.

In the next section, I will further examine the roles and characters that function in the dichotomous structure and investigate how food and drinks are used to characterize them.

2. ROLES AND CHARACTERS

2.1. THE SECRET AGENT OR SUBJECT

James Bond explains his love of food and drink in the following quote:

I take a ridiculous pleasure in what I eat and drink. It comes partly from being a bachelor, but mostly from a habit of taking a lot of trouble over details. It’s very pernickety and old-maidish really, but then when I’m working I generally have to eat my meals alone and it makes them more interesting when one takes trouble. (CR 62)

⁴ The cattle are raised according to strict traditions. They are fed a beer a day, and are massaged with sake daily and brushed for setting fur, and fed on grain fodder. (Source: Wikipedia)

In this section, I will prove that food and drink are quintessential to James Bond. What he drinks or eats defines him. Without his drinking and eating habits he is no longer the same. His meals are a welcome pause in his busy day when he is on assignment.

Firstly, this can be proven by the amount of thought Bond spends on food. He considers what he will eat and where carefully for example. “He would have one more dry martini at the table, then smoked salmon and the particular scrambled eggs he had once (Felix Leiter knew the head-waiter) instructed them how to make. Yes, that sounded all right. He would have to take a chance with the smoked salmon” (*O* 127). The decision of where and what to eat should not be taken lightly. Bond can think about what he will eat and where for pages long. “It was to efface all these dyspeptic memories that Bond now sat at his window, sipped his Taittinger and weighed up the pros and cons of the local eating places and wondered what dishes it would be best to gamble on” (*OHMSS* 21). This shows how important Bond’s meals are to him. After a hard and dangerous day working, a meal is well-deserved and Bond makes sure it is a good meal. Even when he is fighting for his life in *DN*, food is what he thinks about. “Just around that corner, men would be in the galley, having breakfast. The radio would be playing. There would be the sizzle of bacon and eggs, the smell of coffee [...] breakfast cooking” (*DN* 269). An average person would think of a loved one in those life threatening moments. Bond thinks of his loved one, food. This again proves how much food matters to Bond. Another piece of evidence for this statement is that, when he is dreaming of a girl he sees on the road, he fantasizes of meeting her and having dinner with her.

There they would take adjoining rooms (not a double room, it would be too early for that) in the fabulous Baumannière, the only hotel-restaurant in France with Michelin’s supreme accolade. They would eat the *gratin de langouste* and perhaps, because it was traditional on such a night, drink champagne. And then...(G 188)

He already knows what they will eat together, even though he has not even met the girl. These examples point out that food is more than just a means of survival to Bond. It is his way of life and it shapes him. Without his food habits he would not be who he is. He needs his meals to stabilize his uncertain and ever-changing life.

The second proof for the importance of food and drink can be found in *T*. In this novel, Bond is sent to a medical facility where he is put on a diet due to his poor medical condition. This change in food habits causes a change in his person. Bond's exaggerated use of liquor and cigarettes causes M to worry about his top agent. He discusses Bond's medical report.

When not engaged upon strenuous duty, the officer's average daily consumption of alcohol is in the region of half a bottle of spirits of between sixty and seventy proof. On examination, there continues to be little definite sign of deterioration. The tongue is furred. The blood pressure a little raised at 160/90. The liver is not palpable. On other hand, when pressed, the officer admits to frequent occipital headaches and there is spasm in the trapezius muscles and so-called 'fibrositis' nodules can be felt. I believe these symptoms to be due to this officer's mode of life. He is not responsive to the suggestion that over-indulgence is no remedy for the tensions inherent in his professional calling and can only result in the creation of a toxic state which could finally have the effect of reducing his fitness as an officer. (*T* 3-4)

This report shows Bond's lifestyle and the ill effects of it. As a result, Bond is sent to Shrublands, a medical facility where he is put on a healthy diet. In the beginning he hates the treatment and misses his food and drinking habits. Bond has to drink tea, but he loathes this drink. He refers to it as 'mud' and 'one of the main reasons for the downfall of the British Empire' (*G* 59). Soup is also a vast element of his daily menu in the facility. After some time in the facility however he starts to adapt and actually enjoy this new way of life. This scares him. His eating and drinking

habits define him. It is his way of his life. His change in this makes him wonder if he is changing and becoming someone else.

It was all a world whose ghastly daintiness and propriety would normally have sickened him. Now, empty, weak, drained of all the things that belonged to his tough, fast, basically dirty life, through banting, he had somehow regained some of the innocence and purity of childhood. In this frame of mind, the naïvety and total lack of savour, surprise, excitement, of the dimity world of the Nice-Cup-of-Tea, of the Home-made Cakes, and the One-Lump-or-Two, were perfectly acceptable. And the extraordinary thing was that he could not remember when he had felt so well - not strong, but without any aches and pains, clear of eye and skin, sleeping ten hours a day and, above all, without that nagging sense of morning guilt that one is slowly wrecking one's body. It was really quite disturbing. Was his personality changing? Was he losing his edge, his point, his identity? Was he losing the vices that were so much part of his ruthless, cruel, fundamentally tough character? Who was he in process of becoming? A soft, dreaming, kindly idealist who would naturally leave the Service and become instead a prison visitor, interest himself in youth clubs, march with the H-bomb marchers, eat nut cutlets, try and change the world for the better? (T 41)

One thought eases these fears however. He still has a passionate longing for a large dish of Spaghetti Bolognese containing plenty of chopped garlic and accompanied by a whole bottle of the cheapest, rawest Chianti (T 41-42). He still desires some of his old habits, but the experience at Shrublands did change Bond. When he returns home he continues this healthy diet and even enjoys this new lifestyle. He eats yoghurt and Energen rolls. He chews thoroughly, since mastication created the enzyme ptyalin which converts starches into sugar to provide energy for the body. Bond now knows these things and does not understand why nobody ever told him before. He has never felt so well in his life and his energy has doubled (T 81). This new Bond

worries May his housekeeper. “May gathered steam. ‘It’s no recht for a man to be eating bairns’ food and slops and suchlike” (T 83). Bond no longer agrees. He feels like a new man since he gave up drinking and took to eating the right things. Bond has no intention of going back to his old lifestyle (T 84). Luckily it does not take Bond long to realise May is right. He receives a new assignment and comes to the realisation that he needs a real meal to succeed. “I can’t do my work on carrot juice. I’ve got to be off in an hour and I need some proper food. [...] It just occurred to me that life’s too short. Plenty of time to watch the calories when one goes to heaven” (T 109). Bond returns to his old self. His eating and drinking habits are part of his personality, however unhealthy they are. A secret agent who kills and lives an unnatural life cannot be expected to share an average person’s lifestyle. With a dangerous life comes a dangerous lifestyle and food and drink are a vital part of that.

Different food and drinking habits make him a different person. The third piece of evidence for this is illustrated in *DAF*. Bond has to impersonate a man who bets on racing horses and he takes over the drinking habits of such a man. Leiter told him that Bourbon and branch-water is the fashionable drink in racing circles. Real Bourbon drinkers insist on having their whisky in the traditional style, with water from high up in the branch of the river where it will be purest instead of from the tap behind the bar (*DAF* 117). Drinking this makes him a different man. This shows that Bond really feels that what he drinks or eats defines him. You are what you eat. In the short story ‘Risico’, something similar occurs. Bond has to look for a man in a restaurant with a certain drink. This man thus disguises and characterizes himself simply by drinking an Alexandra, according to Bond a creamy, feminine drink (*FYEO* 130). This way a drink is again used to define a person. Food and drinks are also used to define the other characters in the novels.

2.2. THE SUPERIOR OR SENDER

In numerous ways Bond and M are alike. Like Bond, M is a clubman. In *MR*, he takes Bond to the club Blades. “‘Any of that Beluga caviar left, Porterfield?’ ‘Yes, sir. There was a new delivery last week.’ ‘Well,’ said M. ‘Caviar for me. Devilled kidney and a slice of your excellent bacon. Peas and new potatoes. Strawberries in kirsch. What about you, James?’” (*MR* 54). M and Bond both like luxury foods, which will be discussed in the third part. Beluga caviar is the most expensive type of caviar. The meals he chooses are also refined. M knows what he wants, just like Bond does. This deserves Bond’s respect. “‘Thank heaven for a man who makes up his mind,’ said M” (*MR* 55).

Another characteristic Bond and M share is their knowledge of drinks and the need to display it.

M met his eye and smiled briefly. ‘Hope you like it,’ he said. ‘Comes from one of the Rothschild estates at Cognac. About a hundred years ago one of the family bequeathed us a barrel of it every year in perpetuity. During the war they hid a barrel for us every year and then sent us over the whole lot in 1945. Ever since then we’ve been drinking doubles.’ (*MR* 69-70)

M also uses these displays of his knowledge of luxury drinks and foods to advertise his social standing. Like Bond, he eats out a lot and enjoys expensive foods. Hereby, he shows he has a high social standing.

M is of a different age than Bond though and because of this M has a taste for more old-fashioned drinks, like Cognac and “Infuriator”, a bottle of very bad Algerian wine, according to Bond. M drinks this wine on several occasions. It was the staple drink for the fleet in the Mediterranean. M says it’s got real guts to it. It is called Infuriator because if one drank too much of it, they would go into a rage (*OHMSS* 245). Bond cannot appreciate M’s taste in wine. M’s usual lunch at Blades is grilled Dover sole with a bottle of this Infuriator (*MWGG* 24). Next to

cognac, M is also knowing about vodka and claret. He orders real pre-war Wolfschmidt from Riga and the Mouton Rothschild '34 (MR 56).

Another difference between Bond and M can also be detected in the following quote: "I'm an old man. Champagne's no good for me" (MR 56). M pays more attention to his health. He chooses claret⁵ instead of champagne. In *T*, M sends Bond to Shrublands, a health facility where he often goes himself. He gives Bond a speech about how harmful some foods can be and wants Bond to change and pay more attention to his health.

'All drugs are harmful to the system. They are contrary to nature. The same applies to most of the food we eat - white bread with all the roughage removed, refined sugar with all the goodness machined out of it, pasteurized milk which has had most of the vitamins boiled away, everything overcooked and denaturized. Why,' M reached into his pocket for his notebook and consulted it, 'do you know what our bread contains apart from a bit of overground flour?' M looked accusingly at Bond, 'It contains large quantities of chalk, also benzol peroxide powder, chlorine gas, sal ammoniac, and alum.' M put the notebook back in his pocket. 'What do you think of that?' Bond, mystified by all this, said defensively, 'I don't eat all that much bread, sir.' 'Maybe not,' said M impatiently. 'But how much stoneground whole wheat do you eat? How much yoghurt? Uncooked vegetables, nuts, fresh fruit?' Bond smiled. 'Practically none at all, sir.' (*T* 5)

M's attention to health and natural foods emphasis the opposition of country to city as is reflected in M's relationship to Bond. M's plan works for a while. When Bond returns from the facility he is a changed man, a health freak even. Bond sounds like M when he is telling May about all the advantages of eating healthy.

'You see, May,' he said reasonably, 'all these denaturized foods - white flour, white sugar, white rice, white salts, whites of eggs - these are dead foods. Either they're dead anyway

⁵ Red wine from Bordeaux

like whites of egg or they've had all the nourishment refined out of them. They're slow poisons, like fried foods and cakes and coffee and heaven knows how many of the things I used to eat.' (T 84)

He has turned into M, but only for a short period of time. That way of life may work for the head of a department of the Secret Service, but not for an agent who has to face physical and mental challenges. He needs decent food to get him through this. M is a vision of what Bond will become once he stops the field work: a bachelor, looking after his health, a member of a gentlemen's club who still loves good food and drinks.

2.3. HELPERS

2.3.1. MALE HELPERS

As seen in the theoretical frame, the helper possesses certain qualities and professionalism, but his capabilities are restricted to a capability to act in accordance with the hero's suggestions or orders. He generally lacks the initiative to act on his own (Sauerberg 129). Most of Bond's helpers share Bond's appetite for food and drink. Two types of male helpers can be discerned. On the one hand we have the ambiguous helpers and on the other hand we have the pure helpers.

A. AMBIGUOUS HELPERS

Some of Bond's helpers are good. They can be agents for another Secret Service helping Bond on an assignment, but they have the moral qualities of the villain. Darko Kerim Bey in *FRWL*, head of station T in Istanbul for MI6, for example, is a ruthless killer. Bond does not feel comfortable when Kerim takes him along to kill an enemy of his in cold blood. Tiger Tanaka then is head of the Japanese Secret Service and orders Bond to kill a Japanese botanist who has a deadly garden and will later turn out to be the evil Blofeld. Other helpers actually are villains, working for

hostile groups. Colombo in the short story 'Risico' for example is a gangster and Bond is informed by Kristatos about his evil plans. It appears however that Kristatos is the real villain and Colombo helps Bond capture him. Marc-Ange is the head of the Corsican mafia, the Union Corse, but also Tracy's father, the woman Bond will marry in *OHMSS*. Draco helps Bond find Blofeld, the real villain in the story and in the end leads the strike on Piz Gloria, Blofeld's hiding place.

These differences on the moral spectrum are also reflected in the eating habits of these helpers. The good helpers with an evil moral tend to eat raw food, characteristic of the non-civilized.

Kerim set about a large plate of what appeared to be strips of raw fish. He saw Bond's look of interest. 'Raw fish,' he said. 'After this I shall have raw meat and lettuce and then I shall have a bowl of yoghurt. I am not a faddist, but I once trained to be a professional strong man. It is a good profession in Turkey. The public loves them. And my trainer insisted that I should eat only raw food. I got the habit. It is good for me, but,' he waved his fork, 'I do not pretend it is good for everyone. I don't care the hell what other people eat so long as they enjoy it. I can't stand sad eaters and sad drinkers.' [...] Kerim forked up a strip of fish and tore at it with his teeth. He drank down half a tumbler of raki. (*FRWL* 175)

Kerim eats in a primitive way, he tears at a strip of fish with his teeth. The eating of raw food contrasts with Bond's preference for grilled or cooked food, as Lévi-Strauss has indicated with his 'culinary triangle', where he uses the three poles of raw, cooked and rotten to relate to human thinking about the opposition of nature and culture (Mennell et al. 9). (See part three) Kerim also eats steak tartare, more raw meat (*FRWL* 180). Tiger Tanaka prefers primitive food as well, a living lobster for example, a Japanese delicacy (*YOLT* 122).

The actually evil helpers do not share these primitive eating habits with the good helpers. They resemble Bond in their way of eating, like Colombo, who offers Bond gin, whisky or champagne, the finest sausage in the whole of Bologna and olives from his own estate. Furthermore, he serves him bread, butter, Provelone⁶ and fresh figs (*FYEO* 164). Colombo offers Bond the drinks that he likes and some appetizers to go with it. Marc-Ange Draco also knows his way with alcohol, just like Bond does.

With efficient, housekeeperly movements he took out a bottle of Pinchbottle Haig, another of I. W. Harper's Bourbon, two pint glasses that looked like Waterford, a bucket of ice cubes, a siphon of soda and a flagon of iced water. One by one he placed these on the desk between his chair and Bond's. (*OHMSS* 47)

Bond and Draco get along on the level of food as well. When Draco proposes they have a good dinner and then go to bed stinking of garlic and a little drunk, Bond cannot think of anything better (*OHMSS* 282).

The evil type of ambiguous helpers seem to compensate for their evil by helping the hero and eating civilized like the hero, while the good type does the reverse. They help the hero because they stand on the same side, but they have an evil moral and primitive eating habits.

B. PURE HELPERS

The pure helpers are helpers that possess the moral qualities of the hero and use these for good. Some of them resemble Bond in their lifestyle and especially in their love of food and drink.

The most important of the helpers is the American Felix Leiter. He becomes a good friend of Bond throughout the novels. Leiter is very similar to Bond. They both have a lust for life, love for food and aren't afraid of danger. "It isn't a bad life when it consists of sitting in a comfortable

⁶ Smoked cheese

bar drinking good whisky” (*LLD* 51). Leiter likes refined drinks and stipulates how his drinks should be made like Bond does. “Leiter ordered medium-dry Martinis with a slice of lemon peel. He stipulated House of Lords gin and Martini Rossi” (*LLD* 45). When Bond is in America, Leiter is his restaurant guide who takes him to different places and tells him what to drink and eat. In *DAF*, Leiter orders dinner for Bond.

There was a medium dry Martini with a piece of lemon peel waiting for him. Bond smiled at Leiter’s memory and tasted it. It was excellent, but he didn’t recognize the Vermouth. ‘Made with Cresta Blanca,’ explained Leiter. ‘New domestic brand from California. Like it?’ ‘Best Vermouth I ever tasted.’ ‘And I’ve taken a chance and ordered you smoked salmon and Brizzola,’ said Leiter. ‘They’ve got some of the finest meat in America here, and Brizzola’s the best cut of that. Beef, straight-cut across the bone. Roast and then broiled. Suit you?’ ‘Anything you say,’ said Bond. ‘We’ve eaten enough meals together to know each other’s tastes.’ [...] ‘We’ll have another Martini first [...]’. (*DAF* 80)

Leiter knows Bond’s tastes and Bond lets him decide for him, which means he trusts Leiter. He would only let someone he really trusts order his dinner. The two men both like to display their knowledge of drinks. Leiter informs Bond about a brand of Vermouth he did not know. He can impress Bond this way and earn his respect. When Leiter is served a dry Martini, with too little Martini in it, he is offended. “My friend, I asked for a Martini and not a soused olive” (*T* 194). He goes on to explain he is not easily fooled and realizes how the bartender is cheating.

One bottle of Gordon’s Gin contains sixteen true measures - double measures that is, the only ones I drink. Cut the gin with three ounces of water and that makes it up to twenty-two. Have a jigger glass with a big steal in the bottom and a bottle of these fat olives and you’ve got around twenty-eight measures. Bottle of gin here costs only two dollars, let’s say around a dollar sixty wholesale. You charge eighty cents for a Martini, one dollar sixty for two. Same price as a whole bottle of gin. And with your twenty-eight measures

to the bottle, you've still got twenty-six left. That's a clever profit on one bottle of gin of around twenty-one dollars. Give you a dollar for the olives and the drop of vermouth and you've still got twenty dollars in your pocket. Now, my friend, that's too much profit, and if I could be bothered to take this Martini to the management and then to the Tourist Board, you'd be in trouble. Be a good chap and mix us two large dry Martinis without olives and with some slices of lemon peel separate. (T 194-195)

Here Leiter shows himself to be a clever man who is not easily fooled. He knows his way around the world, especially when it comes to alcohol. Bond and Leiter share the same ideas about good and bad food as well. They both hate tourist hotel food and the misuse of the English language to describe materials which have been in various deep-freezes for at least six months. Leiter complains about the Hamburger they are served and the French onion rings, that were never in France and are not even rings (T 169-170). They both cannot stand it when their meal is badly prepared.

Leiter resembles Bond best of all the helpers, but Dikko Henderson has a characteristic that is not unfamiliar to Bond as well, his love for alcohol. Dikko is an Australian intelligence officer attached to the Australian embassy in Tokyo. His task is to introduce Bond to Tiger Tanaka, head of Japanese Intelligence. Bond finds the perfect drinking companion in Dikko, who has hangovers more than once. Bond does not think pouring sake on top of Suntory⁷ is a very good idea.

You've got something there, sport. I've got myself a proper *futsukayoi* - honourable hangover. Mouth like a vulture's crutch. Soon as we got home from that lousy cat house, I had to go for the big spit. But you're wrong about Suntory. It's a good enough brew. Stick to the cheapest, the White Label, at around fifteen bob a bottle. There are two smarter brands, but the cheap one's the best. Went up to the distillery some while ago

⁷ Japanese whisky

and met one of the family. Told me an interesting thing about whisky. He said you can only make good whisky where you can take good photographs. Ever heard that one? Said it was something to do with the effect of clear light on the alcohol. But did I talk a lot of crap last night? Or did you? Seem to recollect that one of us did. (*YOLT* 54)

Bond and Dikko drink a lot together, but Bond drinks more sensible and knows what drinks should not be mixed. Dikko as a result has hangovers more often.

Another helper in *CR* is René Mathis, an agent of the French Deuxième Bureau. We find out little about Mathis and he barely shares a drink with Bond. Only once Bond and Mathis have a drink at the Hermitage Bar. Bond has an Americano, Vesper a Bacardi and Mathis a *fine à l'eau*, a typical French way of drinking Cognac with water (*CR* 37). After Bond is almost killed by a bomb, Mathis gives Bond some advice. “‘Now get a drink and some lunch and a rest,’ he ordered Bond” (*CR* 46).

Quarrel is a helper who is featured in *LLD* and in *DR*. Eco places him in the ambiguous helpers group, but only partially. There is however nothing ambiguous about him. Quarrel is a good person, he does not belong to any secret service, but is a Cayman Islander who serves as Bond’s local guide and trainer. He puts Bond on a diet to enhance his physical abilities. He may seem to have a rather primitive way of eating, but that is only superficial. When on Dr No’s island Crab Key, Quarrel provides food for them. He decides what to eat and when. “‘De bread don’t feel so good but hit only wet. Hit eat okay an’ mebbe hit dry hout come de mornin’. Guess we’d better eat de tins tonight an’ keep de cheese an’ pork. Dose tins is heavy an’ we got plenty footin’ tomorrow.’ Bond said, ‘All right, Quarrel. I’ll leave the menu to you’” (*DN* 142). Quarrel has a practical mind and only seem primitive on the surface. He eats broiled lobster with Bond in *DN* and provides a cook for Bond and Solitaire and ransacks markets to find exotic ingredients to refine their meal.

2.3.2. FEMALE HELPERS

In *CR*, Bond reflects that “Women were for recreation. On a job they got in the way and fogged things up with sex and hurt feelings and all the emotional baggage they carried around. One had to take look out for them and take care of them” (*CR* 32). He sounds like a typical macho guy, yet he always starts having feelings for these women, sometimes he even falls in love. They are almost always foreign and can be divided into two groups.

In the first group are the women Bond really falls in love with or the ones that refuse him. They are independent and self-assured. They know what they want and this is reflected in their choice of foods and drinks. For the second group of women Bond shows affection, but he does not really fall for them as bad as for the women in the first group. They are not very independent and need Bond’s help with a lot of issues. They do not know what they want in life and are insecure. The independent women resemble Bond most in knowing what they want and ordering food themselves, while the dependent women let Bond take the lead and just eat what Bond orders for them.

A. THE INDEPENDENT WOMEN

The independent women are strong and self-assured and they generally know what they want. This can be seen in their choice of food and drinks.

Vesper Lynd in *CR* is a woman with taste. She knows how to dress and how to act. This attracts Bond. She knows very well what she likes to eat as well.

‘[...] well, I’d like to start with caviar and then have a plain grilled *rognon de veau* with *pommes soufflés*. And then I’d like to have *fraises des bois* with a lot of cream. Is it very shameless to be so certain and so expensive?’ She smiled at him inquiringly. ‘It’s a virtue, and anyway it’s only a good plain wholesome meal.’ (*CR* 62)

Bond appreciates her ideas on life. “I like doing everything fully, getting the most out of everything one does. I think that is the way to live” (CR 62). This is exactly how Bond likes to live his life. This resembling lifestyle causes him to fall in love with her. He almost proposes to her, but she betrays him and turns out to work for the villains. Bond is left devastated and angry.

Tiffany Case is a self-assured woman as well, who knows her way around the world. When she accepts a dinner invitation from Bond, she is very clear about what she wants and does not want.

‘I’m not going to sleep with you,’ said Tiffany Case in a matter-of-fact voice, ‘so don’t waste your money getting me tight. But I’ll have another and probably another after that. I just don’t want to drink your Vodka Martinis under false pretences.’ Bond laughed. He gave the order and turned back to her. ‘We haven’t ordered dinner yet,’ he said. ‘I was going to suggest shellfish and hock. That might have changed your mind. The combination’s supposed to have quite an effect.’ ‘Listen, Bond,’ said Tiffany Case, ‘it’d take more than Crabmeat Ravigotte to get me into bed with a man. In any event, since it’s your check, I’m going to have caviar, and what you English call “cutlets”, and some pink champagne. I don’t often date a good-looking Englishman and the dinner’s going to live up to the occasion.’ (DAF 88)

Bond suggests something for her to eat, but she chooses her own menu. Bond then orders the same as Tiffany. This happens again a bit further in the novel when Tiffany orders a Stinger made with white *crème de menthe* and Bond orders the same (DAF 94). She takes the lead here and that is again what attracts Bond. She is the ideal woman for Bond and her taste in food has a great deal to do with this. At the end of the adventure they start a relationship. In *FRWL* we find out Tiffany left him. Bond is heartbroken. “He missed her badly and his mind still sheered away from the thought of her”. (FRWL 128)

Domino Petacchi, stage-name Vitalli, and Bond meet in Nassau and go to a bar to have a drink. Bond tries to seduce her, but all he gets is: “If you’ve got to flirt, don’t be obvious” (*T* 150). Bond does not need to tell her what to drink as well. She can choose for herself and orders a Bloody Mary with plenty of Worchester sauce (*T* 151). She then leaves him at the bar and tells him to get a taxi home. A treatment like that stirs Bond’s interest, even though he does not start a serious relationship with her.

His love affairs with the self-assured women all turn out badly for him. Their independence is too great and they take the lead in the relationship. When Bond finally gets married, his former experience with women determines his choice. Tracy – Tereza Di Vincenzo- saves Bond’s life in *OHMSS* and after this Bond realizes he wants to marry her.

Bond suddenly thought, Hell! I’ll never find another girl like this one. She’s got everything I’ve looked for in a woman. She’s beautiful, in bed and out. She’s adventurous, brave, resourceful. She’s exciting always. She seems to love me. She’d let me go on with my life. She’s a lone girl, not cluttered up with friends, relations, belongings. Above all, she needs me. It’ll be someone for me to look after. I’m fed up with all these untidy, casual affairs that leave me with a bad conscience. I wouldn’t mind having children. I’ve got no social background into which she would or wouldn’t fit. We’re two of a pair, really. Why not make it for always? (*OHMSS* 230-231)

He then proposes to her. The difference with the other two women is that she is independent and has all the qualities the others possess, but that she also desperately needs Bond and that is a feeling Bond requires in a relationship. Tracy has a pariah-like status as well. She stands outside of society and feels there is no place for her anywhere. This creates a connection between her and Bond. Their happiness is cut short however when Blofeld kills Tracy. Bond is torn to pieces and loses all will to live when we meet him again in the next novel, *YOLT*. “He felt like hell and knew that he also looked it” (*YOLT* 22). Tracy also has an appetite for good food. Although she and

Bond never have dinner together in the novel since they barely see each other, they do talk about food. Bond calls her when he is dealing with some business and she is waiting for him to get married in Munich. Their conversation does not concern much more than what they had for dinner: *Krebsschwänze mit Dilltunke*⁸ and *Rehrücken mit Sahne*⁹ for Tracy and two ham sandwiches with stacks of mustard and half a pint of Harper's Bourbon on the rocks for Bond (*OHMSS* 272).

An outsider in this group is Gala Brand in *MR*. She is an undercover agent for Scotland Yard, working as a secretary for the villain Hugo Drax. She is independent, has her own career and is very professional. They have dinner once, fried soles and Welsh rarebits and coffee and stiff brandies-and-sodas (*MR* 209). When it comes to food she follows Bond's lead, which does not fit with her independent character. She also does not trust Bond when they meet. She starts to do so as the story moves further, but never completely. Bond kisses her, but she pulls away. Bond never sleeps with her as well, because she does not allow him to get close. He asks her out at the end of the adventure but she turns him down for someone else. She is glad to get away from him. "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" (*MR* 310). Bond does not fall in love with her and this might have something to do with her ignorance of what she desires to eat. She lives for her job and everything outside of that is irrelevant. This is something that does not match with Bond's way of living life to the fullest.

B. THE DEPENDENT WOMEN

The largest group of women is the dependent group. These women don't take the lead in the relationship and Bond is a savior to them. They need him more than anything. These flings

⁸ Crayfish tails with rice and a cream and dill sauce (*OHMSS* 272)

⁹ Saddle of roebuck with a smitane sauce(*OHMSS* 272)

however are usually short-lived. Their dependence probably bores Bond after a while. When Bond has dinner with these women he usually orders for them. They do not know what they want and they need Bond's help to decide. They follow him blindly. This is a characteristic that does not attract Bond.

In *LLD*, Solitaire is a dependent woman because she runs away from under the wings of Mr Big only to exchange him for the protection of another man. She doesn't stand on her own legs. Bond discusses the menu with her, but in the end he always orders the same as he is having for her. She never stipulates an opinion. When they have lunch in the train Bond orders Old Fashioneds¹⁰, and stipulates 'Old Grandad' Bourbon, chicken sandwiches, and decaffeinated 'Sanka' coffee so that their sleep would not be spoiled (*LLD* 113). A bit later, they have dinner on that same train and Bond chooses the meal for Solitaire again.

The same happens with Tatiana Romanova. She is SMERSH agent who switches sides and follows Bond's lead slavishly. She seems unable to think for herself and does what she is told. First by SMERSH, then by Bond. When eating Bond always orders for her and she eats what he gives her, like Americanos and a bottle of Chianti Broglio (*FRWL* 296). She likes what he serves her, but seems negligent of the pleasure of life and food in particular. "Some *tagliatelli verdi* came, and the wine, and then a delicious escalope. 'Oh it is so good,' she said. 'Since I came out of Russia I am all stomach'" (*FRWL* 297). She is willing to learn though. "And now we must eat and drink and start our lives again" (*FRWL* 284).

Another woman who relies on Bond is Honeychile Rider in *DN*. She is ignorant about the cultural values important to Bond, but knows everything about nature. When Bond is about to drink water from a river, Honey "put out her hand and stopped him. 'Don't drink too much. Wash your spit. You could get fever'" (*DN* 130). Her knowledge saves them when they are surviving in the woods. They breathe through straws to avoid detection by Dr No and she looks

¹⁰ A cocktail with Bourbon whisky

for food. “I got one of the cooking pots and cleaned it out and we poured the beans into it. There’s about two full handfuls each and a cricket ball of bread” (*DN* 144). She takes the lead in her natural environment but when they are captured by Dr No they are back in Bond’s world and he leads again.

Bond brushed aside their amiabilities, ordered tea and buttered toast for Honeychile [...] Without enthusiasm, Bond ordered caviar, grilled lamb cutlets and salad, and angels on horseback for himself. When Honeychile refused to make any suggestions, he chose melon, roast chicken à l'Anglaise and vanilla icecream with hot chocolate sauce for her. (*DN* 199-200)

Bond is the leader again and orders for Honey. When the adventure is over, Honey makes dinner for Bond. She does her best to adapt to his world. She made a cold dinner with lobsters and fruit and self-made mayonnaise (*DN* 305-307). This is mix between their two worlds. Lobster is considered a luxury food by many and Bond eats this delicacy on several occasions. It is also an animal living in the sea, which is her territory. Fruit is off course a natural element as well and the mayonnaise is home-made instead of from a bottle. Like Tatiana she tries to adjust to Bond’s world.

In *G*, the Bond girls are two lesbians, Tilly Masterton and Pussy Galore. Tilly acts hostile towards Bond, but follows him in the food department. She remains distant throughout the story, unlike Pussy Galore. Pussy never has dinner with Bond, but she uses a note in a drink to let Bond know she switched to his side (*G* 337).

SWLM is an exceptional story. It is the only story written in a first-person narrative and is narrated by the heroine, the Canadian Vivienne Michel. Fleming pretends to have received the manuscript from Vivienne Michel and also credits her with co-authorship. Food is appreciated by Vivienne as well. “We bought eighteen bottles of champagne - pink because it sounded more

exciting - a ten-pound tin of caviar, two rather cheap tins of *foie gras* that looked all right when it was sliced up, and lots of garlicky things from Soho” (*SWLM* 22). Pink champagne, caviar and foie gras are things that Bond might have ordered himself, but Vivienne does not seem to know anything about it. She chooses pink champagne because it sounds exciting. Vivienne makes him dinner. “I hovered about him slavishly, offering him more coffee, some jam to finish his toast with” (*SWLM* 129). Vivienne serves Bond ‘slavishly’, a characteristic Bond enjoys but does not seek in a woman he would marry. “Bond had no intention of marrying anyone. If he did, it would certainly not be an insipid slave” (*FYEO* 102). As seen, Bond falls for independent women with a mind and a will of their own.

2.4. ADVERSARY OR OPPONENT

Bond is pictured as the typical clubman and the villains are a threat to the clubman’s world, Bond’s world. They crash into this world without really belonging there. They still possess their peasant greediness and low cunning as opposed to Bond (Panek 208-209). Hugo Drax for example cheats at cards and Goldfinger cheats at cards and at golf. Le Chiffre then tries to have Bond killed multiple times during their game of baccarat. The villains also lack sexuality. They cannot win over the women. Mr Big does not get Solitaire for example and Gala Brand wears a ring and pretends to be engaged to fend Hugo Drax off. It is always Bond who gets the women (Panek 211). The villain is pictured as a monster, with extreme proportions (Panek 213).

Umberto Eco claims that the stories in the Bond novels can be interpreted in the form of a game. Pursuits by car or train, card games, golf and even meals all take this form. Bond chooses his meals as if they formed part of a puzzle and prepares for the meal with the same attention as he prepares for a game of bridge (Eco 155-156). Remarkable is that prior to the conclusive ordeal Bond’s first meeting with the villain usually takes the form of a game. This can be golf or cards, but also a shared dinner or a drink. Sometimes Bond knows he is dealing with the villain, sometimes he does not. Sometimes the villain is aware of this, but often he or she is not. Bond

encounters Le Chiffre in *CR*. Bond's objective is to win in baccarat from Le Chiffre and take his money. Their first meeting takes place during this game and the opposition between them is expressed mostly through it. Bond and Drax first meet in the gentleman's club Blades. Bond has to figure out how Drax is cheating with his cards. They have drinks there during their game and Drax drinks a whisky and soda. Bond first encounters Dr No when he is imprisoned and is asked to dinner by him and he gets acquainted to Goldfinger when Mr Du Pont asks him to figure out how Goldfinger keeps winning in two-handed Canasta. Aristotle Kristatos in 'Risico', whom Bond first thinks is an ally of his, but later turns out to be the villain, meets Bond in a restaurant. Bond has to recognize Kristatos by the drink he is having. In *MWGG*, Bond meets Francisco Scaramanga, one of the best shots in the world whom Bond is sent to assassinate. They first meet in a bar in Savannah La Mar where they have Red Stripe beers. The first encounter of Bond and Emilio Largo takes place on Largo's boat, where Largo offers Bond and Leiter a drink. "And now what can I get you to drink?" He went to the loaded sideboard. "Something cool and not too strong perhaps? A Planter's Punch? Gin and tonic. Or there are various beers. You must have had a hot journey in that open launch. [...]" They both asked for a plain tonic" (*T* 176).

When it comes to food, an opposition is present. The villains either eat foods Bond would dislike, or they eat without manners. They are gentlemen crooks or plain gangsters.

Bond has dinner and drinks with Drax at his house. Drax is at that point not yet revealed as a villain. "The dinner was excellent. Drax was a genial host and at his own table his manners were faultless" (*MR* 128). This does not show Drax as a villain and at this point in the story Bond still believes he is a good man.

Dr Julius No takes Bond and Honey Rider to a sort of luxury prison, where they receive a menu. "It began with *Caviar double de Beluga* and ended with *Sorbet a la Champagne*. In between was every dish whose constituents would not be ruined by a deep freeze. Bond tossed it down. One certainly couldn't grumble about the quality of the cheese in the trap!" (*DN* 199). Dr No certainly

knows what to serve his guest and what food can be deepfreezed without be ruined. Bond orders something from the menu and he eats his choice of food with Dr No. “At first, Doctor No seemed preoccupied. He slowly ate through three bowls of different soup, feeding himself with a spoon with a short handle that fitted neatly between the pincers. Bond concentrated on hiding his fears from the girl. He sat relaxed and ate and drank with a forced good appetite” (DN 227). Here the dinner is like a mental battle. Bond tries to eat as he normally does and refuses to show fear. Dr No eats soup, while Bond had “ordered caviar, grilled lamb cutlets and salad, and angels on horseback” (DN 227). An opposition is installed since Bond would never eat soup.

In Bond’s dinner with Goldfinger the same opposition can be found. Goldfinger has entirely different eating habits than Bond, but he also knows what is considered good food by him.

The first course was some curried mess with rice. Goldfinger noticed Bond’s hesitation... ‘Please try the Moselle. I hope it will be to your taste. It is a Piesporter Goldtröpfchen ‘53. Help yourself. These people are as likely to pour it into your plate as your glass.’ There was a slim bottle in an ice bucket in front of Bond. He poured some of the wine and tasted it. It was nectar and ice cold. Bond congratulated his host. Goldfinger gave a curt nod. ‘I don’t myself drink or smoke, Mr Bond. Smoking, I find the most ridiculous of all varieties of human behaviour and practically the only one that is entirely against nature. [...] As for drinking, I am something of a chemist and I have yet to find a liquor that is free from traces of a number of poisons, some of them deadly, such as fusel oil, acetic acid, ethylacetate, acetaldehyde and furfurool. A quantity of some of these poisons taken neat would kill you. In the small amounts you find in a bottle of liquor they produce various ill effects most of which are lightly written off as “a hangover”.’ Goldfinger paused with a forkful of curried shrimp halfway to his mouth. ‘Since you are a drinker, Mr Bond, I will give you one word of good advice. Never drink so-called Napoleon brandy, particularly when it is described as “aged in the wood”. That

particular poison contains more of the poisons I have mentioned than any other liquor I have analysed. Old bourbon comes next.' Goldfinger closed his animadversions with a mouthful of shrimp. 'Thank you. I'll remember. Perhaps for those reasons I have recently taken to vodka. They tell me its filtration through activated charcoal is a help.' Bond, dredging this piece of expertise out of dim recollections of something he had read, was rather proud of having been able to return Goldfinger's powerful serve. (*G* 167-168)

Goldfinger does not smoke or drink, two things without which Bond would not survive. He does know what type of drink is good and prestigious, he just does not drink it himself. He orders a bottle of Mouton Rothschild 1947 for Bond as well (*G* 169).

Aristotle Kristatos in 'Risico' also stands in opposition to Bond in the food department. He orders melon with prosciutto ham and a chocolate ice-cream, while Bond has Tagliatelli Verdi with a Genoese sauce (*FYEO* 138). Melon with prosciutto would barely count as a proper meal for Bond. Ice-cream is another thing Bond is never caught eating in any of the novels.

In 'The Hildebrand Rarity', the villain can be considered Milton Krest, even though he is not an actual villain. Milton beats his wife with a stingray tail and drinks a lot. "Bond estimated that by now Mr Krest had just about one whole bottle of various alcohols, mostly whisky, inside him" (*FYEO* 218). He also eats with Bond. "What shall I order for dinner?' 'Hell – caviare of course.' Mr Krest held his hands apart. 'One of those two-pound tins from Hammacher Schlemmer - the grade ten shot size, and all the trimmings. And that pink champagne'" (*FYEO* 216). Mr Krest eats exactly what Bond would eat, but the opposition is found in the way they eat. Mr Krest has money, but lacks manners. He eats and drinks what people from the higher class might eat, but does it with the manners of a lower class person.

It is only in *OHMSS* that Bond and Blofeld finally meet. Blofeld and his partner in crime Irma Blunt reside in Piz Gloria in Switzerland and provide a varied menu with everything from caviar

down to Double Mokka au whisky irlandais. (*OHMSS* 122) Bond does not have dinner with Blofeld, only with Irma Blunt. She drinks apple juice (*OHMSS* 116) and mixed salad with some cottage cheese, because she has to watch her figure (*OHMSS* 123). These are both things Bond would never eat.

The final villain where an opposition can be detected in the food habits is Scaramanga. Bond chases Scaramanga who is threatened by a snake. He kills the snake and eats it raw. He asks Bond: “‘Care to share my meal?’ ‘No thanks. I prefer my snake grilled with hot butter sauce’” (*MWGG* 174.) The villain eats raw food without manners, while Bond would grill it with a hot butter sauce. Bond represents the refined gentleman as opposed to the wild caveman.

C. CONCLUSION

In this part of my dissertation the question if food and drink have a function in the Bond novels and how and why they are used has been explored.

First, I have examined the dichotomous structure, a primordial characteristic of the spy novel, which is responsible for the distinction between home and abroad. Home represents boredom, while abroad stands for excitement. This distinction is also present in the food and drink. When eating at home, Bond’s meals are dull and always the same, while abroad they become animated and arousing. The dichotomous structure can be also be found in the characters, which have been linked to their eating habits. The importance of food and drink to Bond has been illustrated. Bond’s tastes have been compared to M’s, who likes good food and drink as well, but prefers older drinks and looks more after his health. Bond’s male helpers were divided into two groups, the ambiguous helpers, with bad helpers with good moral and good helpers with bad moral, and the pure helpers. The bad and the pure helpers eat food Bond likes as well, while the good helpers eat raw food, which Bond does not enjoy. The female helpers I have divided in a group

with independent women, who order their own food, and a group containing dependent women, whom Bond has to order for. Finally, I looked into the food habits of the villains and detected an opposition when compared to Bond. The adversaries all take to food and drink that Bond does not.

Food and drink thus have a function in the Bond novels. They function within a dichotomous structure and the oppositions this structure creates can be detected in the food and drink habits of the characters. This is done to deepen the characterization and to widen the dichotomous structure.

PART THREE: FOOD CULTURE

In this part, I will discuss food culture to answer the final question: what does Bond eat and drink and why? In point A the theoretical field will be examined and I will further investigate how luxury foods and eating out in restaurants can be used to establish status. Point B then will contain Bond's food and drink tastes and these will be explored and compared to luxury foods and his restaurant visits will be looked into as well. In part C conclusions will be drawn from these comparisons.

A. THEORETICAL FRAME

1. THE THEORETICAL FIELD

Professor of philosophy Joseph Epstein wrote the following in 1978:

[T]en years ago I should have said that any fuss about food was too great, but I grow older and food has become more important to me. [...] [J]udging from the space given to it in the media, the great number of cookbooks and restaurant guides published annually, the conversations of friends - it is very nearly topic number one. Restaurants today are talked about with the kind of excitement that ten years ago was expended on movies. (qtd. in Du Bois, Sidney 99-100)

Since this statement, the importance attached to food has grown, even for anthropologists and sociologists. Serious studies of food had appeared by 1855, but it was not until the 1960s and 1970s that the literature on the subject expanded (Du Bois, Sidney 100). Mennell, Murcott and Van Otterloo connect this to the fact that perhaps the biological necessity of taking in nutrients

at regular intervals and the importance of meals in social life were so obvious that they were taken for granted (Mennell et al. 1). Ian Fleming was ahead of his time in popular fiction in including so many descriptions of meals and restaurants in his fiction.

Mennell, Murcott and Van Otterloo give an overview of the sociological approaches to food in their *The Sociology of Food*. The functionalists show that food expresses a pattern of social relations. Food-seeking necessitated co-operation within the human group. Social structures were maintained by the preparation and receiving of food (Mennell et al. 7).

The structuralists then are attributed with the recognition that taste is culturally shaped and socially controlled. This approach avoids biological reductionism and ethnocentrism. The structuralist approach focuses more on the aesthetic aspects of eating (Mennell et al. 9).

For Claude Lévi-Strauss investigating the culinary domain leads to a understanding of particular cultures and societies and their underlying structures on the one hand, and towards a revelation of the fundamental structures of human thought on the other. Lévi-Strauss is most renowned for his ‘culinary triangle’, where he uses the three poles of raw, cooked and rotten to relate to human thinking about the opposition of nature and culture (Mennell et al. 9). The raw constitutes the unmarked pole, while the cooked is a cultural transformation of the raw and the rotten a natural transformation. Two modes of cooking are discerned: the roasted and the boiled. The former is on the side of nature, since it is directly exposed to fire, while the latter stands on the side of culture because it requires the use of a receptacle, a cultural object, and the mediation of water. Lévi-Strauss uses these findings to examine societies. He claims that the mode of cooking of a society is a language in which it unconsciously translates its structure. (Lévi-Strauss 29-35) I have used this theory before in part two to place the ambiguous helpers’ preference of raw food opposite Bond’s preference for the cooked.

Another important food structuralist was Mary Douglas. She does not try to decipher a meal, but a sequence of meals. The chain which links meals together provided them with their meaning (Mennell et al. 10).

An important work that contributed to the field of food studies is *La Distinction* from 1979 by Pierre Bourdieu. He claims that taste is predetermined by one's social background. People make individual choices but these are highly predictable when a person's background is taken into account (Mennell et al. 11-12).

Du Bois and Mintz narrow the scope of the field to seven headings: classic food ethnographies; single commodities and substances; food and social change; food insecurity; eating and ritual; eating and identities; and instructional materials (Du Bois, Mintz 101). Of importance to this dissertation is the question of eating and identities.

2. FOOD AND IDENTITY: LUXURY FOODS TO ESTABLISH STATUS

2.1. DEFINITION

Marijke van der Veen defines luxurious foods as foods that are desirable or hard to obtain, but not essential to human nutrition. Exotic food is generally among these because of its foreign origin. Luxuries are things that offer pleasure and enjoyment and are characterized by the qualitative refinement of a basic good (van der Veen 405-406). The good however has to be more than expensive, desired or a qualitative refinement. It has to be desired by many but attained by few. Luxuries are concerned with basic human needs – shelter, food, leisure and clothing – and that explains their appeal (van der Veen 407). Prestige foods then are foods that are difficult to obtain, but also difficult to prepare, like the potentially poisonous fugu that Bond eats in *YOLT* (van der Veen 411). This and the fact that the process of refinement is in principle infinite gives

luxury goods fluidity. Their status can change over time (van der Veen 407). This is called the ‘trickle-down’ effect. Luxuries can turn into commonplace goods and become a necessity. What is considered a food luxury now was not a luxury in the past and vice versa. The only element that does not change is the need for shelter, food, leisure and clothing. The history of tea, coffee, sugar, chocolate, indoor sanitation and television, for example, illustrates the ‘trickle-down’ effect (van der Veen 409). Luxury foods cannot be defined as specific items of food, but as foods with a refinement of the basic goods (van der Veen 420).

Refinements of food may be expressed in terms of texture (e.g. ‘white’ versus unrefined or ‘brown’ bread or rice; fresh rather than dried food; succulent versus tough meat), additional flavour (salt, sugar, herbs, spices, chilli), a higher fat content (meat, dairy products, nuts, chocolate, avocado, etc.) or other qualities (especially stimulants and inebriants such as coffee, tea, beer and wine). (van der Veen 420)

2.2. QUANTITY VS QUALITY

A difference can be detected between different societies in how luxury foods are used. In Africa the food used in celebrations and conspicuous consumption is the same as the food used in daily consumption, but only in greater quantity. In Europe however, the foods used are different and in short supply, and include different constituents, especially foreign ingredients, great complexity in the combination of ingredients and in their preparation, presentation and consumption, for instance in table manners and etiquette (van der Veen 411). The quantity of food, especially of meat, has also been and still is a symbol of success (van der Veen 412). Goody and De Garine attribute this distinction to the social structures of societies. Societies where there is no clear hierarchical structure, without little difference in lifestyle between members, seem to be characterized by the use of quantity on festive occasions, especially meat and beer. Furthermore, the consumption takes places primarily on communal holidays, which enhances a feeling of social

bonding and cohesion. Leaders of such societies use these feasts to convert their economic capital into symbolic capital, as a way to acquire or maintain social prestige. Hierarchical societies then, express and negotiate the differences between their members in lifestyles that are embedded in social institutions, and these tend to rely on quality and style. The focus is on rare, expensive and exotic foods, on the complexity of the meal and its ingredients, with knowledge of table etiquette and the use of expensive porcelain. The wealthy thus convert their economic capital into cultural capital, to create distance (van der Veen 412). Quantity conveys symbolic power and quality cultural status (van der Veen 420). This is an echo of Bourdieu who divided the classes according to their economic, cultural and social capital. The difference between these two societies lives on today with the non-hierarchical society characterizing the feasting of the lower classes, and the hierarchical society as the dining of the upper classes.

Another difference between the societies with a hierarchical structure and without a hierarchical structure is the routine with which these luxury foods are consumed in the highly complex and hierarchical society. The foods are not only consumed on special occasions but every day in some households. With the arrival of new goods and new ways of preparing meals, the need to rely on quantity disappeared in Europe and gluttony became a vice. From being a sign of the wealthy, it became attributed to the lower social classes (van der Veen 413).

2.3. SOCIAL SIGNIFICANCE

Food can be used as a semantic device. It signals rank and rivalry, community and solidarity, intimacy or distance and identity or exclusion. Each food consumption contains a contrast between host and guest, giver and receiver, outsider and insider. The act of eating together expresses these tensions by highlighting who is doing the sharing, who is participating and who is excluded (van der Veen 413). The consumption of luxuries, looked at in terms of social meaning, is purely to display and advertise one's social standing. Luxuries are used as conspicuous

consumption, the lavish consumption of goods to enhance one's prestige. The focus is thus not on the product that is consumed, but on the signal it sends to those who cannot consume it. These signs can be seen as a register of consumption and consist of restriction to elites, complexity of acquisition and specialized knowledge as a prerequisite for their appropriate consumption (van der Veen 408). Bourdieu also stated that consumption behaviour is a means whereby social classes display their 'cultural capital' and their place in a hierarchical system of social distinction (Warde 10). Two types of luxury food consumption can be detected. Luxury food can be favoured for its ability to universally satisfy because of its texture, fat content or flavour. Luxury food can also be desired for the message it conveys, to express distance between the consumer and those who cannot afford luxury food (van der Veen 414-415).

Eating out in a restaurant can be looked at in social terms as well. Joanne Finkelstein's view on eating out as a social activity is that it is a means by which personal desires find their shape and satisfaction through the prescribed forms of social conduct. It is an example of how human emotions become commodified (Mennell et al. 84). Home cooking then is still mostly considered a woman's job. Mennell finds this is a common idea. "The place of women and mothers in matters of eating is considered central" (Mennell et al. 91). Bond has a housekeeper at home who prepares his meals and he is never caught cooking himself.

B. APPLICATION

1. FOOD AND IDENTITY: LUXURY FOODS TO ESTABLISH STATUS

1.1. DEFINITION

As seen above, luxury foods are characterized by the exotic ingredients, a qualitative refinement of a basic good and a high price. Bond has a preference for this kind of food. He can also enjoy regular cheap food at times, but mostly he desires fancy, expensive dishes for breakfast and lunch as well as for dinner. Luxury foods are used to establish status. Bond's aristocratic background is also reflected in these foods. In this section the focus will be on the exotic, refined and expensive foods.

A. EXOTIC FOODS AND DRINKS

Bond generally eats exotic food abroad. When he resides in Jamaica, his breakfast contains exotic ingredients, like Paw-paw¹¹ with a slice of green lemon, a dish piled with red bananas, purple star-apples and tangerines, scrambled eggs and bacon, Blue Mountain coffee, Jamaican marmalade and guava jelly (*LLD* 205). Breakfast in France cannot miss some French touches such as a slice of gruyere (*G* 211). Bond always likes to try something different, like when he visits Istanbul. "The yoghurt, in a blue china bowl, was deep yellow and with the consistency of thick cream. The green figs, ready peeled, were bursting with ripeness, and the Turkish coffee was jet black and with the burned taste that showed it had been freshly ground" (*FRWL* 156). His lunch is also adapted to the local custom. In Miami, lunch is the traditional shrimp cocktail, 'native' snapper with tartare sauce, roast prime ribs of beef *au jus*, and a pineapple *surprise* (*G* 44). Bond adapts his drinking according to the country he is staying in as well. In Turkey, he consumes a lot

¹¹ A large berry

of raki and in Japan a lot of sake. “Bond laughed. ‘All right, Tiger. But first, more *sake!* And not in these ridiculous thimbles. I've drunk five flasks of the stuff and its effect is about the same as one double Martini” (*YOLT* 4). These examples illustrate Bond’s preference for exotic foods when staying abroad. He is not afraid to try something new. These exotic foods are luxury foods.

B. REFINED FOODS AND DRINKS

Another characteristic of luxury foods is the refinement and the thorough preparation of it. Bond attaches a lot of importance to this and often complains about what he is served. The dish needs to be prepared as he stipulates. Boiled eggs are disgusting in the USA, according to Bond. They are horrible without their shells, mixed up in a tea-cup. The scrambled eggs are no better, because they are cooked with milk (*LLD* 134). A wrong treatment of eggs or any other food causes a lot of annoyance for Bond. In ‘007 in New York’, he complains about the hotels and the breakfast he is served in New York.

The rest were all the same – [...] the thin coffee, the almost blue-white boiled eggs for breakfast (Bond had once had a small apartment in New York. He had tried everywhere to buy brown eggs until finally some grocery clerk had told him, ‘We don’t stock ‘em, mister. People think they’re dirty’), the dank toast (that shipment of toast racks to the Colonies must have foundered!)[...] (*O* 126)

Coffee cannot be thin, boiled eggs should not be blue-white and toast cannot be damp. Bond is easily annoyed when it comes to food. Breakfast is just not the same with white eggs as it is with brown. This again indicates the almost ridiculous importance Bond attaches to his meals. Bond also tries the local diners and he can enjoy a simple meal, if it is made correctly. In Saratoga Springs for example he has lunch with Leiter in ‘The Chicken in the Basket’, where they have

fried chicken and fresh mountain trout. The 'fresh' trout however had spent months in some distant deepfreeze and frozen food is horrible to Bond. But the scrambled eggs, sausages, hot buttered rye toast and the Millers Highlife Beer that follow are good and that makes it bearable (DAF 102).

Refinement is also present in Bond's preferred drinks. His typical drink is the dry martini, which has to be made in a very specific way: three measures of Gordon's, one of vodka, half a measure of Kina Lillet. It has to be shaken very well until it's ice cold, then a large thin slice of lemon peel must be added (CR 52). In the next quote Bond explains his drinking preferences.

Gosh, that's certainly a drink,' said Leiter. Bond laughed. 'When I'm...er...concentrating,' he explained, 'I never have more than one drink before dinner. But I do like that one to be large and very strong and very cold and very well-made. I hate small portions of anything, particularly when they taste bad. This drink's my own invention. I'm going to patent it when I can think of a good name.' He watched carefully as the deep glass became frosted with the pale golden drink; slightly aerated by the bruising of the shaker. 'Excellent,' he said to the barman, 'but if you can get a vodka made with grain instead of potatoes, you will find it still better.' (CR 52)

When he meets Vesper Lynd, he decides to name the drink after her. The drink is a typical luxury drink, expensive and refined. He needs his drink strong, cold and very well-made. When drinks are not made properly Bond is annoyed. In France a solid drink is hard to find, as seen in the next quote:

James Bond had his first drink of the evening at Fouquet's. It was not a solid drink. One cannot drink seriously in French cafes. Out of doors on a pavement in the sun is no place for vodka or whisky or gin. A *fine à l'eau*¹² is fairly serious, but it intoxicates without

¹² Cognac with water

tasting very good. A *quart de champagne* or a *champagne à l'orange*¹³ is all right before luncheon, but in the evening one *quart* leads to another *quart* and a bottle of indifferent champagne is a bad foundation for the night. Pernod¹⁴ is possible, but it should be drunk in company, and anyway Bond had never liked the stuff because its liquorice taste reminded him of his childhood. No, in cafés you have to drink the least offensive of the musical comedy drinks that go with them, and Bond always had the same thing - an Americano - Bitter Campari, Cinzano, a large slice of lemon peel and soda. For the soda he always stipulated Perrier, for in his opinion expensive soda water was the cheapest way to improve a poor drink. (FYEO 5)

This quote illustrates the importance of a solid drink for Bond. Bond thinks about where he should have a drink and what he should have. A lot of thought is spent on this. A drink also needs to be properly made. He stipulates how an Americano should be made and what brand of water should be used for the soda. The phrase Bond is so well-known for in the films “Shaken, not stirred”, is only used twice in the novels, when he instructs the bartender how to make his drink. The refinement and preparation is of the greatest importance. In *MR*, Bond explains a Russian habit when drinking vodka. He drops a pinch of black pepper on the surface of his vodka to take the poisonous fusel oil¹⁵ to the bottom of the glass (*MR* 57-8). Here again Bond finds a way to refine and improve his drink. By adding these refinements he adds a personal touch to each one of his drinks. The dry vodka martini is his invention and is associated with him. Bond manages to add a little bit of himself to each drink and the drinks also add to him. They are him. Without them he is lost and not himself anymore as seen in *T* in the medical facility. “It's just that I'd rather die of drink than of thirst. [...]’ He heard the stale, hangover

¹³ Champagne with orange juice

¹⁴ Pastis

¹⁵ A mixture consisting chiefly of amyl alcohols obtained as a by-product in the fermentation of grains. (Source: dictionary.com)

words fall like clinker in a dead grate. Cut out the schmalz! What you need is a double brandy and soda” (T 9).

C. EXPENSIVE FOODS AND DRINKS

The last characteristic of luxury foods and drinks that will be discussed is the price. Luxury foods are usually expensive and so are the dishes that Bond orders. The elements of his dinner that return a lot are caviar, foie gras and lobster – typical luxury foods, accompanied by expensive champagne. In *CR*, he has *paté de foie gras* and cold *langouste* alone (*CR* 46) and caviar with Vesper. He explains to her that the trouble with caviar is not to get enough caviar but to get enough toast with it. Furthermore, he orders a *tournedos*, underdone, with *sauce Béarnaise* and a *coeur d’artichaut* (*CR* 62). Next to expensive food, Bond also enjoys expensive drinks. In the following quote, he drinks champagne with Vesper and displays his knowledge of the drink.

Bond turned to the *sommelier*: ‘The Taittinger 45?’ ‘A fine wine, monsieur,’ said the *sommelier*. ‘But if monsieur will permit,’ he pointed with his pencil, ‘the Blanc de Blanc Brut 1943 of the same marque is without equal.’ Bond smiled. ‘So be it,’ he said. ‘That is not a well-known brand,’ Bond explained to his companion, ‘but it is probably the best champagne in the world.’ (*CR* 63)

He is open to suggestions and agrees on what the *sommelier* suggests in spite of what he had in mind. This illustrates that he knows a great deal about food and drinks, but that he is not a gourmet. He is ready to learn from somebody who knows a lot more than he does about a certain field of expertise. Another brand of champagne he orders with Vesper is Veuve Cliquot. All these champagne brands are extremely expensive and are considered luxury drinks. Bond has a preference for the Taittinger. He explains that it is only a fad of his. In *Blades* he lets the wine-waiter make a suggestion again, the Dom Perignon ’46.

1.2. QUANTITY VS QUALITY

As seen in A 2.2 luxury foods are used in different ways in different societies. In hierarchical societies the emphasis is on quality, while in the non-hierarchical societies the emphasis is on quantity. Fleming and Bond both choose quality over quantity. The next quote clearly illustrates this. In *G* Bond devours his meal, like a pig, and afterwards he is ashamed of this.

Mr Du Pont, with a gleeful ‘Every man for himself’, raked several hunks of crab on to his plate, doused them liberally in melted butter and dug in. Bond followed suit and proceeded to eat, or rather devour, the most delicious meal he had had in his life. The meat of the stone crabs was the tenderest, sweetest shellfish he had ever tasted. It was perfectly set off by the dry toast and slightly burned taste of the melted butter. The champagne seemed to have the faintest scent of strawberries. It was ice cold. After each helping of crab, the champagne cleaned the palate for the next. They ate steadily and with absorption and hardly exchanged a word until the dish was cleared. With a slight belch, Mr Du Pont for the last time wiped butter off his chin with his silken bib and sat back. His face was flushed. He looked proudly at Bond. He said reverently, ‘Mr Bond, I doubt if anywhere in the world a man has eaten as good a dinner as that tonight. What do you say?’ Bond thought, I asked for the easy life, the rich life. How do I like it? How do I like eating like a pig and hearing remarks like that? Suddenly the idea of ever having another meal like this, or indeed any other meal with Mr Du Pont, revolted him. He felt momentarily ashamed of his disgust. He had asked and it had been given. It was the puritan in him that couldn’t take it. He had made his wish and the wish had not only been granted, it had been stuffed down his throat. (*G* 26)

Bond is influenced by his dinner partner and forgets his table manners. A contrast between Bond and Du Pont is made clear. The latter is a rich man, eating delicious and expensive luxury foods. He chooses quality, but also quantity and he has no table manners. He is characterized as a man

from the lower classes with money, but he lacks the manners, etiquette and refinement of the higher classes. Bond chooses quality for his foods and drinks, choosing certain brands and specifying on the amount of ice cubes and lemon peel.

1.3. SOCIAL SIGNIFICANCE

Luxuries, as seen above in A 2.3, are in some cases consumed purely to display and advertise one's social standing. The focus is on the signal it sends to those who cannot consume it, instead of on the product itself. Bond has a preference for all kinds of luxuries, fancy hotels, expensive cars, clothing, cigarettes. He also displays the brands of these products to show other people his social standing. Bond has an aristocratic background and clearly likes to display this. When it comes to food and drinks, he prefers luxuries as well. The most expensive champagne will be ordered when he has dinner with a woman to impress her. He displays his knowledge of fancy drinks and foods and gains respect and awe in this way. Off course Bond does not only consume luxury foods to convey a message. He also favours it for its texture, its fat content or its flavour. He uses these foods and drinks in two ways, for its quality and for its ability to advertise his social standing.

Bond almost always has dinners and lunches at restaurants. As seen in the theoretical frame of part two (A 2.3.1), James Bond is a sort of pariah, standing outside of society. He seems rather pleased with this position but there are indications that he wishes to integrate in society, but fails every time he tries. Bond uses eating out to satisfy his personal desires, as Finkelstein claimed above, and to be part of society. In a restaurant he no longer is a pariah, but a normal man, with high social status. He feels at home there. When on a mission or waiting for a plane he is already thinking about what and where and with who he will be eating that evening as in the following quote.

Then there was the question of lunch. Dinner with Solange would be easy – Lutèce in the sixties, one of the great restaurants of the world. But for lunch by himself? In the old days it would certainly have been the ‘21’, but the expense-account aristocracy had captured even that stronghold, inflating the prices and, because they didn’t know good from bad, deflating the food. But he would go there for old times’ sake and have a couple of dry martinis – Beefeater with a domestic vermouth, shaken with a twist of lemon peel – at the bar. And then what about the best meal in New York – oyster stew with cream, crackers, and Miller High Life at the Oyster Bar at Grand Central? No, he didn’t want to sit up at a bar – somewhere spacious and comfortable where he could read a paper in peace. Yes. That was it! The Edwardian Room at the Plaza, a corner table. They didn’t know him there, but he knew he could get what he wanted to eat – not like Chambord or Pavillon with their irritating Wine and Foodmanship and, in the case of the latter, the miasma of a hundred different women’s scents to confound your palate. (O 127)

Every place Bond has a meal or drink is well thought about. Eating is the only certainty in his life. Every part of his life is inflexible, only the routine of eating is certain. He can always depend on it.

At home then, Bond never cooks. Even in England he usually has dinner in restaurants. He has a Scottish housekeeper May, who makes him scrambled eggs every morning. Bond has a very traditional idea of home cooking and the part of women in this. Love passes through the stomach for Bond and when in *DAF* Tiffany Case asks him what type of woman he thinks will add to him, he mentions what he looks for in a woman. “Someone who can make Sauce Béarnaise as well as love” (*DAF* 245). Cooking skills are vital for the woman Bond would marry. This is a very traditional idea.

C. CONCLUSION

In this part what Bond eats and drinks has been identified. Bond loves luxuries and also eat and drinks luxury foods and drinks. These are mostly marked by their exoticism, refinement and expense. Bond likes to display his knowledge of these foods and drinks and uses them to convey a message. Luxury foods advertise one's social standing and it does this for Bond as well. Bond likes these foods because of their social meaning, but also because of their quality. He prefers quality above quantity and that is a characteristic of the higher classes. Bond eats out more than he eats at home. He finds home cooking a job for women and expects his wife to cook for him. He uses his visits to restaurants as a way to integrate society, to avoid his pariah-like status. He seems like a normal high-status man in a restaurant instead of a spy who kills for a living.

GENERAL CONCLUSION

My research question contained three sub questions. Why does Fleming attach so much importance to food and drink in the Bond novels? Do food and drink have a function in the Bond novels and how and why are they used? What does Bond eat and drink and why?

To answer the first question I examined Fleming's life and tastes and compared these to Bond's in the first part. It is clear that the two resemble each other closely, the courses of their lives as well as their tastes in food and drinks. Fleming clearly used his own experiences in life and his own preferences to shape his most popular character. It is because he attaches importance to food and drink in his life that so many pages are dedicated to it in his novels. Fleming describes food and drink elaborately also because these descriptions have a function. This function was determined in the second part.

I looked into the history of the spy novel and its characteristics to answer the second question in the second part. These were applied to Fleming's spy novels and the food and drink descriptions. The question if the food and drink descriptions have a function has been answered in this part. They function in a dichotomous structure, a structure of oppositions. The home-abroad distinction can clearly be discerned in the meals. The oppositions between the characters have also been established through food and drink because the roles and characters are supported and deepened by their tastes in food and drink. To Bond, eating and drinking is part of his lifestyle. It defines who he is. Without it he is no longer himself. It takes up a lot of his thought and he needs the routine of his meals to stabilize his uncertain life. The other characters in the books' tastes are set against Bond's and their characterization stems from this. Bond's superior M has a mania for healthy, natural food and is opposed to Bond as country is to city. Bond's helpers are divided into two groups, the ambiguous helpers and the pure helpers. The former group contains helpers with a bad moral but good intentions who prefer raw foods. These stand contrary to Bond's appetite

for cooked food. The ambiguous group also contains helpers who are part of a criminal organisation but help Bond and they generally share Bond's taste in food. They make up for the fact that they are criminals by eating good food, while the helpers that are good but have villainous treats do the reverse. The pure helper's lifestyle and food preferences then resemble Bond's. The female helpers can also be separated into two groups: the independent and self-assured women who choose their own food and the dependent, unsecure women whom Bond has to order for. The people Bond likes generally have a taste for good food as well. The women he falls in love with share his love of food and like the same food as he does, as do the helpers he comes to like, Leiter for example. The villains then completely oppose Bond in their food and drink preferences. They all like food, but food that Bond would never eat and the same goes for the drinks.

By defining luxury foods in the second part, I was able to answer the final question and identify Bond's favourite foods as luxury foods. His need for refined, exotic and expensive foods show that he prefers luxury foods and uses these to establish status. This is also related to his aristocratic background. He likes to display his knowledge of drinks and foods as well. He has impeccable table manners and attaches great importance to his meals and drinks. Furthermore, it is made clear that Bond uses eating out as a means to integrate into society. He does not feel like an outsider there and his knowledge of food and drinks makes him at home in the realm of gastronomy.¹⁶

To conclude, I can say that the descriptions of food and drink in Ian Fleming's Bond novels stem from Fleming's love of food and drink and do have a function. They serve as a means of characterization in a dichotomous structure. Bond prefers luxury food and drink which help him display his social status.

¹⁶ The art and practice of cooking and eating good food. Source: Oxford's Advanced Learner's Dictionary

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<<http://www.indiana.edu/~liblilly/etexts/fleming/fleming.html>>

Quotes & Authors | Ian Fleming | I take a ridiculous pleasure in what I eat and drink. It comes partly from being a bachelor, but mostly from a habit of taking a lot of trouble over details. It's very persnickety and old-maidish really, but then when I'm working I generally have to eat my meals alone and it makes them more interesting when one takes trouble. Ian Fleming. Favorite. "How to make James Bond relevant - make him battle Trump and the oligarchs" by Paul Mason, www.theguardian.com. May 30, 2016. † Prev Ian Fleming Quotes Next She was an awful cook, and she taught me that you don't eat for taste, you eat for nourishment. And I have kept that over the years, so I can eat anything that's healthy. Though she occasionally treats herself to French fries and pizza, the star of Madagascar 3: Europe's Most Wanted says: "I eat for my schedule so I have to eat high-protein, lots of greens and healthy carbs so that I don't fall flat on my face." Her diet secrets aside, the actress and mother-of-three also reveals that she's planning to star in a movie with Will Smith, 43, her husband since 1997. "Will is going to [shoot a fil