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#### **RESERCHERS ABOUT LITERARY PROJECT «JAMES BOND»**

**Розглянуто наукову рефлексію 50-річної історії існування феномена англомовної критики – бондіани, обумовленого появою літературного героя Джеймса Бонда, відомого як агент 007, створеного британським письменником Яном Флемінгом. Акцентовано літературознавчий аспект, переважно структурний, розроблений Умберто Еко, який став основоположним підходом для подальшого розвитку бондології. Джеймс Бонд постає як герой-міф, літературознавчий і кінематографічний, культовий персонаж сучасної масової культури.**

*Ключові слова:* бондологія, масова культура, культурний герой, герой-міф, літературна і кінематографічна бондіана, міждисциплінарність.

**Рассмотрена научная рефлексия 50-летней истории существования феномена англоязычной критики – бондианы, обусловленного появлением нового литературного героя Джеймса Бонда, известного как агент 007, созданного британским писателем Яном Флемингом. Акцентирован литературоведческий аспект романов Флеминга, преимущественно структурный, разработанный Умберто Эко (1965), который стал основополагающим подходом для дальнейшего развития бондологии. Джеймс Бонд представлен как герой-миф, литературоведческий и кинематографический, культовый персонаж современной массовой культуры.**

*Ключевые слова:* бондологія, масовая культура, культурный герой, герой-миф, литературная и кинематографическая бондиана, междисциплинарность.

**Critical reflection about a fifty-year history of the existence of the English literary criticism phenomenon bondiana connected with the forthcoming of a new literary hero James Bond, widely known as agent 007 who was created by a British writer Ian Fleming is under the view. The literary aspect of Fleming's novels, mainly a structural one, developed by Umberto Eco (1965) that became fundamental to the further evolution of bondology is highlighted.**

**The components of the successful Bond formula (behaviour patterns, love affairs, gambling games and brands) as well as double phenomenon of Fleming-Bond are studied at the multi-disciplinary and interdisciplinary level showing the direct relationship of agent 007 with mass culture in general and his influence on it, yet leaving the set of questions open to the further bondology scholarship.**

*Keywords:* bondology, mass culture, cultural hero, hero-myth, literary and cinematic bondiana, interdisciplinarity.

The given paper represents critical reflection about a fifty-year history of bondiana, i.e. the phenomenon of a contemporary English criticism connected with the forthcoming of a new literary hero James Bond who works for MI-6 and is widely known as agent 007. Paradoxically this term has engrained in a critical literary practice, as well as in the use of modern mass culture adding new appropriate meanings acceptable both for professionals and mass readers and viewers. Literary works, films, audiography, actors, video games, brands etc. in Professor of English literature Christoph Lindner's opinion, «have remained at the forefront of popular culture, continuously modernizing the 007 formula to reflect – and often anticipate – changing social attitudes, major developments in world politics, and shifting trends in popular fiction and cinema culture» [16, p. 1]. The character of novels by Ian Fleming, an English writer, in the course of World War II gained hearts of millions of readers and later cinema audience having become an iconic hero of nowadays. The image of a super hero who was saving the world from evil intentions attracted attention foremost by his charm and charisma that was impossible to resist for mass readers and literary criticism. Researchers accepted the fact that Ian Fleming «clearly created his master spy as an English gentleman» [5, p. 162] who is «the epitom of the English gentleman» [8, p. 325], being «on a mission to restore British Honor in the eyes of the world» [8, p. 325]; in films 007 comes as «a quintessential gentleman» [5, p. 163], the unconditional representative of «the Hero of Our Age», as Lee Drummond admitted [9, p. 13]. Thus, continuation of a cultural tradition in the new type of a literary hero creation was underlined.

Initially the James Bond phenomenon gained the acute attention on the interdisciplinary level predominantly among the western researchers. One of the first resonant works aimed at the literary examination of Fleming's novels was an essay by Umberto Eco «Narrative Structures in Fleming», (1965) in a monograph «The Role of the Reader», (1979), where the author developed the scheme of narrative structure description in the «007 saga», according to his definition, and analyzed the influence of its components on a reader actualizing, thereby his role in the formation of a new hero. Literary criticism on multiple occasions pointed on the fact that this survey became «a pioneering work» that opened a new trend in an English critical literary practice. A world-wide famous Italian writer and critic defined the field of competence of Ian Fleming's novels, their scientific and literary significance which was the main point in his recognition as a bondologist<sup>1</sup>. The researcher advanced an idea that in the first novel «Casino “Royale”», (1953) and in the following works of Ian Fleming where «there are already all the elements for the building of a machine that functions basically on a set of a precise units governed by rigorous combinational rules» concerned efforts of which «explains and determines the success of the “007 saga”» [10, p. 146]. Having thoroughly studied «this narrative machine» the researcher distinguished «five levels» that are: «(1) the opposition of characters and of values»; (2) play situations and the story as a “game”; (3) a Manichean ideology; (4) literary techniques; (5) literature as collage» [10, p. 146]. The object and subject of the analysis were the following novels of a British writer: «Casino “Royale”», (1953), «Live and Let Die», (1954), «Moonraker», (1955), «Diamonds Are Forever», (1956), «From Russia, With Love», (1957), «Dr. No», (1958), «Goldfinger», (1959), «Thunderball», (1961), «On Her Majesty's Secret Service», (1963), «You Live Only Twice», (1964), and also the short stories from his book «For Your Eyes Only», (1960) and a novel «The Man with the Golden Gun», (1965). However, U. Eco pointed

<sup>1</sup> One of the most important terms in a modern foreign critical literary practice with Scandinavian roots that means a scholarship studying everything connected with a fictional literary hero and spy working for MI-6, agent 007 James Bond.

out that he omitted the analysis of a novel «The Spy who Loved Me», (1962), considering it being «quite untypical» for I. Fleming [10, p. 147]. Fourteen combinations of oppositional couples (dichotomies) that serve as a basement for Fleming's novels, according to U. Eco, seem to be important, they are the following: «1) Bond – M; 2) Bond – Villain; 3) Villain – Woman; 4) Woman – Bond; 5) Free World – Soviet Union; 6) Great Britain – Non-Anglo-Saxon Countries; 7) Duty – Sacrifice; 8) Cupidity – Ideals; 9) Love – Death; 10) Chance – Planning; 11) Luxury – Discomfort; 12) Excess – Moderation; 13) Perversion – Innocence; 14) Loyalty – Disloyalty» [10, p. 147]. Next significant point is when U. Eco defined key situations in a literary bondiana as «play situations» [10, p. 155]: a play as a behaviour pattern, a play with an adversary, and also an interest to gambling games, as far as Bond constantly successfully wins through gambling. According to Eco, in Fleming «the novel, given the rules of combination of oppositional couples, is fixed as a sequence of “moves” inspired by the code and constituted according to a perfectly prearranged scheme» [10, p. 156]. Having analyzed the text structure of I. Fleming U. Eco defined its essence in the following way: «an unstable patchwork, a tongue-in-cheek *bricolage*, which often hides its ready-made nature by presenting itself as literary invention <...> the work of Fleming represents a successful means of leisure, the result of skillful craftsmanship» [10, p. 172], having shown, thereby that from now Ian Fleming occupies his place in «high» mass literature.

Next collection «Il Caso Bond» («The Bond Affair», 1966), edited by Umberto Eco and Oreste del Buono consisted of 7 essays and denied the importance of an author and character explaining the popularity of James Bond series by Fleming's ability to intertwine into his story generally-known and mystic elements that predetermine the text comprehension by a reader, that U. Eco has emphasized in his previous work «Narrative Structures in Fleming», (1965): «Since the decoding of a message cannot be established by its author, but depends on the concrete circumstances of reception, it is difficult to guess what Fleming is or will be for his readers. When an act of communication provokes a response in public opinion, the definitive verification will take place not within the ambit of the book but in that of the society that reads it» [10, p. 172]. Further bondology scholarship rested on the combination of all its components but not on the purely literary ones. That was the interest not to the analysis of the artistic specifics of literary bondiana but particularly to bondiana as a cultural phenomenon where literature was one of the consistent components. Exactly this approach to Fleming's novels by U. Eco became fundamental to the development of bondology. His works were a landmark, the reliable source to be cited when showing someone's critical positions.

The work «Double O Seven, James Bond, A Report», (1964) by Oswald F. Snelling is a remarkable one due to the fact of its author being acquainted with Ian Fleming who offered him to make an analysis of all his novels. Perhaps this choice of Fleming was stipulated by the reason that Snelling shared his intentions of doing such work with him and one of the significant moment might have been the notion that the author of bondiana stepped, thereby into the historical and literary process of England with giving the names of his predecessors like a Scottish novelist John Buchan, Herman Cyril McNeile (commonly known under the pseudonym Sapper) and Cecil William Mercer (known as Dornford Yates). As a consequence, the analysis of James Bond in Snelling's book was based on the inclusion of every certain component that is traditional for English literature as well as innovatory ones introduced by I. Fleming. In Snelling's study Bond was represented as a hero countering a threat for the Great Britain – an evil in the image of Le Chiffre, Dr. No, Mister Big, Ernst Stavro Blofeld et al. Alongside this O. Snelling was among the first who drew attention to one of the most significant component of bondiana, i.e. to the specifics of women characters mostly associated with the evil image being defeated by Bond in his typical manner – seduction and elimination. Apparently Fleming was attracted to Snelling's speculation on the cinematic possibili-

ties for the Bond character and its literary saga continuity as a growing and developing problem (time has shown this foresight of O. Snelling to become one of the main trends in bondology). Of course, the book was published in the last month of Fleming's life, it came into the public eye. Unfortunately, a British writer could not witness the development of Snelling's critical reflection. In fact, a new work built upon his own polemic on the previous one went unpublished for different reasons until 2007 (initially, the work was ready in 1980). We lean towards the view that it is not a new concept of the Bond image representation but a pulimsest, i.e. the new critical experience of his old text. In the work «“Apropos Double O Seven” a preface to a Double O Seven: James Bond Under the Microscope» O. Snelling examined the last novels of Ian Fleming as «You Only Live Twice», (1964) and «The Man with the Golden Gun», (1965), and also the short stories in «Octopussy», (1966) having been printed after the publishing of «Double O Seven, James Bond, A Report» in 1964, and emphasized the literary specifics of I. Fleming's hero interpretation in the narrow sense challenging its cinematic specifics. Nevertheless, O. Snelling gave an opinion about the non-expediency in combining critical and filmic images of James Bond, which we suppose is determined by the disappointment of the author of «A Report» about Roger Moore's entries abandoning the high status of the literary Bond. Although, almost every of the following works about Ian Fleming and the image of 007 always combined those two aspects.

The fact that O. Snelling's point of view was printed only in 2007 may be connected with the simultaneous writing of «The James Bond Dossier», (1965) by Kingsley Amis where the literary aspect, the proper analysis of literary works is replaced by tongue-in-cheek approach to the works of I. Fleming underlining the fact that James Bond literary father is a thriller-writer (this kind of genre is associated with a low one). Having mentioned the commercial success of novels as a mass phenomenon K. Amis believed them «to be just as complex and to have as much in them as more ambitious kinds of fiction» [1, p. 9]. Later Zachary Leader, a biographer of K. Amis defined the style of «The Dossier» as the one that «... partly guys academic procedures and pretensions by applying them to low-cultural objects» [15, p. 524], in that way becoming deliberately provocative. K. Amis had his own motives to write «The Dossier» explaining them by the extension of his creative activity aimed at eliminating of the disparity between mass and high culture. The book stressed the high meaning of popular literature, yet it is possible to recognize a detailed literary survey of the I. Fleming canon with its unsatisfactory or inconsistent material when the narration degenerates into «the idiom of the novelette» [13, p. 271]. Along with this K. Amis admired the author's ability to use the effect of reality being named «Fleming effect» [1, p. 111]. One of the most significant results of K. Amis's speculations was his thinking of Bond not as about a «*spy*» in the sense of one with negative aspects of his job, but as about a «*counter-spy*», i.e. with his eligibilities [1, p. 11].

The work of Tony Bennett and Janet Woollacott «Bond and Beyond: The Political Career of a Popular Hero», (1987) represented bondology being developed in different ways, predominantly in a cultural one and in this book the authors tried to facilitate the principle of text comprehension based on the concept of Umberto Eco and concentrated only on the distinguishing of «narrative codes» stating that «the ideologies of sexism and imperialism are inscribed within the very form of the Bond novels» that was an unexpected explosive combination typical of mass literature [3, p. 18]. The key notion in the analysis of T. Bennett and J. Woollacott was the intertextuality that made it possible to have plentitude of meanings in the overall comprehension where the leading role belonged to a reader. The intertextual component was based on the re-thinking of the James Bond films analysis and considered them (films) as relatively autonomous texts with their own history of film making but not as simply a container for codes. While explaining the concept of the book «Bond and Beyond» in the foreword to the collection

of essays «Secret Agents: Popular Icons Beyond James Bond», (2009) T. Bennett made a point that “this was partly due to the way in which the figure of Bond was constituted as the nodal point in a network of relations between a whole series of texts – Ian Fleming’s Bond novels, the films (authorized and unauthorized), interviews with Connery / Bond or Moore / not-so-Bond in fanzies and magazines, reviews – whose constitution and operation as a textual set derived its intelligibility from the figure of Bond that was produced and circulated between them rather than from a source of unity in, for example, an author” [4, p. xi]. Contemporary components of bondology were, thereby defined. As James Hay noticed, particularly that book of the famous sociologists became «a key text <...> for thinking about contemporary popular culture» and «the Bond phenomenon» [11, p. 164]; and Bond was distinguished by them as «a mobile signifier» [2, p. 31], i.e. a character that underwent certain transformations penetrated through the political and social strata but still remained a popular hero. After Lucy Bolton, Bennett and Woollacott’s survey «forms a fundamental touchstone for many of the authors; a springboard for their analysis of how the Bond image – and brand – has changed over time» [6, p. 279].

Except from numerous articles and essays appeared in popular press and less attractive studies belonging to «the Bond historiography» there were always a reverse symmetry between popular and scientific studies. On the one hand, mass feature-stories were based predominantly on the films analysis and contained only a remote association (sometimes not) with the literary work of James Bond creator Ian Fleming. Among the examples there are the following works: «Bond Strikes Camp. An Extravaganza», (1963) by Cyril Connolly, «James Bond and America in the Sixties: An Investigation of the Formula Film in Popular Culture», (1976) by Drew Moniot and «James Bond and the Decline of England», (1979) by David Cannadine, and also the books by John Brosnan «James Bond in the cinema», (1972) and Sally Hibbin «The Official James Bond 007 Movie Book», (1989). But on the other hand, if the research studies were generally based on the literary works of Ian Fleming analyzing them in the structural aspect (more in the ideological one investigating novels to define imperialistic or gender policy in them), then film analysis dealt not only with side effects and departure from the literary original but also inspired a search for the convincing unity of literary and cinematic bondiana. We are of the opinion that an underestimated work on the role of a formula film in popular culture generates a question like: «why should not we analyze the novels by I. Fleming in this perspective?», and definitely belongs to this kind of searches. This was the state of bondology before the beginning of 1990<sup>th</sup>.

The situation significantly changed for the last decades. The development of critical techniques aimed more closely and steadily at the interaction with art criticism, a new approach to the study of «a new film history», an increased role of mass culture in community life determined more profound academic comprehension of the Bond phenomenon. The researchers have asked themselves: what is the secret of such longevity and continuing popularity, albeit the epoch of Bond creation contained both astonishing differences and great similarities to the modern world. That is why studies of 1990<sup>th</sup> – 2000<sup>th</sup> are informative ones; they are full of political, ideological, historical and cultural details in the context of which the birth of such a hero as James Bond was predetermined by the development of English literature. It is noted that Britain of Fleming in 1950<sup>th</sup> was marked with a war and moved slowly to the post-war reconstruction. Problems at the interstate and political level, scientific and technological advances, new life of the British aviation and television having marked almost every house of the English people with new ideas, temptation of the world supremacy with the help of nuclear potential, global espionage, desire to possess the power and ability to hold it – all of this settled in social conscience and was imprinted by the medium of the first Fleming’s novel «Casino “Royale”» (1953) as a work of popular literature.

Bond was not only the embodiment of his epoch reflecting and enhancing the concerns of those years but also the personification of honour, glory and the refinement of pre-war Britain. As noted by Henry Zeiger, Fleming's biographer, «ours is a violent age and like all popular heroes Bond reflected his own time» [19, p. 112]. Glance at the history of the XXI century hero multiplied by the image of modern Bond who is yet popular and much-in-demand with the tail of a fifty-year history adds a special fascination to «the Bond ethos» [18, p. xv]. Hollywood bondiana and the age of universal significance of mass media strongly influenced not only the contemporary cultural life but also the social psychology subjected a person to the wide exposure of a fantasy, new sociocultural interrelations, claims on behaviour patterns, fashion intensifying the vision of a gender role, etc of several generations. Consequently, present-day Bond having travelled a peculiar way from book pages to the screen and becoming the multimedia icon is not that Bond known to the XX century. As James Chapman, an American novelist and publisher notes in his book «License to thrill: A Cultural History of James Bond Films», (1999) Contemporary Bond «has outgrown his origins <...> and become nothing less than a cultural phenomenon recognized around the world» [7, p. 22].

At present, James Bond is viewed as an iconic character of modern popular culture, a hero-myth of an epochal bondiana whether literary or cinematic, which is interpreted by many researchers as a necessity to study extensively this phenomenon. Therefore, Jeremy Black, as an example, in his book «The Politics of James Bond», (2001) investigated the existence and activity of Bond as a peculiar index of constantly changing foreign relations from the beginning of 1950<sup>th</sup> relying equally on literary novels and films. This helped the author to conclude that the literary and screen hero were integral parts of a continuing narration that encouraged the British to specify their attitude towards the world and the place of Britain in it.

International academic conferences promoting the widening of problematic in the interesting critical focus area appear to be of a great significance for the development of bondology. Thus, in 2003 The University of Indiana, Bloomington, arranged an international conference devoted to a fifty-year anniversary of the publishing of the first Ian Fleming's novel «Casino "Royal"», (1953) where famous bondologists Chapman and Black were present. The main topic of the scientific forum was the understanding of reasons influencing the tension between the literary and cinematic Bond. The followers of Fleming tried to defend his literary heritage whereas the representatives of «Ian Fleming Foundation» were more interested in the promotion of films. The reason for such position was different brands demonstration that witnesses the shift of bondiana to its commercial essence and, as a result, the cessation of an interest in its artistic value. The biggest world corporations fight for the right to demonstrate their goods like cars, drinks, cigarettes in every episode of bondiana, i.e. the business interest has become to the fore and the issue of brand placement predominates. There are plenty of works dedicated to the financial part of a question. Tanya Nitins in her book «Selling James Bond: Product Placement in the James Bond Films», (2011) analyzed the product placement in a cultural context demonstrating the influence of cultural development on the practice of goods placement and how it impacted the cultural meaning of brands.

The result of conference discussions was the collection of scientific works edited by Edward P. Commentale, Stephen Watt and Scip Willman «Ian Fleming and James Bond: The Cultural Politics of 007», (2005) the peculiarity of which may be defined by the unusual statement of its content – «not only what academics can do for Bond, but also what Bond does for academics» [12, p. xiii]. The authors were aimed at representing the stereoscopic view pointing at the historical and theoretical angles as a unit to show the significance of Ian Fleming's work and the James Bond phenomenon to modern culture. The conference in Bloomington coincided with the publishing of another collection «The James Bond Phenomenon: A Critical Reader», (2003) the editor of

which, Christoph Lindner, published a collection confined to «the new life» of Bond in «Casino “Royal”», (2006). An international colloquium under the name «James Bond (2)007: Aesthetic Landmarks of Popular Saga» was held in Paris (2007), where «the bondiana universe» was given a possibility to be examined at the interdisciplinary level. The following conferences took place in the University of Saarland, Germany (2009), in Slovakia (2010), the last 35<sup>th</sup> Annual southwest Popular / American Culture Association (SWPACA) (2014) was dedicated to the topic «Espionage and Popular Culture: James Bond. Espionage and Europsy». New research works appeared at the turn of decades like “The politics of James Bond: from Fleming’s novels to the big screen” by G. Black, (2000), “The Rough Guide to James Bond” with text editor P. Simpson, (2002), «Martinis, girls and guns: fifty years of 007» by M. Sterling and G. Morecambe, (2002) and others denote not only the real boom in the critical interpretation of bondiana but also the search of new approaches to its understanding.

The XXI century has shown its interest both in the Bond phenomenon and its creator. In the beginning of 50<sup>th</sup> I. Fleming told to his friend: «I am going to write the spy story to end all spy stories» [17, p. 36], but, as a matter of fact, it is the beginning of the new life of a novel and especially of a peculiar interest in espionage as an activity. Nowadays the history of bondiana creation is represented in a not less fascinating way than novels themselves behind which we may see the author and writer as a civil individuality. The world of 007 being the successful and profitable work of literature attracts by love affairs, unthinkable gadgets and cocktails, espionage and villains, yet it is only a fiction. Ian Fleming’s credentials, his own experience in Intelligence service activity during World War II initially was the very informational base that was comprehended as a platform for the image creation of the most popular and charming spy in the world. Having published his first novel «Casino “Royal”» in 1953 the author attracted the attention of literary critics by the deviation from a traditional narrative detective form to «a hard-boiled novel» (10, p. 146). While new novels appeared, the interest in its creator grew. The life and creative work of an English novelist of the XX century were analyzed in the following publications by the authors as Ian Campbell («Ian Fleming: a Catalogue of a Collection: a Preliminary to a Bibliography», 1978), John Pearson («The Life of Ian Fleming», 1989), Andrew Lycett («Ian Fleming», 1996). In 1993 a biography «17F: The Life of Ian Fleming» by Donald McCormick was published and illuminated the stereotype of the Bond author as a playboy. Andrew Lycett gave to the reader the possibility to look at the life of the bondiana creator from a new angle: the book «The Intimate Story of the Man Who Created James Bond» contains interviews, personal entries of Ian Fleming and other unprinted materials provided by the author’s family and friends. In 2008 a book by Ben Macintyre «For Your Eyes Only: Ian Fleming and James Bond» saw the world. It includes breath-taking details from the life of the «literary author» of 007 who lived a remarkable double life of a spy and writer.

Every researcher has their own point of view as for the success of 007, but the only possible explanation is the peculiar formula that combines a fact, a fiction and absolute fantasy. But what is the correlation and quantity of the coupled elements of the original formula, what is justified by facts and what is the phantom of the author’s imagination in the literary works – all these questions are opened. Their investigation was reflected in the book by Neidgel West «Historical Dictionary of Ian Fleming’s World of Intelligence: Fact and Fiction», (2009) where the dictionary articles with cross-references to the real cases of espionage activities of MI-6, The Secret Intelligence Service, CIA, KGB and others were organized in the chronological order. Also the book contains articles about novels and short stories by Ian Fleming, stories about his family and friends, his employers and colleagues and other prominent figures. Ian Fleming also appeared on the screen. There are television flows about him such as «Goldeneye: The Secret Life

of Ian Fleming», (1989), «Spymaker: The Secret Life of Ian Fleming», (1990), «Ian Fleming: Bondmaker», (2005), «Where Bond Began», (2008).

Bondology scholarship has won the recognition and represents the interest and popularization of a scientific thought with multi-disciplinary and interdisciplinary nature of «James Bond studies». They include political history studies, film history, cultural and gender studies, postcolonialism and even orthodox literary criticism each of which has something interesting to offer. James Bond narratives, along with the films contain at times contradictory discourses of postcolonialism and gender, especially in the question about «Bond Girls». Every adventure of a secret agent shows the inevitable presence of a she-companion, a woman not for all time but only for the time of operation. There is no cross-cutting kind of a female type accompanying Bond. A Bond girl is an integral part of his glamorous espionage life as well as of his mystic image. Tony Garland in his article «“The Coldest Weapon of All”: The Bond Girl Villain in James Bond Films» states that sexual relationships of Bond with beautiful girls remain the essential attribute of bondiana over more than 50 years and explains the appearance of girl-villains on the screen in their chronological order.

The plentitude of essays studying the Bond phenomenon and the variety of issues touched by researchers undoubtedly highlight the relation of 007 to popular culture in general and his influence on it. To that end the certain interest may be found in the work of Claire Hines «For His Eyes Only? Men’s Magazines and the Curse of the Bond Girl» where the relation between James Bond and a popular men’s magazine «Playboy» was discussed. It should be added that in this context Fleming’s novels that are mostly the literary works of 1950<sup>th</sup> considerably predetermined the appearance of «a permissive society» a decade later due to the frankness about sexual behaviour. An issue paper by Synthia W. Walker «The Man from U.N.C.L.E.: Ian Fleming’s Other Spy» showed the role of Fleming in the genesis of 007 TV version called «The Man from U.N.C.L.E.» which supposed to be the canny imitation of Bond of 1960<sup>th</sup> and was among the most successful ones terminated the imitation cult. In the article the author emphasized that initially the cycle must have become more realistic story about a spy where the main hero appeared before the viewers in the form of psychological realism. The way of departure to another form and its reasons demonstrates to what extent popular culture is a dynamic historical process.

One of the most fascinating aspects of the James Bond phenomenon is the role of the ideological and cultural elements of «the Bond issue», their changes in the historical context where it functions, i.e. English-American genealogy. On the one hand, the image of Bond is represented with the evident traditional British cultural and literary archetypes having inherited the traits of the British heroes. His patriotism is undoubtedly nothing but the echo of the given traditions. But on the other hand, according to Fleming in «Moonraker», there is something from different culture, something non-English in Bond. The author claimed that the image of Bond for him correlated to the tired main hero from the American «realistic» school of fiction. John Shelton Lawrence offered another perception of the given issue in his essay «The American Superhero Genes of James Bond» where he investigated «significant American mythic dimension» of the Bond character [14, p. 330-338]. Lawrence advanced a hypothesis that Bond’s Manichean view on life was based on the American tradition of a super hero. Chapman in his essay «Reflection in a Double Bourbon» challenged this speculation assuming that there were fundamental historical differences between the birth of a super hero and the appearance of Bond. Does it mean that Lawrence is wrong? The presence of different scientifically grounded comprehension and interpretation of the Bond phenomenon determine the fact that for a long time the Bond existence was taken for granted without an appropriate investigation. Apparently, the Bond phenomenon touched upon a set of questions such as what is more effective to focus on: the historical figure of Ian Fleming



or his literary creation of Bond?, where does Bond start and end in the author's imagination, in the tradition of English spy fiction, on the numbers of fan-pages, a websites devoted to his iconic status?, do we prefer the British or American version of a super hero?, does Bond masculinity challenge or support the traditional forms of gender and sexuality?, does the fact of Bond working for Imperial service matter? Double phenomenon of Fleming-Bond remains the fruitful sphere both for foreign bondologists and our researchers.

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