8. Market Forces: James Bond, Women of Color, and the Eastern Bazaar

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Abstract

This chapter examines the chase sequences in *Tomorrow Never Dies* (1997) and in *Skyfall* (2012) in order to argue that 007's varying relationships with women of color may be seen through the Otherness evoked by the Eastern bazaar: a site of visibility and mobility as well as a social space where both hybrid identity and cultural tourism are made visible. The earlier film (with Pierce Brosnan and Hong Kong action star, Michelle Yeoh) reflects what Mikhail Bakhtin casts as *carnival*, where inverted roles challenge social and cultural norms. In contrast, the later Bond (with Daniel Craig and a new Moneypenny, Naomie Harris), regresses to the Orientalist expression of an East-West relationship predicated on the colonial exercise of power based on exclusion and domination.

Keywords: James Bond, women of color, Eastern bazaar, carnival, Orientalism

When it comes to the exotic East in the James Bond franchise, 007 is frequently immersed in the chaotic spaces of the Eastern city and, in the films under discussion here, their mainstream movie centerpiece: the street market or bazaar. Across actors (Connery, Moore, Brosnan, Craig) and global cities, the super spy has brought his West-meets-East action to metropolitan locales from Tokyo (*You Only Live Twice*), to Hong Kong (*Die Another Day*, *The Man with the Golden Gun*, *You Only Live Twice*), to Istanbul (*From Russia with Love*, *The World is Not Enough*, *Skyfall*), to Saigon (*Tomorrow Never Dies*). As a public commercial district, the Eastern bazaar is a site of spectacle, display, and consumption as well as a social space where both hybrid identity and cultural tourism are made visible. The bazaar is where an encounter with Otherness

is a certainty and, like other urban zones, is a contested space between the traditional and the contemporary. “It represents the sensuous, the ‘raw’, the down to earth, the possibilities of sensory stimulation, and intrigue” (Vicdan and Fırat 2015, 13). These characteristics are not unlike James Bond himself.

The Bond of our two most recent eras—those played by Pierce Brosnan and Daniel Craig—encounter the Eastern bazaar and they each do so in the company of a woman of color in *Tomorrow Never Dies* (UK/USA: Roger Spottiswoode, 1997) and in *Skyfall* (UK/USA: Sam Mendes, 2012), respectively. In the earlier film, Bond and Chinese intelligence officer, Wai Lin (played by established Hong Kong action star, Michelle Yeoh), are pursued through the street markets of Saigon; the white British man and the Asian woman share a motorcycle in a cooperative choreography between two professionals. In the latter film, Bond is paired with a fellow MI6 agent he knows only as “Eve” (Naomie Harris) as they chase a suspect through Istanbul, Turkey. Bond eventually separates from Eve to go at it alone, racing after their man on a motorcycle across the rooftop of the Grand Bazaar and, finally, through the interior spaces of the market stalls below. I contend that it is unity with or distance from his female partner, as staged at these sites, which effectively distinguishes the two Bonds. We can read the Brosnan Bond through the lens of what Russian philosopher and literary critic, Mikhail Bakhtin, casts as *carnival* in which hybridity and inversion challenge the social and cultural norms of the day. The Craig Bond, on the other hand, reflects the Orientalist mode outlined by Edward W. Said (1978) as an East-West relationship predicated on the colonial exercise of power based on exclusion and domination.

In their study of contemporary globalization and the social practices of encountering Otherness in the context of the Turkish bazaar, Handan Vicdan and A. Fuat Fırat offer a helpful framework for my analysis here. They explore the conflicting modes of *being* within the bazaar—one way is open to experiencing the Other and the other seeks segregation of the civilized from the unruly and heterogeneous. This perspective helps make the distinction between the two Bonds in these signature bazaar action sequences, with and/or without their respective Bond Girls. Vicdan and Fırat explain that there is “a conflict between the global modern market and the local markets, the bazaars” (2015, 5), which corresponds to “the Orientalist approach where the encounter in this consumption space is sought [by the Western or westernized] as a ‘tourist,’ a somewhat distant observer” in contrast to a very different impulse in which a “willingness to accept ‘otherness’ is expressed” (2013, 17). The authors call attention to “issues of identity and the construction of otherness in the observed global consumer sensibilities”

and find that people in this context “prefer not to be constrained within any single mode of being or experiencing life,” instead wishing to experience difference, to “immerse in others’ mode of being rather than stand detached and be a distanced observer” (Vicdan and Fırat 2015, 2). While these street market and bazaar settings function in the Bond canon as all foreign shooting locations have functioned throughout the franchise—to ideologically and iconographically situate Bond’s specific masculine Britishness against the exotic, the foreign, the feminine, the uncivilized, and the threatening—they offer a unique perspective of 007 as a “variable and mobile signifier,” reflecting shifting social attitudes that Tony Bennett and Janet Woollacott (1987, 42) have attributed to the character of James Bond over time. That the bazaar can do this through the spatial, social, and racial contexts associated with these urban sites simultaneously reveals that such social shifts are not always fixed or linear—and likewise the Bond franchise.

The Bonds of Difference: Carnival / Orientalism

What animates the carnivalesque aspects of the bazaar is “freedom, the freedom that, according to M.M. Bakhtin, issues from a suspension of ‘laws, prohibitions, and restrictions’” (Zahlan 1988, 34). Carnival disrupts privileges and hierarchies in a city space of “many fusions” where “every extreme of race and habit can meet and marry” freely “on grand avenues and in narrow alleyways, in bazaars and cafés, on beaches and balconies” (Zahlan 1988, 35) as people encounter one another in close physical proximity and constant motion. Vicdan and Fırat trace the increased acceptance of traditional neighborhood bazaars in Turkey by high-society patrons as well as how they enable a form of escape to women of both upper and lower classes. “The patriarchal ordering of modern commercial spaces” such as high-end shopping malls is inverted in the bazaar, where women can step outside the private domestic sphere and learn to master and “navigate a space that is not pre-ordered” and in so doing “experience a new public self” (Vicdan and Fırat 2015, 18). In the *Tomorrow Never Dies* motorcycle chase, the new public self that is created is—for those moments and in that space—a hybrid self, erasing the distance between East-West as well as between male-female. Vicdan and Fırat note that the bazaar “gives participants a sense of license to not simply be in a space but to negotiate its organization as well as their identities” (20), thereby “construct[ing] new spaces that permit new forms of being” (23). The environment itself mirrors the transformed body on the motorcycle.

Elsewhere, the potential for such immersive encounters with otherness is resisted as global capital and corporate commodification permeate the local as well as the international markets. Istanbul, for example, has sought to re-package its bazaars with an eye toward cultural tourism and gentrification. Öz and Eder (2012, 298) describe these spaces of controlled commodification as “more capitalist, and less inclusive.” Similarly, one of the key textual conventions of the Bond franchise and its Eastern locales—the exotic—has its roots in the commodity market of the British Empire’s Victorian colonialist practices on the home front. Nineteenth-century London department stores (Whiteleys, Liberty, and Debenhams), although the very anti-thesis of the Eastern bazaar, nevertheless harnessed the power of European nostalgia for the Orient. The exotic, in this context, reflects the separateness of Craig’s Bond within the commodified spaces of the Grand Bazaar in *Skyfall*’s Istanbul chase sequence—and that separateness may be conceptualized alongside his detachment from the woman of color with whom he is initially paired in the film. Britain’s Victorian-era nostalgia associated with the spectacle and consumption of Oriental goods resulted in the “naturalization of both sexual and cultural differences” as these sites “positioned the Other beyond the confines of Western ‘civilization’” (Cheang 2007, 3) in the mid-1880s. So, while Bond himself (as well as the filmmakers and fans of the series) are inexorably attracted to the exotic, it is still the liminal space of the Other by which Bond sets himself apart. Ross Karlan (2015, 198) observes that “Bond offers a contemporary manifestation of the Victorian self/Other dichotomy.” This distanced relationship is physicalized into the separate trajectories of Bond and his female partner around and through the Eastern bazaar in *Skyfall*.

To Bed or not to Bed: Bond and Women of Color

Naomie Harris, as a black female MI6 agent representing the government institution of the British Secret Service, is initially presented as an active partner potentially on par with James Bond but the film quickly reorients her to a supportive role. Although her late reveal as the new Moneypenny is preceded by the action sequence that opens the film and serves to establish that her character is not the “desexualized mothering figure or desperate and doting admirer of Bond” played by Lois Maxwell in the Connery and Moore eras, it still falls short of the more progressive portrayal by Samantha Bond in the Brosnan films (Shaw 2015, 77). Kristen Shaw (2015, 77) points to this later version of the character “as a strong and attractive yet sexually

unattainable woman capable of calling out Bond on his misogynistic antics” and adds that the Craig-era Moneypenny has not been nearly so “reimagined” as the Craig-era Bond. However, through her identity as a British agent and the centrality of her screen time in the opening of *Skyfall* and in light of her professional and sexual independence from Bond in *Spectre* (UK/USA/Austria/Mexico/Italy/Morocco: Sam Mendes, 2015), Naomie Harris does deliver a character that diverges from the raced/gendered Otherness of previous black women in the series. For example, in *A View to a Kill* (UK: John Glen, 1985), May Day (Grace Jones) is depicted as physically powerful and sexually dominant toward Roger Moore’s Bond, but her identity and actions are ultimately in service to her wealthy white male boss and lover, Zorin (Christopher Walken), allowing her to be read as a “postcolonial subaltern Other” (Wagner 2015, 56). Elsewhere, Jinx Johnson (Halle Berry), in *Die Another Day* (UK/USA: Lee Tamahori, 2002), quickly becomes an exotic object, memorably engaging with Brosnan’s Bond in one of “the most graphic sex scenes in the franchise” (Wagner 2015, 57). In contrast, Naomie Harris’ Eve/Moneypenny enters the series as a platonic peer to 007, particularly in the Istanbul sequence; however, her Otherness eventually becomes a destabilizing, even dangerous, force for Bond until she is safely relegated to the bureaucratic margins of MI6 by film’s end. There are additional expressions for women of color in the franchise.

Shaw (2015, 75) describes the dual mode of Otherness in which “representations of Asian women in the franchise alternate between Bond Girl helpers and passive servers,” while Lisa Funnell (2015, 83) similarly identifies these characters within their Orientalist soft-hard Asian stereotypes as either the Lotus Blossom or the Dragon Lady, each denoting an “Asian femininity [that] is defined in relation to James Bond,” especially visible in the Connery era. To wit, Funnell (2015, 82) examines Aki and Kissy Suzuki in *You Only Live Twice* (UK: Lewis Gilbert, 1967) in the context of the “infamous bathhouse scene” in which Bond and a male Japanese agent are “bathed by a bevy of semi-nude Asian women” who are entirely submissive to the men as befits their traditional roles. This limited frame of reference is reinforced more recently from the insider perspective of Michelle Yeoh. The actor/producer/martial artist remarks that, even with her work in *Tomorrow Never Dies* and in the global crossover hit, *Crouching Tiger Hidden Dragon* (China/Hong Kong/Taiwan/USA: Ang Lee, 2000), she has always had to “fight clichéd roles—the Suzie Wong type, the Chinatown waitress, the Chinatown-whatever” and that “[e]ven 10 years ago, they were the only roles available” (Gilbey 2008). Her distinction from previous Asian women in the Bond series is driven by her international stature as a marquee star from a national

film industry—Hong Kong—that stands on the powerful tradition of its landmark 1980s and '90s action cinema. These *bona fides* have earned her a place in an action franchise like Bond (with its mission statement deeply invested in the international marketplace) while simultaneously making her an anomaly. “As an Asian woman in her mid-forties, her every appearance on screen defies mainstream cinema’s bias towards the youthful, and the Caucasian” (Gilbey 2008). Therefore, Yeoh’s presence as Colonel Wai Lin in *Tomorrow Never Dies* is a departure from Bond Girl (and action movie) conventions while, during its Saigon¹ motorcycle chase, also embodies a hybrid identity through her professional and physical interchangeability with Bond’s white Western maleness. Shaw (2015, 72) remarks that, although “women and people of color are not necessarily barred from this sphere, they are fundamentally conceptualized as ‘out of place’” and must be restored to the margins of that dominance. This dichotomy of open and closed systems is visible in the chase sequences in *Tomorrow Never Dies* and in *Skyfall*. Specifically, it is the Eastern bazaar and its social practices of spectacle, consumption, and mobility constituted through the act of looking and the navigational trajectories within it that distinguish the diverse approaches of the two films. It is how the pairings of Bond-Money Penny and Bond-Lin interact with each other and with these site-specific locales that reveal the ways in which 007’s varying relationships with women of color may be framed in association with the Otherness evoked by the Eastern bazaar.

***Skyfall*: Money Penny and the Detached Bond**

In pursuit of a stolen list that identifies covert NATO agents, Bond and Eve Money Penny chase Patrice (Ola Rapace) through Istanbul in a Land Rover with Eve behind the wheel. Almost immediately, their quarry spots them and makes a sudden turn. This foreshadows the “problem” of Money Penny in her capacity as a field agent. Her performance is contrasted throughout with Bond’s superior skills at seeing and moving through the spaces of the street market they will soon enter and, subsequently, with his separate pursuit on and through Istanbul’s famed Grand Bazaar. This divergence of their respective skillsets is conveyed through the relative cleanness of their trajectories, in the obstacles and architecture they encounter, and in the camerawork itself. When Money Penny turns the wheel to follow the Audi

1 Due to last-minute visa difficulties, the production had to shoot this Ho Chi Minh City (Saigon) motorcycle chase in Bangkok, Thailand.

ahead, she knocks off the vehicle's passenger side mirror, to which Bond responds, "It's alright, you weren't using it." This critique by Bond of her driving skills in the middle of a high-speed chase, establishes his dominance and exclusion of Moneypenny from the action arena.

The pursuit enters an extensive network of street market stalls as the Audi and the Land Rover race through it. The camera frames the action with rough-hewn bags of nuts and spices, stacks of bright oranges, silvery mass-produced samovars, fluttering scarves and other colorful textiles, and ornately-patterned Turkish rugs, situating these within the *mise-en-scène* on the sides and background of the shots as well as in the foreground. These are the exoticized objects associated with the touristic gaze of the Eastern bazaar. Subsequently, we see a shot of Moneypenny driving the Rover as Bond reaches across to take hold of the steering wheel, overriding her control of the vehicle. He steers them into the other car with enough force to send it banking vertically into a violent rollover. This chase-and-pursuit opening to *Skyfall* fortifies Bond's skills as a field agent in marked contrast to Moneypenny's abilities, which are highlighted as unreliable—in seeing, driving, and shooting—throughout the sequence.

Patrice emerges from the crashed Audi with gun in hand, firing off a volley of bullets at the MI6 agents, as Bond leaps out of the car to track him on foot. Each man grabs an unattended motorcycle and continues the chase with these more nimble and maneuverable vehicles while Moneypenny resumes driving the ponderous Land Rover. Without Bond in the car, Moneypenny is depicted as both disruptive and ineffective in her passage through the streets (and street markets) of Istanbul.

In spatial contrast, Bond and his quarry steer their motorcycles up a flight of stone steps to the open expanse of the Grand Bazaar's rooftop. Long shots and elegant, swooping camera movements capture the high-speed motorcycle chase across the flat roof tiles with the iconic Hagia Sophia as a dramatic backdrop. Crashing their motorcycles through a massive window to land in the interior spaces of the bazaar, the men make a short run past bright stalls of tourist items (mosaic ceiling lamps, fridge magnets, luggage, and more Turkish rugs) until they emerge back out on the streets. Moneypenny, in the meantime, is stopped dead by a traffic jam. To extricate herself, she reverses gears into the car behind her, crumpling its hood, then angles her vehicle diagonally and accelerates forward, hitting the car in the next lane. Finally clear, she drives over the grass divider into oncoming traffic where she hits the first car she encounters. In each of these collisions, the camerawork emphasizes Moneypenny as a chaotic force: using subjective angles from the point-of-view of the vehicles that she hits, the camera is put

in the Land Rover's path to capture the assault of flying debris from each impact, shaking violently in close-up, at oblique angles, resulting in visual and spatial disorientation. From here, the film cuts to a smooth tracking shot at a clean right angle to Bond's motorcycle, which is moving unimpeded at high speed toward a bridge—while Moneypenny drives “the wrong way” into traffic. She screeches to a halt and leaps from the vehicle to shoot at Patrice, who has vaulted the railing and dropped down to a train passing beneath. Despite having him clearly in her sight, Moneypenny's repeated shots miss their mark, so Bond must make the same leap, engaging in hand-to-hand combat on the roof of the train with Silva's deadly mercenary.

This action sequence culminates with Moneypenny above the train tracks, where the film stresses her imperfect vision, as M's voice in her earpiece orders her to “take the bloody shot.” Instead of hitting Patrice, though, Moneypenny's bullet sends Bond over the side of the bridge to freefall down to the river below. Kristen Shaw (2015, 72) points out that, in this moment, “Moneypenny's bad shot, and the disciplinary actions she must undergo as a result” reveals that “the presence of a powerful black woman at the center of this action narrative” is “out of place and unwelcome” (70) within the representational codes of the Bond franchise as it currently stands. Ultimately, we find that “Moneypenny has given up fieldwork to take over as his secretary and occupy a space that is on the periphery of power” (Parks 2015, 264). At the end of *Skyfall*, a wide shot shows James Bond overlooking the London skyline, surveying the city from a superior vantage point. This moment parallels the view available to him from the high rooftops of the Grand Bazaar during the film's opening chase sequence. His clear sight from these two rooftops establishes the connection between them to Britain's colonial Orientalist past and correlates such a superior range of vision with his dominant mobility through the Eastern bazaar. The embodiment of gaze and mobility is notably different in the Eastern bazaar spaces of Brosnan's *Tomorrow Never Dies*.

“Who's Driving?": Navigating the Saigon Street Market in *Tomorrow Never Dies*

During its central chase sequence, *Tomorrow Never Dies* imagines the two characters of James Bond and Wai Lin as one body. Their joining is not achieved through sexual union, as is the traditional Bond convention, but through the combined actions they take on a single motorcycle with assassins in pursuit. Bond and Lin initially work separately for their respective

governments in investigating the media mogul, Elliot Carver (Jonathan Pryce), who wishes to foment war between Great Britain and China so that his global communications network may gain exclusive broadcast rights. They are both captured inside Carver's media headquarters in Ho Chi Minh City and find that they share a common goal to escape.

Handcuffed together in this endeavor, Bond and Lin briefly struggle over driving privileges for the motorcycle they are about to steal to make their getaway until Bond tells her to "get on the back." The subject of "balance" between them is physically demonstrated as well as embedded in subsequent dialogue and action stunts. It directly affects their shared ability to see clearly within this street market space as well as their trajectory through it. Seated behind Bond, Lin's left hand controls the bike's clutch as Bond's left hand works the accelerator on the other side. In learning to maneuver the bike as one body, they have a verbal exchange about the process. "Turn right," "No, left" and, finally, Lin counters with the whole point of this sequence: "Who's driving?" This is the question (and answer) that determines the outcome of their survival as the two pursuing Range Rovers proceed to have no less than three collisions *with each other* while the Bond-Lin pair flows through the street market with relative ease. The motorcycle drivers morph into a single hybrid entity (East-West, male-female) in the spirit of Bakhtin, whereby "carnival can now be seen as a model for the (parodic) performance of identity itself," allowing one to reject established social roles or take on other roles but also to embrace "the *space between roles*" (Hiebert 2003, 115). It is Bond-Lin's performance of this in-between self without boundaries that, likewise, dissolves the barrier between them and the city. As Money Penny is depicted in *Skyfall* as being "out of place" by her collision-prone passage through Istanbul, here it is those who chase Bond and Lin that are marked as the outsiders. The two Range Rovers tear off the open door of a parked car, they hit street vendors' carts and rows of bicycles, they collide at various points with each other's front and rear ends, they crash through large stacked bags of grain, and they burst airborne water barrels only to drench their own windshields.

With increasing fluidity, Bond and Lin coordinate their skills in opening up the street market space to their hybrid gaze and to their immersive motion through it. This is visualized in the geography itself. They clear a maze of alleys and move *en masse* amidst other cyclists. Their movement is frictionless as they disappear into the flow of traffic, blending with the very spaces that the Craig-era Bond would disassociate with as an Orientalized, Othered environment. Rather than the touristic gaze we see in *Skyfall's* Grand Bazaar, the street market in Saigon is depicted without the colorful riot

of consumer goods that characterize the Istanbul *mise-en-scène*. The street market is instead distinctly local—steaming woks for cooking, brief glimpses of green and yellow vegetables, and simple metal cookware—shaded by faded cloth awnings and umbrellas. Director Spottiswoode composes these street market shots with a muted color palette and a noticeable lack of exoticism; this is not the postcard Asia of *Skyfall* with its elaborate red and gold Macau Floating Dragon Casino.

It is Lin—with the action performance authenticity of Michelle Yeoh—who balances Bond's presence in this chase sequence. When he is unable to visually assess the speed and distance of their pursuers, it is Lin who improvises the hybrid body configuration that will enable them to have 360-degree sight. She shifts from a straddling position behind him to stand up on one of the bike's footrests (while Bond re-balances the bike's center of gravity) and situates herself to sit in front of him and face backward. Lisa Funnell (2012, 176) points out that, in *Tomorrow Never Dies*, Lin “offers a new image of Asian femininity, based on physical abilities and achievements rather than (oriental) sexuality.” As a result of Michelle Yeoh's early ballet training, action stunt choreography like this integrates her martial arts Hong Kong cinema background with the Bond franchise in a way that denies the detachment and separateness of Craig's Bond. The hybrid identity of Bond-Lin is in the vein of Bakhtin's carnival in which “social interaction [is] based on the principles of mutual cooperation, solidarity and equality” and is built on a more “egalitarian and radically democratic basis” (Gardiner 1992, 30-31). We see this clearly in the signature stunt of this sequence as the agents leap together on their motorcycle from one rooftop to another over the villains' hovering helicopter.

For the Bond of *Skyfall*, the rooftops above Istanbul's Grand Bazaar are a space where he leaves Moneypenny behind in the solitary pursuit of his target, while Brosnan's Bond is unequivocally joined with a woman of color; his success is made possible by their partnership. The rooftops of Ho Chi Minh City are depicted as a space where people live and work (vegetable gardens, clotheslines, TV antennas), not visualized as an explicit location for global tourism. Murat Akser (2014, 40) writes that *Skyfall*'s “Orientalist approach to Istanbul is that it is a city of ancient monuments and not of people inhabiting it.” *Tomorrow Never Dies* offers instead a chase through and above the Eastern street market where we see a “performative process” of “experiencing and constructing otherness [which] involves new constellation of identities that are both contested and collaborated, yet devoid of superior/inferior dialectics of gazing from afar” (Vicdan and Firat 2015, 23). The gaze of 007 in the Brosnan film is intimately interior to the space and, when joined with that of Lin, becomes a hybrid gaze. Their shared panoramic

vision while on the motorcycle extends to the mobility it gives them. They pause inside a rooftop laundry shop where Bond asks Lin to move behind him because, he says, “I need to balance the bike.” The success of their jump is a result of this balance, as is the conclusion of the chase. Back down on the street, they race toward the downward-angled helicopter and lean in unison to lay the bike over on its side so they can slide under the rotors above them, hooking an anchoring clothesline to the chopper’s tail section. This maneuver is only possible if they act as a single body.

The unity of vision and motion exemplified in this chase sequence through the market spaces of Saigon culminates in a scene that functions to shift control from Bond to the woman of color with whom he is paired, disrupting the typical conventions of the franchise. Still handcuffed together, Bond and Lin rinse off the grime at an open shower located in a local bathhouse. Mothers bathe their children nearby as Bond and Lin engage in the kind of flirtatious interaction that would normally propel 007 and his Bond Girl to the nearest bed. However, the optics are telling: it is Bond who is topless while Lin remains fully clothed. As he runs a bar of soap through her hair, she covertly uses her metal earring to unlock the cuffs before slipping them onto a water pipe behind Bond, declaring, “I work alone” and walking away from him. Left standing there with his lean muscular torso streaming with water, Pierce Brosnan is already the erotic object of the camera’s gaze, subverting Laura Mulvey’s (1975) notion that the cinematic apparatus is gendered male by its active controlling gaze of the passive onscreen female. Brosnan further inverts Bond’s typical subject position by shaking his head and sending bright droplets of water flinging from his dark hair into the deliberate, advert-sensuous backlighting. Hanying Wang (2012, 87) explains that, in Hollywood films, “the West has given itself the role of the male, and assigned the East the traditional female,” something clearly at work in the bathhouse of *You Only Live Twice*, but iconographically not so in this scene. Not only is the Eastern bazaar location of *Tomorrow Never Dies* a space of hybrid identity (Bond-Lin), it imagines local life in terms of dailiness rather than tourism—its bathhouse is ordinary rather than exotic. The single close-up shot of a local resident² during the chase sequence visualizes this, with Saigon as a space of interiors where people live, unlike the exterior, on-location spectacle that dominates *Skyfall*’s *mise-en-scène* of iconic ancient monuments.

After Bond-Lin make their leap across the rooftops, they land on the other side and crash through into the domestic space below. In a mosquito-netted

2 There are no close-ups of local inhabitants in the bazaar spaces of Istanbul in *Skyfall*.

bed behind them is a pair of lovers. The film reinforces its Bakhtinian inversion of traditional power relations in the Bond franchise here by depicting Asian female sexuality as an active departure from the passive role celebrated in *You Only Live Twice*. The camera carefully frames the woman at shoulder height as she smiles down to her partner from a sexually-dominant position. Notably, we see not the barest glimpse of the person beneath her, leaving open possibilities for her sexuality, at least in the view of a queerly-positioned spectator. This possibility, located at the in-between spaces within Bakhtin's notion of carnival, is not seen again until Bond himself (in the Craig era) makes overt the homoeroticism—with Javier Bardem's Silva character in *Skyfall*—that has often been subtext between 007 and his villainous male counterparts.³

Zina Hutton (2015) further associates the cinematic subversion of sexual tropes with this film's characterization of Michelle Yeoh's Wai Lin by stressing that, "if women of color aren't hypersexualized in media, they're desexualized and taken completely out of the running as romantic partners. Wai Lin doesn't get that treatment. [...] And that's a good thing considering how terrible some of these films have been when it came to the male gaze and female bodies." The film, in other words, *sees* Lin, and not through the Orientalist gaze but "as a real person" (Hutton 2015) even as Michelle Yeoh simultaneously embodies what popular discourse proclaims "a real action hero" (nighthawk4486 2015). Indeed, Wai Lin is the first Bond girl to be featured in an independent fight scene, thereby blurring East-West and male-female boundaries as much as the Eastern bazaar, in its carnival aspects, blurs the line between self and Other.

Conclusion

There is a sequence in *Skyfall*, while Bond is recuperating from Moneypenny's bad shot along the shores of Calis Beach in Rethiye, Turkey, that illustrates

3 *Skyfall* screenwriter, John Logan notes that he and director, Sam Mendes, discussed the Bond franchise as a whole, in which there "were so many scenes where Bond goes mano-a-mano with the villain, whether it's Dr. No or Goldfinger or whatever, and there's been so many ways to do a cat-and-mouse and intimidate Bond, and we thought, what would truly make the audience uncomfortable is sexual intimidation," while actor Javier Bardem adds that they did not want it to be entirely clear to the viewer "if Silva's joking or not" (Rosen 2012). When Craig's Bond coolly remarks, "What makes you think it's my first time," to Silva, the queer spectator has an in-between space through which to read both text and subtext, a departure from traditional, hyper-heterosexual Bond canon.

his resolutely un-blurred self. After making vigorous love to a local woman (who is not named and who never speaks) in a seaside dwelling, Craig's Bond lies on a bed with her curled beside him. She nestles her head into the crook of his neck, she strokes his chest with her hand, and she gazes up at his profile. Bond keeps his eyes averted away from her for the duration of the shot. Bond does not *see* the woman of color at his side. Orientalism is articulated through this kind of "physical, social, and psychological 'distancing'" (Wang 2012, 87), inflecting what we might think of as Bond's "license" to look (or, in this case, to not look). Edward W. Said (1978, 103) finds that "the European, whose sensibility tours the Orient" is "never involved, always detached" and, when he looks, he looks from a distance. Finding this same detachment in her examination of ethnicity, Orientalism, and the bazaar, Yolande Pottie-Sherman (2011, 20-21) acknowledges that "interaction in the marketplace is a social act" and is "not always positive—as it can reinforce difference, inequality, and 'Otherness.'" Such a dynamic plays out in *Skyfall* when Moneypenny joins Bond in Macau and, in a call-back to the bathhouse women of *You Only Live Twice*, attends to the upkeep of Bond's personal grooming—she shaves him while kneeling between his legs. During this intimate interaction, his gaze drops freely to her cleavage, visible in the deep V of her red dress. Now that she is no longer a fellow agent, his license to look is assured. Her domestication in this scene can be seen as a reinforcement of "racial and gendered hierarchies within an increasingly pluralized society in general and in postcolonial Britain more specifically" (Shaw 2015, 78). Therefore, through the "'traditional' Chinese architecture" of the Macau hotel and its reframing of Naomie Harris' character "within the conventions of the orientalized 'helper,' *Skyfall* effectively differentiates Moneypenny" from the other black women in the Bond series (Shaw 2015, 75). But it also associates her with the location where her failure as an agent was born: the Eastern bazaar.

On a contrasting note, *Tomorrow Never Dies* opens with a scene at the Russian border, labeled by title graphics as a "terrorist arms bazaar." In this purely male space—of tanks, fighter jets, and rocket launchers—the scene spectacularizes masculine conflict and the machines that enable it. That the film evolves from this point to a Saigon street market where an East-West/male-female hybrid body brings down a heavily-armed military helicopter with a humble clothesline is surely a carnivalesque bookend to the film's first scene. It is perhaps ironic that locations such as "the Moroccan bazaar suggest how the presence of women in a traditionally male dominated area creates the space for cultural negotiation" (Pottie-Sherman 2011, 15) in light of Ian Fleming's views of women as men's significant Others. Robert A.

Caplen (2010, 32) unearths the writer's early life to reveal that while, "Fleming often boasted about his conquests, he nonetheless always maintained a certain amount of distance, continually refraining from commitment, and preferred to view women as illusions in order to ensure that he would not give away anything of himself." However, when his alter ego instead closes that distance, a better Bond finds balance.

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