

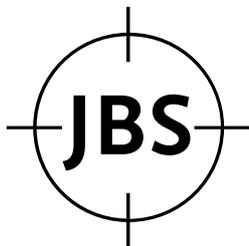
The Spectre of “Bloody Morgan”

Ian Fleming’s Use of the Pirate Motif

KATHARINA HAGEN

Ian Fleming had a great number of hobbies and personal interests which often found their way into his novels. These included his knowledge of poisonous plants (in *You Only Live Twice*, 1964); the particulars of the guano trade (in *Dr. No*, 1958); and the fluctuating value of Britain’s gold supply (in *Goldfinger*, 1959). Yet one of his interests in particular appears throughout his Bond novels and short stories with noticeable regularity: that is, his love of pirates. Matthew Parker points out that “almost all of [Fleming’s] stories [are] riddled with references to pirates,” and that his fascination with the Golden Age of pirates was heavily influenced by his chosen home in Jamaica (2014, 117).¹ Fleming was drawn to the sunken pirate city Port Royal, situated in the harbour basin of Kingston, and was gripped by the thought of a piratical past being preserved like “buried treasure under the water nearby” (Parker, 116). As a trained scuba-diver, Fleming sometimes undertook dives to investigate the remains of the underwater pirate city

1 The Golden Age of Piracy refers to piratical activity in the Caribbean from 1650-1721. Pirate researchers do not agree upon the exact dates. I have chosen as a starting point the arrival of the buccaneers in the Caribbean basin and, as an endpoint, the Act of Piracy in 1721, which extended the sentence of capital punishment simply from those who had carried out piratical acts to include any and all persons who had interactions with known pirates – a rule of law which led to the eventual decline of the traditional pirate figure.



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and to help with maritime archaeology, during which he often salvaged pewter tableware and pub signs (116). He was also an observer of the unsuccessful search for the treasure of the pirate Olivier Levasseur in the Seychelles (247). As Fleming wrote his James Bond novels in Jamaica, it can be argued that his writings were heavily influenced by the cultural lore of pirate history in Kingston at the time. Parker notes that “Fleming’s Jamaica, or at least the first impressions of it, with the pirates, redcoats and admirals, machetes and ghost-stories, awoke in him the adventure stories of his childhood” (119). It was the likes of these stories which “provided fuel for the ‘four penny horrors’ that Fleming said he was raised on” (117). Taken together, Fleming’s imagination, spawned by much of his own childhood readings and memories, as well as the piratical past of his surroundings in Jamaica, suggests that pirates and pirate lore hold a far greater place of importance in the James Bond novels than might appear at a cursory glance.

Alongside Fleming’s deep interest in pirate history, James Bond grew out of another of Fleming’s maritime activities: his own war-time experiences as a naval officer. Accordingly, both Fleming and Bond were sailors and were well acquainted with naval life. According to Lisa Funnell and Klaus Dodds, Bond is “‘master’ of [the] sea,” a hero who has overcome the fluid element (2017, 4). While Fleming’s closeness to shipboard life and to the sea may account for his (and Bond’s) enduring fascination with piratical culture, Matthew Parker argues that pirates also “appealed to the Tory part of Fleming’s imagination: they were devil-take-the-hindmost, self-reliant and vigorous” (117), characteristics which Bond also shares. In other words, Bond is not only master of the sea, but he has a piratical air, himself.

Although the piratical influences of Fleming’s writing have frequently been pointed out (Frenk and Krug 2009, 200-201; Halloran 2005, 159-160; Parker 2014), a detailed analysis of Fleming’s engagement with the trope of the pirate has remained conspicuously absent from Bond scholarship. The focus of this article, then, is on the relationship between James Bond and piracy, and on the ways in which elements of the pirate narrative functions within the conventions of Fleming’s spy novels. In what follows, I analyse the extent to which the literary texts of James Bond utilise the pirate trope, examining the multiple ways in which the underlying roots of the Bond phenomenon are steeped not so much in the origins of spy fiction as they are in pirate fiction and pirate history.

The references to pirates and to pirating in Fleming’s novels are numerous, and they showcase Fleming’s in-depth knowledge and wide-ranging research in this area. Several of his novels refer, in particular, to two famous semi-historical piratical accounts: the *General History* (1724) by Captain Charles John-

son² (2012e, 26; 2012c, 239; 2012j, 77; 135-136) and the *History of American Buccaneers* (1684) by Alexandre Exquemelin³ (2012e, 216-217). For instance, at the beginning of *Live and Let Die* (1954), the pirate Francois L'Ollonais is mentioned (2012e, 17), a name which appears in Exquemelin's history on buccaneers, and which suggests that Fleming was familiar with this and other works of pirate history. Similarly, references to pirate fiction can also be found in Fleming's Bond novels: "Treasure Island" is the name given over to a small town in Jamaica, also in the novel *Live and Let Die*. Moreover, the villain's schemes in two of Fleming's novels follow a piratical plot-line: namely, the treasure hunts in both *Live and Let Die* and *Goldfinger*. Of these two, the former is centred around an attempt by the villain, Mister Big, to salvage Henry Morgan's lost treasure – which, incidentally, ends up in MI6's funds at the end of the novel. Thus, *Live and Let Die* depicts a quest for treasure in the classical sense. Conversely, in *Goldfinger*, Fleming parallels grand-scale bank robbery with piracy, noting that "[i]t was modern piracy with all the old-time trimmings. Goldfinger was sacking Fort Knox as Bloody Morgan had sacked Panama" (2012d, 312). Vivian Halloran has claimed that Fleming's Bond novels can be seen as contemporary pirate fiction: she argues that Fleming employs two piractical features, in particular, which link Fleming's novels to pirate fiction. The first is the motif of the treasure chest which is symbolised by what she calls its "modern equivalent" (2005, 16) – such as the anonymous banking system in Nassau presented in *Goldfinger*, which the hoodlum convention in the novel intend to use to conceal their money after their grand heist of Fort Knox. The second feature belongs to a much broader genre of seafaring novels: namely, the association of Bond's foes with sea monsters (16) – such as the mechanical "dragon" on Crab Key in the filmic *Dr. No* (1962), as well as the underwater sea-kraken which Dr. No keeps in the novel of the same name; the ravenous piranha fish that strip Mr. Big and Helga Brandt to the bone in *Live and Let Die* and the filmic *You Only Live Twice* (1967), respectively; the shark that chews off Felix Leiter's arm and leg in the novel of *Live and Let Die* and his leg in the film *Licence to Kill* (1989); and, on a much smaller scale, the Japanese fighting

2 The abbreviation refers to *A General History of the Robberies & Murders of the Most Notorious Pirates*. Its authorship is open to debate, as the book was published under the pseudonym of Captain Charles Johnson.

3 *The Buccaneers of America: Containing Detailed Accounts of Those Bold and Daring Freebooters, Existed along the Spanish Main, in the West Indies in the Great South Sea; Succeeded by the Civil Wars in England* is partly an eye-witness account written by Alexandre Exquemelin, who lived in close contact with Henry Morgan, former Lieutenant Governor of Jamaica.

fish which serve as metonyms for Blofeld in the filmic version of *From Russia with Love* (1963). Moreover, many of Fleming's villainous characters are themselves comparable to pirates. Emilio Largo, for instance, the antagonist in *Thunderball* (1961), is described by Fleming as a modern-day pirate:

Largo was an adventurer, a predator on the herd. Two hundred years before, he would have been a pirate – not one of the jolly ones of the story books, but a man like Blackbeard, a bloodstained cut-throat who scythed his way through people towards gold. But Blackbeard had been too much of a bully and a roughneck and wherever he went in the world he left behind tell-tale shambles. Largo was different. There was a cool brain and an exquisite finesse [...] that had always saved him from the herd's revenge [...]. (2012j, 135-136)

Largo is placed alongside the feared pirate Blackbeard, but Fleming makes it clear that Largo's incarnation is a vastly more evolved version of the historic pirate; Largo's enhanced intelligence allow him to continuously evade capture and imprisonment, while the opportunistic Blackbeard is caught precisely because of his lack of finesse, his head eventually mounted on the bowsprit of his captors' ship (Johnson 1998, 58-59). Fleming also draws the distinction, here, between two different kinds of piracy, a division which comes to define just as many of Bond's roguish allies as it does his opponents. As Fleming sees it, pirates fall into one of two categories: the "blood-stained cut throat[s]," such as Largo, Mr. Big, and Milton Krest in the short story "The Hildebrand Rarity," from the collection *For Your Eyes Only* (1960); and the "jolly ones from the story-books," such as Marc-Ange Draco (from *On Her Majesty's Secret Service*, 1963), Darko Kerim in *From Russia with Love* (1956), and Enrico Colombo (from "Risico," 1960). This is an important distinction, and one which I will explore in more detail momentarily.

But Emilio Largo is also a pirate in a further classical sense,⁴ as he is best-known as the owner of a "fine yacht" (2012j, 352), the *Disco Volante*, which, in the novel, is a much-admired vessel and one of the fastest and most modern ships of its time (184-185). Of course, possessing the fastest and best possible ship on the high seas is a characteristic of the classical pirate; and, in an ironic twist, in order to throw the authorities off their scent, Largo and the crew of the *Disco Volante* conceal their true purpose (transporting under water the two nuclear warheads they have stolen) by purporting to conduct a salvage dive for pirate treasures

4 It is also worth noting that in the film of *Thunderball* (1965), Adolfo Celi's Largo wears a black eye patch, thus further signaling the character's connection to piracy.

sunken in the waters off Nassau, in the Bahamas. So, in this instance, Largo, as a modern-day pirate, explicitly uses the myth of piracy and lost pirate treasure as a means to dissimulate his nefarious intentions: to hold the major world powers to ransom with the threat of nuclear devastation. The question of Largo's intent becomes paramount to Bond's investigation, as Bond notes: "we'll have to decide whether or not these people are hunting pieces of eight or £100,000,000" (180) – the price at which SPECTRE, the organisation for whom Largo works, intends to ransom the bombs.⁵ Thus, in his reference to the colloquial term for pirate gold ("pieces of eight"), Fleming deliberately underlines the piratical nature of Largo's and SPECTRE's plot to blackmail the major world powers. By the very nature of his actions (the widespread threat this plot poses to world safety), Largo is the *hostis humani generis* (the enemy of all; or, literally, the enemy of all humankind), which is another facet and early definition of the classical pirate – as someone who is opposed to the common rule of law and who therefore forfeits his own right to protection under it.⁶

Another of Bond's foes who "scythed his way through people towards gold" is Auric Goldfinger. Goldfinger's plan to rob Fort Knox, the United States gold bullion depository, is described by Fleming as a piratical plot set within a contemporary context: "there was no difference [between Goldfinger's plot and the pirate's ploy] except that the weapons and techniques had been brought up to date" (2012d, 312). Goldfinger's raid on Fort Knox also involves the cold-blooded killing of civilians who live in the surrounding towns in Kentucky, and is likened to the "raiding of Panama" by Henry Morgan in 1671 (309) – a comparison which evokes not only an historical act of piracy in itself, but which implicitly underlines the imperial nature of the pirate, in general, and Morgan in particular, who was a Welsh privateer and whose acts of insurgency were ratified by the English government when he was made Lieutenant Governor of Jamaica in 1674. Furthermore, once Goldfinger's operatives have removed the gold from the depository, Goldfinger intends to have the bullion supply shipped overseas via cargo ship. His use of this maritime escape route once again underlines the perception of his ploy as one of modern-day piracy. Indeed, Goldfinger's pathological obsession with gold (it is implied strongly that he even wishes to physi-

5 Perhaps the most evolved notion of the pirate in Fleming's works, the criminal organisation SPECTRE, is very much representative of the motley crew collected under a pseudo-democracy, and led by a feared leader (in Ernst Stavro Blofeld) that is so reminiscent of the traditional band of pirates with a captain at the head.

6 This term originates in Cicero's *De Officiis* (44 BC), although he defined "pirata" as "communis hostis omnium" (107), or "everyone's mutual enemy".

cally pleasure himself with the precious metal [230]) is an almost parodic representation of the pirate's figurative lust for gold.

While both Largo and Goldfinger are likened to modern day pirates through comparisons made by the heterodiegetic narrator, *Live and Let Die's* Mr. Big (Buonaparte Ignacia Gallia) consciously indulges in this comparison. In order to fulfill his goal of becoming "one of the first negro criminals," Big professedly adopts as his role model "Bloody Morgan," whom he calls "my kind patron" (2012e, 279-280), and from whom he wishes "fair wind" (289). Similarly, his strategy to instill fear through the mysterious yet sudden death of his opponents in the novel (26) is a direct imitation of Blackbeard, who lived by the principle "that if he did not now and then kill one of them, they would forget who he was" (Johnson, 59). In order to further cultivate his piratical reputation, Big orders his henchmen to dump a supply of blood and offal over the side of his ship each night, so as to attract a sizable number of shark and barracuda. In so doing, Big not only ensures his own protection (by preventing intruders from approaching his ship), but he actively strives to recreate the stereotypical conditions of the classical pirate ship surrounded by sharks. Big has even devised his own modernised way of making his victims "walk the plank" by way of a trapdoor that is located above a shark tank in his shipping warehouse, into which Felix Leiter is dropped with dire consequences (2012e, 202-205). Furthermore, Big also enjoys keel-hauling his victims, a pirate practice whereby (in this case) Bond and Solitaire are bound tightly by ropes and are dragged along behind the keel of Big's ship (280), the intention being that they will either drown or will be dismembered as they are hauled across the coral reefs (this sequence was later adapted for the filmic version of *For Your Eyes Only* [1981]). Big's ultimate goal, though, is not wealth or riches, which he has already amassed through his salvaging of Henry Morgan's sunken treasure; rather, he desires to be admired and remembered for the extent of his criminal enterprise, and he believes that "the approach to perfection which [he is] steadily achieving in [his] operations will ultimately win recognition in the history of our times" (94). Big desires a legacy; he wishes for his memory and reputation to live on, and to become as feared and as venerated as both Morgan and Blackbeard.

While Fleming has tended to employ piratical motifs in the construction of his villainous characters, some of Bond's closest allies (and the ambiguous positions they occupy within their respective narratives) can better be understood in the context of Fleming's use of piracy as a signifier for roguishness or a benevolent amorality on the part of characters who might otherwise be classed as allies of Bond. For instance, in the novel *From Russia with Love*, the Head of Station in

Istanbul, Darko Kerim, Bond's contact in Turkey, is described as an "exuberant pirate" (2012c, 182). Indeed, Kerim's appearance mirrors that of a pirate in many ways: he has long black hair and wears an earring in one ear (168). Moreover, he has an in-depth knowledge of the value of the Turkish pound on the black market, and there is an implication that he has accrued his great wealth through illegal means (172). Much like a number of the villains in Fleming's work, Kerim's primary operational transport is a ship, and the reader is informed that he was selected for his post in the Turkish secret service in the first place precisely because he was a ship owner (188). Kerim also discovers the tunnels beneath the Russian consulate in Istanbul using his rubber dinghy (201) and he spies on the Russians above using a specially-built periscope that is adapted from a submarine – a point which further emphasises his role as a roguish pirate, one who uses trickery to achieve his aims and to get one over on his opponents. Finally, Kerim's admission that he occasionally kills one of his opponents in order to gain the respect of his adversaries is directly reminiscent of the practices of Blackbeard, who did much the same in order to solidify his notoriety (Johnson, 59, as I mentioned above).

The question of Kerim's morality is one that has been picked up on by Bond scholars, most notable among them Umberto Eco, who regards Kerim as an "ambiguous" figure, one who possesses "many of the moral qualities of the Villain, but uses them in the end for good." That Eco should qualify this statement by adding "or at least fights on the side of Bond" (1979, 150) serves only to underline the moral question at the heart of James Bond's actions, and the ways in which certain action undertaken by Bond (such as murder) is endorsed by the fact that Bond is a sanctioned government agent. Thus, the question of Kerim's morality is narratologically resolved by the implicit assumption that as long as his actions are beneficial to the completion of Bond's (and Britain's) mission, these actions, however objectively unscrupulous they may be, are deemed to be useful and beyond reproach. Kerim's problematic ethics – as both a "wonderful man who had carried the sun with him" (2012c, 293) and as a man who happily kidnaps women he desires (186-187) – positions him very much in the same realm as the most morally ambiguous of all literary pirates, Long John Silver, from Robert Louis Stevenson's *Treasure Island* (1883), whose warmth, charm, and verbosity (much like Kerim's) is the source of a great deal of confusion for the young narrator, Jim Hawkins, and for the reader. The signifiers of piracy which Fleming employs in his presentation of Kerim, then, are used to designate the

character as a flawed hero, one whose potential for doing good is unmarred by the dubious ethics of many of his actions.

Another such character is Enrico Colombo, the ostensible villain of the short story “Risico,” who, it later emerges, has been set up by the story’s true villain, the CIA informant Kristatos, and who becomes Bond’s venerated friend and ally. Bond notes that, even during his first conversation with Colombo, he “felt a curious liking for this greedy, boisterous pirate” (2012g, 178). Colombo does indeed possess a ship (he smuggles illegal goods) and can be seen to represent the most roguishly piratical of Bond’s allies. Fleming’s continued use of the word “pirate” to describe his congenial male allies, though, only reinforces the reader’s understanding of the fact that the kinds of men Bond allies himself with are not dissimilar from the villains he defeats. This point further calls attention to the fine ethical line which Bond himself treads between government-sanctioned agent and terrorist threat – between doing good for good reasons and doing bad for good reasons. One of the important features of Bond’s friendship with these morally ambiguous men, perhaps, and that which permits the reader’s continued investment in the character of Bond, is the strong personal code of honour the likes of Kerim and Colombo, in particular, seem to possess, and which they often impart to Bond. So, while Colombo makes his living from smuggling drugs throughout the Mediterranean, his own personal code of good conduct forbids that he should ever sample the merchandise: “Drugs [...] no! Never! I will have nothing to do with these things. These things are evil” (178). Colombo’s code of honour is somewhat typical of the “good pirate” that is found in numerous fictional representations, such as Emilio Salgari’s *The Black Corsair* (1898) and Rafael Sabatini’s *Captain Blood* (1922) (Pfister 2013, 36-38). Colombo also offers recompense to the family of any his crew that is captured in the course of duty, a gesture which, again, Fleming uses to distort the reader’s clear-cut moral reading of the character. For Bond, it seems, the term “pirate” is used simultaneously to designate a villain’s untrustworthiness, resourcefulness, and deviance from the law, as well as a term of endearment for (usually) older male allies who share Bond’s *bonhomie*, who operate outside of traditional social laws but who still retain power, and from whom Bond receives certain teachings. Bond himself is very much aware of the ethical and moral ambiguity at the heart of many of his trusted male allies. Of Colombo, for instance, he notes that

Colombo had made a good life for himself – a life of adventure and thrill and risk. It was a criminal life – a running fight [...] – but there was a whiff

of adolescent radicality in the air which somehow changed the colour of the crime from black to white – or at least to grey. (2012g, 181)

Bond's recognition of the moral and ethical grey areas of Colombo's character is refracted in his concomitant failure to correctly identify Kristatos as his true adversary, a mistake which points to Bond's sometimes unreliable sense of what (and who) is right and wrong. Once Kristatos is revealed as the villain, Colombo, who, in the first instance, appears in all respects to accord with Fleming's traditional image of the piratical villain, necessarily takes on another narrative function: the signifiers of villainy that can be read in Colombo are displaced and the narrative exalts him as a good-hearted scoundrel and a fallen war hero. It is also implied that Colombo's decision to channel his many illegal resources into helping Bond complete his mission is compensation enough for having been involved in unlawful actions in the first place (Black 2005, 59). This is a common enough theme in Fleming's writing. In many ways, Colombo is a precursor for the more robustly-sketched figure of Marc-Ange Draco, the head of the Italian Union Corse in *On Her Majesty's Secret Service*. That Draco should also become Bond's father-in-law (when Bond marries Draco's daughter, Tracy) is a further sign of accord between Bond and the many genial, morally ambiguous father-figures he encounters. In wedding his protagonist to Italy's largest crime family, Fleming calls attention to Bond's increasingly tenuous ethical position, as a man who is tied, professionally, to fighting for queen and country and, personally, to the very criminal organisations his employers would have him target. Both Colombo and Draco are criminals, but they are not stage villains: their crimes are atoned for by the awarding to each of military honours, and they both qualify as allies of Britain precisely because their individualism is put to the service of Bond's cause (Black, 59). Their individualism, that which they have used as a means to forge and justify to themselves a career in criminal activity, is not devoid of moral consciousness, and, as such, in their conduct, both Colombo and Draco very much align with piratical codes of honour: they are "good" pirates, while Bond's nemeses are classified as "bad" pirates; and both are representative of the ambiguous position which Eco identifies as central to many of Bond's allies (150). In spite of their criminal livelihoods, however, Bond does not abhor them. Fleming thus sanctions the reader's appreciation of these characters, too.

The most piratical of all of Bond's allies, though, is Felix Leiter, whose physical appearance following his exploits in *Live and Let Die* most closely resembles the traditional pirate. In the novel, while Leiter is investigating one of

Mr. Big's warehouses on the coast of Florida, he is dropped into a hidden trapdoor over a shark pool. Leiter survives the ordeal, but he loses an arm and a leg, and, upon recovery, is fitted with a hook and an artificial leg. In a sense, Bond's affinity with pirates and piracy was marked out from almost the very beginning of Fleming's *oeuvre*; Bond's closest ally throughout the novels (and, later, the films) is the physical embodiment of a traditional pirate – although it is worth noting that the filmic Leiter is never shown with either hook or artificial leg. The hook becomes Leiter's most distinguishing feature in the novels (an unfortunate addition for a supposed CIA spy), and the gleam of sunlight that is reflected from it is often noted by Bond as he and Leiter part ways at the end of their various missions (2012b, 248; 2012d, 349). The choice of a hook is an anachronistic one, though: it is an old-fashioned device, especially when seen in comparison with the mechanical pincers of Dr. No. or Tee Hee in the film of *Live and Let Die* (1973). In the case of the latter, Leiter's disability in the novel is transposed onto the henchmen, Tee Hee, for whom this disfigurement or deformity is a signifier of amorality and villainy. The anachronism of Leiter's hook, though, chimes well with traditional images of piracy, particularly the "jolly ones of the story books." That Tiffany Case should refer to Leiter as "Captain Hook" in *Diamonds are Forever* (2012b, 247) is not as glib a remark as it might at first appear: Tiffany's acknowledgement of Leiter's physical resemblance to a pirate – aside from further endearing the reader to Leiter by way of comparison to a much-loved literary and filmic character – serves the much more nefarious purpose of dissimulating for the reader the real geopolitical acts of piracy carried by the North American Central Intelligence Agency. In other words, the cartoonishness of Leiter's piratical appearance draws the reader's attention away from the kinds of imperial piracy that is undertaken by government intelligence agencies and spy networks – of which both Bond and Leiter are part – and towards the equally cartoonish images of villainy and global threats that are presented in Fleming's works as ubiquitous and in need of suppression. As such, Fleming's use of pirate imagery and tropes of piracy functions, in part, to distract readers from the mandates of British and North-American neo-imperialism; at the same time, these images and tropes are also figuratively representative of the deep-seated complexities of Bond's own moral and ethical ambiguities. Bond's affiliation with a certain kind of pirate, the "good" kind, is justified in order to ensure that the mandate he follows (Britain's policing of the wider world) is met, and his elimination of "bad" pirates – those who, like him, operate outside of the law, but do so for purely individual means – is a necessarily paradoxical undertaking: Bond must often step outside of the law, like the pirate, in order to reinforce it. In this way, it is impor-

tant to consider Bond himself a piratical figure, a veritable pirate, and not merely as one who associates with them.

Bond's piratical nature is apparent from the beginning of Fleming's writings: in the novel *Casino Royale* (1953), as Bond regards his appearance in the mirror, the narrator notes of his reflection that "the general effect was faintly piratical" (2012a, 63), thus underlining for the reader the way in which Bond perceives himself (and not only his enemies and roguish allies) as a pirate of sorts. Moreover, several women in the series have also described Bond as a pirate, particularly Mary Goodnight and Tracy Draco, both in the novel *On Her Majesty's Secret Service*. For Bond's secretary, Goodnight, the term "pirate" is an insult, and one which she uses to upbraid Bond's physical appearance: "You certainly look pretty ghastly. Don't you own a comb? And you haven't shaved. You look like a pirate" (2012k, 246). For Bond's greatest love (and eventual wife), Tracy, it is Bond's resemblance to a pirate that is one of his most endearing features: she admits to Bond that "I wouldn't love you if you weren't a pirate" (2012k, 323). Not only is Tracy's love of the pirate indicative of her unresolved and complex issues with her father (Draco is a career criminal who is often favourably likened by Bond to a pirate), but it also serves to situate Bond's rescue of Tracy from herself (she tries to commit suicide at the opening of the novel) within the adventure romance, in which Bond is positioned as the romantic and swashbuckling hero to Tracy's damsel in distress. Moreover, that Tracy's observation comes in the middle of a rather unusual topic of conversation for Bond and his women (about whether Bond will continue in his employment or whether he will settle down to a less dangerous but increasingly bureaucratic line of work), suggests that the trope of the pirate is also one Fleming uses to interrogate Bond's continued ability to maintain his current lifestyle of danger and excess. Tracy's love of the pirate, and thus her endorsement of Bond, suggests that Bond's patriotic duty, as an agent of Her Majesty's government, is to be a necessary element of their marriage. Tracy makes this clear: if Bond was not a reckless adventurer, someone who puts his own life at risk in the line of duty, she would not love him. In Tracy, Fleming structures an ideal woman for Bond: someone who fully supports his way of life; her deep vow of love for the pirate in Bond suggests a problematic wish-fulfillment on Fleming's part for precisely the kind of woman that will ultimately accept without question male want and desire. This is contrasted with Goodnight's response to Bond's piratical appearance: Goodnight's use of the term "pirate" is indicative not only of her disapproval of Bond, but, given that

she uses it in the context of Bond's appearance, it also underlines her desire to change Bond into something much more respectable in her eyes.

Similarly, Vivienne Michel, the homodiegetic narrator of the novel *The Spy Who Loved Me* (1962), the only Fleming novel to be written from the point of view of the principal female character, describes Bond as follows:

He was wearing no shirt or coat, but there was some kind of harness across the sunburned, sweating chest that glistened in the light of the flames, and a heavy looking automatic hung, butt down, below his left armpit. His eyes were bright with tension and excitement and his smoke-streaked face and tousled hair made him look piratical and rather frightening. (2012i, 162)

This vivid description of Bond shares some similarities to the hero of a piratical romance: the bare chest, the unconcealed weapon, and the rugged and dirtied face all connote something of the pirate. But although this paragraph is coloured by erotic desire (Vivienne notes the sweat glistening on Bond's bare chest), the connotation is not romantic. In Vivienne's eyes, Bond is not the jolly pirate of the story books; instead, he is a fearful figure. Like Goodnight, Vivienne's use of the term "pirate" is not a positive one; she is not deterred by Bond's filthy appearance, but abhors his readiness to use his gun. For Vivienne, the word "pirate" refers to Bond's nature and to her own fearful reaction to it. In this instance, the reader views Bond's piratical nature as something far less charming; through Vivienne's eyes, Bond is, at first, a dangerous gunman rather than someone who merely plays with the line between good and bad (in much the same way that Colombo, Kerim, or Draco do).

But Bond's resemblance to a pirate is not merely physical or in his comportment; Bond's licence to kill, an official, government-sanctioned power to murder those who are perceived to be enemies of Britain, of the Empire, resembles in all respects the Letter of Marque which was given to the privateer Henry Morgan in 1670 by Sir Thomas Modyford, the Governor of Jamaica, which promised him pardon for all piratical activity carried out on behalf of Her Majesty's government (Modyford, 2014). As such, Fleming's repeated invocation of "Bloody Morgan" is, in a sense, an attempt not only to situate Bond within the tradition of a piratical, maritime romance-adventure, but as a means of absolving Bond of the moral, ethical, and legal guilt of his actions. As Fleming himself noted in *Live and Let Die*, the British "wished a blind eye to be turned on Morgan's piracy until the Spaniards had been cleared out of the Caribbean" (2012e, 216). In this context, the British condoned Morgan's conduct in as much as his

actions enabled Britain to consolidate its own global power. In much the same way, the fictional government for whom Bond works must also necessarily overlook Bond's less scrupulous, often illegal, practices. In the case of Morgan and Bond, both are granted full autonomy to use whatever means necessary to (re)establish British power. As Bond himself notes in *You Only Live Twice*, "Everyone tries to forget his rowdy past instead of being proud of it. Like we are of Bloody Morgan [...] The great murderer [...] [is] part of our history" (2012l, 145). This provocative statement is left unremarked upon, but it implicitly draws the reader's attention to the ways in which the exploits of both Morgan and Bond alike are part of the actual and historiographical means by which British power has been constructed: through a deliberately confused celebration and dissimulation of imperial and piratical history, war, and violence.

But if Bloody Morgan is the dark shadow underlying the character of James Bond, then Bond himself is both the celebrated icon of British nationalism as well as its dark stain; he is the piratical arm of the British government who is sanctioned to carry out (often classified) acts in the name of British power, and one whose forays outside of the law are regarded as necessary by those who make and officiate the law. The connection between Bloody Morgan and James Bond is not one that Fleming makes expressly; rather, it is left to the reader to draw inferences between the privateer Morgan and Bond's own brand of imperial piracy. Fleming's use of the pirate trope, particularly as it pertains to his central character, is not simply nostalgic in design, hearkening back anachronistically to a romantic cultural tradition; rather, it represents a key element in decoding the schematics of the Bond character. The subtle relationship that Fleming weaves between James Bond and the pirate calls implicit attention to the reader's epistemological approach to, or capacity to accurately interpret, the character of Bond himself, and the reader's recognition of Bond's bloodthirstiness, violence, and unlawfulness is directly linked to the extent to which the moral, ethical, and legal transgressions of the character are either deliberately ignored or overlooked altogether.

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