Portrayal of Masculinity in *James Bond* Movies:
An Analysis of Changing Patterns

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Abstract

The film, as a medium of communication, has a huge impact on shaping and defining culture. *James Bond* is one of the most well-known film franchises in the world. The film series is best known for portraying 'James Bond', often known as '007', a macho hero. The present study has looked at the portrayal of masculinity in *James Bond* films and how it has evolved through time. The study has been conducted using the textual analysis approach, which is a type of qualitative content analysis. *Dr. No* (1962), *Live and Let Die* (1973), *Octopussy* (1983), *GoldenEye* (1995), *Casino Royale* (2006), and *Skyfall* (2012) are the six films chosen for the study using the purposive sampling method. The findings of the study show that Bond's physical power and many aspects of masculinity (such as physical, sexual, technological, political, and cultural components) have been produced by Bond and his linked masculine characters. Over time, the manufactured male representation has remained unchanged. Particular products and materials that are considered hegemonic have portrayed Bond's manly nature poorly in some contexts. Bond's communications with his adversaries are more vicious and ruthless than they were in the 1960s, reflecting current world supremacy challenges and modern warfare.

Keywords: Masculinity, James Bond, Film, Male Gaze, Textual analysis.

1. Introduction

Just like femininity, masculinity is a gender approach that is shaped by society, culture, and politics. As Teresa De Lauretis mentions, "gender is also constructed through its representation in various social technologies, such as cinema, and in institutional discourses" (Lauretis 1987, 3). Niina Sorvari states that "film, as one technology of gender, produces, promotes, and establishes different representations of gender" (Sorvari 2010, 19). For the reason, the description or portrayal of cinema are based on cultural concepts of gender and are in endless communication with culture, they are incorporating a number of different types or elements, continuously changing and controlled or maintained by generic conventions.

Since the mass media, especially popular media is playing a significant role in shaping and defining the culture from a very long time, it is pursuing that the popular media should be focused on any study that relates to the society. The female study has started almost from the beginning but in the contemporary times the male study has also been started. Film is a popular media, and James Bond is one of the most popular film series around the world. According to Chapman, "between a quarter and half of the world's population has seen a *James Bond* movie", whether in the theater or on television

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(Chapman 2000, 14). The hegemonic masculinity of *James Bond*, which culturally dominates other types of masculinities, is constructed, through a variety of representations in the films.

Masculinity refers to the attributes or characteristics associated with men. It's important to define the term "masculinity studies" precisely. Female studies are already institutionalized as academic disciplines, but much later, the male study has begun to receive the attention of the academy. Stefan Horlacher states that "masculinity has become a field of study in its own right, already in the US and the UK" (Horlacher 2015, 1). Mark Moss remarks that "the concept of masculinity is not fixed, natural, or immutable" (Moss 2011, 126). Mort (1988) makes clear that "masculinity is constantly in process" (Ibid). Connell (1995) pick an argument that there are numerous masculinities observing at any given point in time. These kinds of masculinities are not different but their patterns of put into the system and, the idea or feeling are measured by social, historical, and cultural circumstances; additionally, he asserted that there is hegemonic masculinity that is peculiar to demanding cultural, social, and historical contexts and is an ideal rather than a given (Ibid). According to Buchbinder (2013), masculinities' meanings, practices, values, and significance are relational and drawn from one another as well as from femininities. And Lynne Segal claims that they could alter (Ibid). Finally, Moss (2011) makes the case that masculinity is occasionally marginalized, subordinated, and employed to challenge hegemony. These masculinities coexist and are not exclusive of one another.

Pat Kirkham and Janet Thumin argue there are four places in film where representations of various masculinities are created (Kirkham and Thumin 1993, 11). The traits of the masculine character or overtly subversive themes that cast doubt on traditional notions of what it is to be a man can serve to build masculinity. Kirkham and Thumin name these four sites "the *body, action, the external world, and the internal world"* (Ibid, 12).

In addition to the physical representation of the male body and the attire worn by the character, the site of the body also includes the actor's presence and the man being treated as a spectacle. The action focuses on how physical violence, competition, hostility, talent, and endurance are used to display male strength. The male characters' interactions with one other and with the institutions that govern their behavior are referred to as the external world. The final site, the internal world, focuses on depicting the male characters' inner thoughts and fears about being a guy.

The representation of Bond's masculinity has been examined using this category as a foundation. Laura Mulvey's concept of 'male gaze' is used to examine the location of the body (Laura 1993, 116). Simone's (2009) perspective of women's persecution within the dialectics of gender relations is linked to the concepts of the masculine gaze. Women, as the subjugated ('second') sex, internalize men's objectifying gaze on them and lack the power to own or return it. In today's visual culture, the concept of the gaze is widely exploited. Berger (1972) claimed that men look at women and women look at men throughout Western culture, from painting to advertising. In film studies, the theoretical interpretation of the male gaze as involving complicated systems of voyeurism and narcissism was created.

The *James Bond* or *007* characters has been created by the British writer Ian Fleming. His first novel 'Casino Royale' was published in 1953, and this film series started through *Dr. No* in 1962. Though the *007* series are mostly known as the British films (for artists and studios), but technically or legally the films are financed and maintained by the Americans people. Basically, James bond is a cultural tool for America to empire as well as to represent their supreme masculinity around the world with the association of the U.K as their 'special relationship' policy. British-American relationship known as the Anglo-American relations, takes in many complex associations ranging from two early wars to dominant the global financial system. Since 1940, both countries have had a military assistant relationship formed as a period of war collaborators and NATO co-workers.

The objectives of the present study are to critically examine the portrayal of masculinity of *Jams Bond* movies and how this masculinity reflects the other characters and associates of the films. More specifically the objectives of the study are to analyze the portrayal of masculinity in *James Bond* movies and how it has been changed over time, and to identify the form of masculinity represented in the Bond film.

The rest of the paper is organized as follows: Section 2 provides a review of related literature, Section 3 presents the methodology followed in the study, Section 4 explains the rationale of the study, Section 5 examines and interprets the findings of the study, Section 6 discussion of the findings and the last section concludes the study.

2. Review of Literature

In this section, articles, thesis, projects, book chapters, and other documents related to the study have been discussed. The discussions have helped to find out the gap of the present research and finally lead the researcher to conduct the present study.

Nurdiyanti (2008) discusses the representation of masculinity of a one James Bond movie, in this case *Casino Royale (2006)*. Her research sought to illustrate how James Bond, the movie's central character, represented masculinity in Casino Royale (Nurdiyanti 2008, 5). She discovers that James Bond's manhood is portrayed in the same way as the conventional notion of masculinity. She claims that a number of things don't fit the definition of masculinity. James Bond's portrayal of masculinity is far from that of other sexes; it is less refined and more aggressive. It is acknowledged that the definition of masculinity is skewed. The difference between Nurdiyanti study and the present study is that she analyzes the only one film named *Casino Royale*. This film was released on 2006 but the film series started on 1962 to the present (2021); so, to discover the masculinity of *James Bond* its need to study Bond films form the begeining to ends applying research method.

The research of Niina Sorvari (2010) examines the masculinity of Bond character. Sorvari argues that Bond's masculinity and physical prowess are established in contrast to other male characters in the movies, but it hasn't changed over time (Sorvari 2010, 74). The definition of Bond's masculinity was altered in the 2006 movie *Casino Royale*, however some of these modifications took place in the 1980s and 1990s.She adds that Bond's persona has undoubtedly been impacted by social and political changes in society (Ibid).

In this study of Sorvani (2010) researcher did not find any specific objectives, method or theory that has been used in her conducted study. Even though, there are another data representation missing; that is, after 2006 to 2021 (15 years missing from last released Bond movie) there are four more movies of *James Bond* released but there is no consideration to analyze the masculinity of *James Bond*.

Core (2013) works on James Bond's masculinity and Britain's Cold War involvements. Core argued after analyzing that *James Bond* film solidify Bond as the paradigm of masculinity (Core 2013, 11). In addition, he claims that Bond exemplifies traditional masculinity through the wearing of exquisitely crafted Savile Row tuxedos and having great taste in ladies, food, and drink- a stark contrast to the supposedly eccentric fashions that were becoming popular in Britain during Swinging London (Ibid, 13). James Bond's masculinity, according to Core (2013), is both a personality feature and a need by the country he serves and represents (Ibid, 2). Nelson (2016) also analyzes the Bond film's in the light of Cold War. Nelson states that Bond films are the trading of the original British masculinity and American masculinity on the silver screen. These two studies discover the Bond's masculinity over the period of Cold War only but Bond has more than fifty nine years journey on the silver screen.

Bracher (2014) conducted a research on the masculinity of Daniel Craig's *James Bond* films. He examined the character's various facets, particularly those that were indicative of "masculinity types", such as his interactions with women, how his work defines him, his use of violence, his adept use of technology, and his (lack of) humble submission to authority (Bracher 2014, 2-3). Another article of Cox (2014) was published titled "Becoming James Bond: Daniel Craig, rebirth, and refashioning masculinity in Casino Royale (2006)". The article discussed Bond's only one film, and it was the first film of *Daniel Craig*. Cox argues that readings of Bond are complicated, and Bond is portrayed as imperfect, vulnerable, and in the process of developing. Through birth and rebirth modes, in which the character is seen in a process of transformation, this reshaping of Bond is accomplished (Cox 2014, 184). The movie shows fluid masculinity in the way he creates and destroys his identity, which is furthered by the constant allusions to water. The connection of Bond with conventionally feminine characteristics and implications has a recurring negative impact on his gender identity. These two studies conducted only focus on Daniel Craig's film but there are five more heroes who played the Bond character.

According to Cenizal and Sy Su, "James Bond" differs from the other two because of it's obviously (hyper) masculine aspect. The equally popular Bond girls, however, are a more contentious aspect of this legend (Cenizal and Sy Su, 2015, 1-3). In summary, to describe the masculinity of Bond, they comment on *Bond Girl*. They contend that Bond Girls serve a variety of functions, and that the emancipation of women is not one of those functions. They are adaptable to the franchise's masculine hegemony in that they can do anything from provide comic relief to represent mental problems and from produce "eye candy" to portray a closeted scholar with an interest in conchology (Ibid, 9). There is no specific detailing regarding masculinity forms and overall Bond movies.

Hosack (2015) examines how gender is constructed in the three movies of Bond. Hosack (2015) makes the case that stronger social and cultural forces shape each person's gender identification. The thesis contends that the three most recent Bond films attempt to undermine the conventional masculine ideal that has been developed and upheld throughout the series. Instead, each movie addresses the future concerns caused by outmoded Western norms (Hosack 2015, 2). The three movies reveal the interplay of a character who represents greater Western ideals through the hyper-visibility of Bond's physical body, the detachment and growing isolation caused by emerging technological influence, and a nostalgia inflicted by the loss of British imperial power and dominating masculine power.*007* is a film series of twenty five installments with almost six decades presentation, so we cannot find the representative result without proper sampling.

Hines (2018) conducted a research on Daniel Craig's Bond film. Craig works from 2006-2021; in his sixteen years journey with *James Bond,* he performs total of five films as the James Bond character. Hines writes only *Skyfall* (2012) and *Spectre* (2015). Besides Bond's masculinity, Hines study focuses on the new 'Q' character in *James Bond* films. Hines (2018) argues that in contrast to gender discourses, such as the idealized or hegemonic type of masculinity depicted by James Bond movie heroes, the male nerd is far from useless (Hines 2018, 5). In the study of Hines (2018), there is no specific research sampling method, it was just a discussion.

Adynugaraha's (2019) study takes a gender studies approach, paying close attention to notions of masculinity. In addition to using gender studies, masculinity, and manliness ideas, the author applies library research as her method. This study was done by Adynugaraha to examine how James Bond was portrayed as a man in the movie *From Russia with Love* (1963). It was the second movie of the *James Bond* series. The study's findings support the thesis by demonstrating how James Bond is seen as a manly character. The study also reveals the various manifestations of James Bond's masculinity, including his physical, functional, sexual, emotional, intellectual, interpersonal, and other traits. The thesis further contends that James Bond's masculinity in the 1970s is exceptional because he epitomizes what it is to be a "genuine" masculine. Adynugaraha (2019) examines only *From Russia with Love* (1963).

Grant C. Hester (2019) completed a study titled "Male Bonding: A Queer Analysis of the James Bond Canon". Sigmund Freud, Jack Hallberstam, Judith Butler, Susan Sontag, Laura Mulvey, and Charles Klosterman were all consulted in the study as it examined the "Bond" figure Fleming developed for his book (Hester 2019, VI).Hester (2019) also looks at how the Bond films' directors have used male gaze and camp themes, and she analyzes how those characteristics affect how the character is portrayed as being "queerness" in the movie (Ibid). Hester (2019) contends that the James Bond films' multifaceted queer subtext.

James Bond is portrayed as the epitome of masculinity since he is capable of any physical feat and can defeat any foe or lady without a problem (Ibid, 21). Hester defines masculinity as an ongoing display of control over a topic through all suitable and necessary means, including physical, psychological, economical, etc. As a result,

maleness has always been the regulatory standard for domination (Ibid). He also asserts that the filmmakers of every Bond movie, from the first to the last, made it apparent that the Bond actor needed to exude an almost tangible masculine energy. (Ibid, 36-55). This study finding is almost similar with discussed above studies limitations.

Interdisciplinary social scientist Toby Miller (2020) examines, the contradictory, split subjectivity of male spies under capitalism represented in James Bond films as conundrums (Miller 2020, 125). According to him, Bond movies are an intricate blend of success and failure, sophistication and ignorance, gender and sexuality, and mixed commercial goals. Beyond being a moving indicator of transient state work, it is also an odd mixture of hyper-bourgeois individualist, technocrat, and empty signifier. These contradictions are embodied in his masculinity: Bond, who is both praised and criticised for his violence, exhibits unconventional ways of living through his sexuality and identity. (Ibid). Miller argues that James Bond has demonstrated substantial shifts in the political economy of masculinity throughout that time, and even since, as beauty and precariousness have competed with hard work and certainty (Ibid, 27).

The above discussion suggests that as a character, *James Bond* is not a simple character. Rather, Bond represents diverse points of view from different perspectives. These include how men should look like, and how they should behave. In all, most of the documents discussed above, are have not followed the appropriate research methods and there is no specific discussion on how the masculine character of Bond has been changed over time.

3. Methodology

To obtain an understanding of underlying reasons, opinions and motivations qualitative research is primarily used in the study. "Qualitative research approaches collect data through observations, interviews, and document analyses and summarizes of the findings primarily through narrative or verbal means" (Lodico, Dean T, Katherine 2006, 15). The textual analysis method is a part of qualitative content analysis and this method has been used in conducting the present study.

Alan McKee (2003) says that "textual analysis is a method for the researcher to gather information about how other human beings make sense of the world" (McKee 2003, 4). Researchers in the fields of cultural studies, media studies, mass communication, and potentially even sociology and philosophy can use this method (Ibid, 14). Basically, textual analysis is the method of text analysis, whenever we create a meaningful interpretation for something - i.e. a book, television programme, film, magazine, T-shirt or kilt, piece of furniture or ornament- we treat it like a text. A text is something that we interpret (Hughes 2007, 250).

3.1 Sampling

For sampling, purposive sampling technique has been used in the present study. This technique is defined as non-probability sampling or purposeful sampling or qualitative sampling. A purposive sampling technique represents the selected units or cases, based on a specific purpose rather than randomly (Tashakkori and Teddlie 2003, 713).The first movie *Dr. No* was released in 1962 and the last movie *No Time to Die* was released on

2021. Total 25 *James Bond* movies have been released officially. Six movies have been selected by using representative or comparability sampling; the selected movies are *Dr. No* (1962), *Live and Let Die* (1973), *Octopussy* (1983), *GoldenEye* (1995), *Casino Royale* (2006) and *Skyfall* (2012).

Dr. No was the first film of *James Bond* series and *Casino Royale* was the first novel of *James Bond* series that is why these two films have been selected, *Live and Let Die* was the Fleming's second novel based film; the purpose behind the selection of the movie is to explore the consecutive cases of these two of first novel based film *Casino Rayale*. *Ocotpussy* is the only film which shooting location was in the Indian subcontinent. *GoldenEye* was the first film not to use the film name and literature from Ian Fleming's novels. And the final sample selected for this study is *Skyfall*, because it is the highest grossing Bond film ever.

3.2 Data Analysis Plan
There are two key strands within the concerned textual analysis that are especially pertinent to the current qualitative investigation. The first, called narratology, is concerned with the narrative or storytelling inside a text and places special attention on any meaning that the text's structure and word choice may produce. The second utilizes semiotics and focuses on how readers may interpret (decode) signs and sign systems in texts. A narrative is defined as a series of events that are causally related and are arranged in place and time. Each narrative, it is asserted, consists of two components: the story itself and the means through which it is told.

3.3 Unit of Analysis
All characters presented in the six sampled movies have been taken as the unit of analysis. Each character in the sampled films, their social identity, their relationship with one other, their philosophy, geography and political position must all examined in order to determine the masculinity of the *James Bond* films. In the analysis, these factors were taken into account. The image of filmic images has been analyzed using semiology. It is one of the most used methodology analyzing cinema language, ideology and politics. In summary, when examining the films, the researcher looked at the setting, storyline, characters, dialogue, symbolism, metaphors, archetypes, and other elements that impact the films, such as the social, historical, and political environment in which they were made.

4. Rationale of the Study
So far, the researcher has discovered that no studies on *James Bond* films have been conducted in this manner and scope. This project is the first to investigate masculinity through film, culminating in the generation of new knowledge. This study also aims to educate the public about masculinity through film if it is proven to occur in the actual world, as the author hopes. It also provides an explanation of the *James Bond* film series, particularly the macho character. 'Reality is seen through multiple representation of reality' (Dyer 1993, 3). Because reality statement suggests that the portrayal or representations such as writing and images correspond to reality (Ibid, 2-3). The Researcher thinks that this research helps to add a creative dimension to the discussion of masculinity, gender and media.

5. The Portrayal of Masculinity in *James Bond*'s film

This section discussed here six sampled movies to discover how masculinity portrays in *James Bond*'s movies, identify the form of masculinity and how they have changed over the time applying the discussed methodology.

5.1 *Dr. No* (Terence Young, 1962)

Dr. No (1962) was the first installment of *James Bond* series but it was the sixth novel of Ian Fleming because it was his most visually striking piece yet. (Chancellor 2005: 227). However, in order to make the adaptation more fit for the movie, several elements of Fleming's book had to be modified.

In *Dr. No,* Bond's masculinity explores through his personality and lifestyle, the concept of physical patience, the communication with women and the representation of the male gaze. Bond performs as a handsome and well-dressed British man, who smokes, drinks martinis, carries heavy gun and drives expensive cars.

Bond's association to women in *Dr. No* is the paternal dominance, sexual attraction and objectification. These kinds of representation clearly indicate masculinity, and describe it in terms of masculine sense of duty with his desire. Moreover, women are portrayed as less capable than men. The main actress *Honey Rider* is represented as child-like and immature, she makes allowance for *James Bond* to take his character of the masculine paternal identity; and *Honey*'s childish attitude and language accommodates Bond to take on responsibilities as a superior role.

A lot of criticisms exist of Bond's masculinity as the representation of imperialist intrinsically. In *Dr. No*, masculinity signifies the law; win a victory over criminals, and patriotism. In *Dr. No,* with the exception of any desire to amass the power or ability to control or influence the conduct of others or the course of events and authority, Bond represents a complicated transcendence from ties of origin via commodities and sex. (*Dr. No* 1962). After the release of *Dr. No* Bosley Crowther (1964) comments Bond as "a slippery spoof of the whole notion of masculine prowess", *Time magazine* states Bond as a "used-up gigolo" (quoted in Barnes and Hearn 1998, 16). *Newsweek* labeled Bond as of interest solely to "cultivated sado-masochists" (quoted in Anez 1992, 314), and Nes *L'Osservatore Romano* newspaper and Junge Welt describes Bond as "a potentially harmful concoction of sex, violence, profanity, and sadism" (*L'Osservatore* quoted in 'Church Says' 1965 and Sann 1967, 34).

The masculinity of Bond in *Dr. No* inherently ties to his using weapons and technology. For example, the character, *Major Boothroyd* (MI6 armourer), emasculates Bond by teasing for the choice of weapon. Bond originally carries a *Beretta .25*, but *M* (Bond's boss) changes Bond's gun after the meeting with *Major Boothroyd*. In the conversation, the armourer, labels Bond as a 'lady' the weapon choice; because for Bond to be a man, it was essential. After the meeting Bond takes a heavier gun with more widely available ammunition. That means the outcomes of the meeting and Bond's decision to change the gun were the part of Bond's masculinity as a soldier. Anna Rikki comments about the changing gun as that the Bond's masculinity was not questioned due to the size of his gun, but "his masculinity was challenged due to his ignorance of the quality of weapons"

(Nelson 2016, 54). The villain (Strangeway) of *Dr. No* lived with the riches British people in Jamaica. Power and enrichment are inherent to British masculinity. When material items became scarce, Wendy Webster underlines the value of material possessions to British society, and James Bond personified the allure of huge consumerism (Ibid, 57). *James Bond* creator Ian Fleming said in an interview with the *Playboy* that, Bond's daily necessities produces in England are made him a terrible spy, Nelson (2016) remarks that Fleming valued Bond's portrayal of British society more than his aptitude as a spy (Ibid, 58). Bond is a symbol of British devotion. Loyalty is a significant portion of British masculinity and nationalism also. Bond is less of an intelligence agent and more of a platform for British culture and masculinity.

Bennett and Woollacott argue that "Bond in *Dr. No* emphasizes the male sexuality that Bond embodies" (Bennett and Woollacott 2003, 7). The portrayals of Bond in his first installment develop the character as individuality, where Bond's image as a lady's man and sex icon is linked to his supremacy of the masculine. The masculinity of Bond from the first to the last installment creates an identity that represents the all *James Bond*'s movies. *Dr. No takes the movie series out of the literary realm and into the cinematic universe, firmly establishing Bond as the model of manhood.*

5.2 *Live and Let Die* (Guy Hamilton, 1973)
Live and Let Die was the Fleming's second novel based film and it was the eighth film of Bond series. This film also has all the required females, gimmicks, uniformed goons, technological devices, and magical timepieces despite its ability to hold, the film lacks the humor and elegance of the best Bond films.

Live and Let Die was released in the height period of the blaxploitation, and lot of blaxploitation typical examples and platitude are depicted in this installment, incorporating disrespectful racial attributions ('honky'), black gangsters or hooligans, and pimpmobiles. It makes tracks from the previous storyline of the *James Bond* films about obsessed power super-villains, and as an alternatives focal points on drug trafficking, a general theme of blaxploitation films of the era. It is established in the backdrop of African American cultural centers. The film goes around Bond inquiring the killings of three British agents directing him to a narrative that engages a heroin trader and perhaps one of the largest criminal organizations. Although the political metaphysics have been considerably aloof from the Cold War time, the political atmosphere of the late 1960s and near the beginning of 1970s still seriously considers on the film's underlying importance to show up British masculinity.

To give explanation how *Live and Let Die* (1973) portrays ideas of American masculinity, it is significant to set the film into an appropriate circumstance. Masculinity in America throughout the 1960s and early 1970s was turning into filtrated as an outcome of the ending of Kennedy's New Frontier and the Vietnam War (Ethan 2010b, 5). *Live and Let Die* (1973) comes into view during a time in which Western is radically shifting as a result of these activities. With men's communal roles start to transform, bewilderment arose among American men of how to become accustomed. As Kimmel confers, the notion of masculinity was in essence lost, as much of the thoughts of white masculinity had been disrupted by the new political environments. While numerous scholars such as Susan

Jeffords, feature the failure of American masculine principles to Vietnam, Kimmel spots out the reasons behind this failure of identity by enacting the increasing social movements of the 1960s and 1970s (Ibid, 73). He articulates how, together feminism, black liberation, and gay liberation take measures a facing assault on the traditional means that men had defined their manhood (Ibid, 3). While gay liberation becomes visible in other Bond films, it is feminism and black liberation that can be observed within *Live and Let Die* (Ibid.) In general, American culture was realizing an intense treatment to make Bond films look more attractive.

Live and Let Die (1973) become accustomed to the women's representation as well as black liberation, as there is a modify in the Bond Girls as a consequence of the Women's Liberation movement. This intermediary period of Bond was also observed in *Live and Let Die* within the shifting views of sexuality and the associations between male masculinity and femininity. Bond representing himself more of a humorist can be observed as the masculine susceptibility of the times. Humor is a very humanizing feature particularly in this condition of a character that is supposed to be in the equal light as the majority super heroes. Richard Maibaum, an associate of the Bond construction team describes the new characteristic. Although he is to some extent more direct he still presents appropriate background, he has a measurement of incredulity. He does what been well thought-out to be unpardonable: he spoofs himself and he spoofs the part (Maibum 1983, 21).

Undoubtedly, however, much of this can be imposed to identifiable differences between Connery's Bond and Moore's Bond. In view of the fact that Moore's Bond was extensively observed as less arduous, it was essential to plea to this, rather than building his character totally incredible. By the side of a time where the thought of American Masculinity had to a great extent come into query, Roger Moore's Bond presents a much more accessible supreme of masculinity than did Sean Connery, sideways from the secret agent commerce that is. Moore's Bond turns into much more concerning the character traits of a masculine man to a certain extent than the beast power that Connery come into viewed to possess.

The film *Live and Let Die* (1973) introduces two more new things, the first black Bond girl, and the shift in the direction of female characters that have particular skills that benefit Bond. In fact, for the first time Bond turns into associates with the female characters, a powerful mirror image of the changing social and cultural standards of the 1970s. This comeback to the Women's Liberation Movement can be observed even advance when presenting the new center of attention on the association between Bond and the Bond girl. *Rosie Carver* is in reality to the first black Bond girl. Seeing that can be interpreted with the upward power of black performers ensuing from blaxploitation and the Civil Rights Movements, the insertion of a black Bond girl in addition demonstrate to this (Ethan Arenstein 2010b, 8). At the same time as the study argued with the different ideologies of black and white masculinities with white masculinity corroborating greater within the film, this can as well be observed with *Rosie Carver*'s character. Her personality establishes to be somewhat ineffective bearing in mind as she not succeeds at her mission (Ibid, 7).

This is not ahead of, though, she accepts defeat to Bond's sexual proceeds, which, once more demonstrates the thought of white masculinity being portrayed as superior in the film. This idea of white masculinity can be observed even more inside the film's representations of 'miscegenation' (Ibid). The depiction of *Solitaire* character is a virgin tarot reader who has established her ability to be extremely precise. In many outlooks, there is far above the ground height of sexual anxiety between the bad character *Kananga* and *Solitaire*. This is one more example of how the film tries to illustrate the dominance of white masculinity to black masculinity. *Kananga* is by no means unbeaten with his sexual proceeds of *Solitaire*; up till now Bond is right away pleased just minutes following he has met *Rosie Carver*. In addition, Chapman explicates this situation as *Solitaire* being 'saved' as she does not lose her virginity to a black man and in its place loses it to the white hero (Chapman 1999, 176). This interpretation indicates that the interbreeding of people considered being of different racial types in the film, Bond, a white male, has the better prospective to win over *Solitaire*, a white lady, than does *Kananga*.

Chapman argues about this disagreement in terms of how Bond's ultimate victory represents the societal power still detained inside the American culture. Within this film, there is a powerful contrast on black masculinity to white masculinity, which as the film explains, the white brave man finally succeeds. The black guys in the movie depict extremely conventional standards of black masculinity just as Bond does. However, eventually it is the Bond who is in powers supreme. As he passes through to New Orleans, audiences have the similar sense of clumsiness as Bond is located in a new urban culture. Even the good number striking black villain provide in the film, *Tee Hee* Johnson depicts conventional thoughts of black masculinity. The dissimilarity is that *Tee Hee* has a metal upper limb. This feature to a great extent belittles from his grade as a man, something that happened very universal in the Bond movies, that is the thought of contrasting white masculinity to other masculinities and presenting some kind of physical imperfection as the most important dissimilarity. Even though *Tee Hee* apprehends a lot of individuality of black masculinity, his imperfection demonstrates the supremacy of white masculinity.

Bond representation in *Live and Let Die* has describes particular characteristics to male symbols such as power, strength, control, rationality and lack of emotion. It means Bond representations of men have reinforced hegemonic masculinity.

5.3 *Octopussy* (John Glen, 1983)
Octopussy is the thirteenth installment of the *James Bond* film series. *Octopussy* is the only film that was shot in the Indian subcontinent, specifically Udaipur, Rajasthan, India.

The film, *Octopussy* (1983) plot is the nuclear demilitarization and Cold War Conflicts mirrors military and political state of affairs of the time of mid-1980, where nuclear demilitarization makes use as a major plot constituent. In *Octopussy* Bond's assignment was a power starving Soviet General Issue to expel the American military forces from Europe by exploding a nuclear arm in West Germany and blaming on the United States. To stop the General, Bond makes an improbable coalition with an international jewel smuggler, the mystical and pretty 'Octopussy'.

1983's *Octopussy* mainly coped with the come back to a very explosive Cold War both within the Bond films and in the world exterior of Bond. The narrative does not refer to the KGB or organizations camouflaged as being the Soviet Union; in its place, the Bond creators truly sited a rogue Soviet military senior officer in the villain character. Bond viewers had observed a Soviet military leader as a villain before the role of imperfection SMERSH.[1]

Agent *Rosa Klebb* in *From Russia with Love* (1963) *Octopussy*'s villain, nevertheless, *General Orlov*, still takes part in an important character in Soviet operations while *Klebb* had left the KGB to work for SPECTRE. Even the sites presented in the narrative of *Octopussy* went to the spirit of the Cold War, with panoramas takes position inside the Kremlin and in East Berlin. The storyline of *Octopussy* goes around *General Orlov*'s effort to explode a nuclear weapon intended to bear a resemblance to a weapon from the America on a train from East Germany to West Germany (Paredes 2014, 58). On one occasion the train crossed the border into the West and arrived at an American Air Force base, the bomb would blow up.

Bond is effectual in putting an end the ticking atomic weapon, and *General Orlov* and his blueprints are shot dead as he crosses the border into West Germany. Paredes (2014) states that the anxieties manifested on film screen between the Soviet Union and the capitalist West reflected those in the actual world for the duration of this very turbulent year- 1983. Even though the film presented a rogue Soviet villain, the genuine world threat of the Soviet Union and atomic demolition exhibited about to happen at this time. Point out his first phrase, President Ronald Reagan had named the Soviet Union the "evil empire", and in progress his Strategic Defense Initiative (SDI) in 1983, both activities that did not argue well for a improving of U.S.-Soviet relations (Quoted in Melosi 2012, 169).

The structure of the notion of Orient or greater Asian nation as laid-back, imaginative and disordered is consequently not a contemporary experience but rather it is connected with the European thoughts from the very past and is very much interconnected with their consideration procedure and construction. Therefore, Bond's film *Octopussy* (1983), created on Indian background copiously depicts the fundamentals that Westerners or Europeans care to correlate with the Orient. There is the profusion of snakes, elephants, tiger etc., and also the good-looking dames living strikingly on the banks of Ganges in Benaras.

All through the Bond films, Bond's Cold War and sexually exciting activities wearing a veil the fact that 007 was an imperial and masculine hero, who presented a means for Bondness to carry on to be described in resistance to the 'dark' people of the world with the help of the United States.

The movie such as *Octopussy*, Bondness is definite in expressions of an absolute differentiation between white and black. For instance, Bond's encounters in his former colony, India exist more far more threatening to Bond than the unbelievable adventures

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[1] The antagonist of agent 007 in the early James Bond books by Ian Fleming is a fictional Soviet counter intelligence organization called SMERSH. *SpetsialnyeMEtodyRazoblacheniyaSHpionov*, also known as SMERSH, stands for "Special Methods of Spy Detection."

in East Germany. The opponent between Bond and the striking world of tigers and sword swallowers is at the foundation of the film's approach of defining his ideologies, and so the storyline ends, not after Bond has unarmed the Russian nuclear bomb and 'Q' factually flying the Mother Country's representation as they overboard an air balloon roofed by the British flag.

The film is for the most part set in India and has lot of characters of color who are South Asian. Certainly, aside from *Gobinda* who played by Kabir Bedi, Khan's henchmen and *James Bond*'s Indian colleague Vijay (who is played by former tennis professional Vijay Amritraj), all these characters are mainly in the backdrop and hardly have language roles. It's not merely a *James Bond* perception, it's an ongoing *James Bond* craze that presents how native racial discrimination is in entertainment, but it's an enormous favored insult in these films. When study film like *Octopussy*, it can be noticed these characters of color in the setting or as henchmen, and recognized that once more, performers of color were conceded over for or not even measured to take part in a major villain of color.

5.4 *GoldenEye* (Martin Campbell, 1995)
GoldenEye is the seventeenth installment in the film series. The film was the first film not to use the film name and writings drawn from Ian Fleming's books; instead, a creative story was created by Michael France and took its name from Fleming's estate, *GoldenEye*, in Jamaica. Much had changed in the hiatus of the Bond series, *GoldenEye,* as this was the first movie made after the Cold War ended, the Berlin Wall fell, and the Soviet Union fell.

The trailer of *GoldenEye* confirmed that "it's a new world. With new enemies. And new threats. But you can still depend on one man" (Sterling and Morecambe 2003, 283) named Bond, James Bond. The trailer declares "the fluidity and changeability of the object of the foe rather than a transformation of the hero" (Cox 2014, 187). This declaration is the message for the opponent from the masculine Bond authorities.

Rochin and Demchak (1991) argue economically, geopolitically or militarily tough times are reflected in the *James Bond* movies all the times, and the tough images of masculinity take pleasure in great popularity (quoted in Landman 2011, 85). Additionally, this section suggested that power as a metaphor for masculine strength prowess and toughness. While enduring the established method of *James Bond* to save the world from an obsessed power and his faithful servants while associates with an attractive woman, *GoldenEye* (1995) indicated a time of re-creation for the longest running film franchise, with a new Bond (Pierce Brosnan) and a remarkable prominence of female characters like Judi Dench's as *M*, brutal *Xenia Onatoop* and clever piercing *Natalya Simonova* (Ibid).

When we appeal to the iconic character of 'James Bond', masculinity is typically one of the important views that come up to mind. Judith Halberstam (1998) describes that the *GoldenEye*'s Bond as a subject that exudes prosthetic masculinity (quoted in Landman 2011, 105) mostly for the reason that his construction as a masculine form relies on a

supply of gadgets, a suit, and a half smile (Ibid) to communicate masculinity. Without these things, *James Bond* has small to sustain his view as a masculine figure; as a result leading Halberstam to dispute that female characters, such Bond's boss *M*, presents a dependable female masculinity that exposes the workings of dominant heterosexual masculinity (Ibid). Halberstam's explanation about the Bond of *GoldenEye* provides two very different and vital points. Firstly, when contrasting Bond's maleness with *M*'s female masculinity, it exemplifies how depictions of leading masculinities are dependent on minority masculinities. Secondly, this contrast is remarkable in that it produces a separation between masculinity and a male character, therefore emphasizing the created nature of masculinity in the first place. Halberstam does not come within reach of *M*'s masculinity as a copy of a genuine masculinity, but somewhat, she comes close to it as an invention that is no diverse from the one that men embody. Based first and foremost at brings to light the structured character of masculinity; Female Masculinity presents a prospect to examine the deconstructive belongings of scrutinizing masculinity. In this case, it is noticeable outside of the hegemonic constraints of the white, middle-class male. Halberstam considers that through the examination of masculinity in black female bodies, one could critical undermine the power and control that the male and masculine issue puts forth over how gender is moved toward and policed within modern societies (Ibid).

This courage is reverberated in the character of Dame Judi Dench as *M*. Many people have taken notice of the highly dynamic settlement to cast a female as Bond's boss, the head of MI-6 codenamed *M*. While this progressive option is to be highly praised, something exists similarly ground-breaking at play here separately lacking any connection to gender. Dench's *M* portrays the first acknowledgement of any transformation in the actor behind that famous desk. Previous to Dench, there had been two actors who performed the role of M- Bernard Lee and Robert Brown (Bernard 2009, 13-20). The organization between M and Bond remained as usual after Bernard Lee's death in 1981 and was replaced by Brown (Ibid).

Nonetheless, Dench's *M* is not bashful about mentioning to her "predecessor" and even presents the thwarting challenges of being a female in that usually man-dominated position. It is an excellent indication to a shifting of the protector that put next to the fact that, except for one dreadfully stupid line of conversation in On Her Majesty's Secret Service, no such acknowledgement had been prepared of the actors that play Bond are constantly changing. By presenting the viewers such a sharp changeover in the *M* character, one that Dench fell into with commanding ease, they were unconsciously being massaged into more easily accepting Brosnan as the new Bond; simplifying the exhibiting of his own trend on the way to the role in which he was cast.

The representation of *GoldenEye* (1995) is very important to the totality of the Bond film, that is rooted in the unparalleled differences which faced in pre-production and the resulting irresistible needs made of it. Like the clutching sequence at the opening of the film, the prospect of the series was hurdling in the direction of certain destiny and its last hope of survival was Martin Campbell's 1995 entry. It is no wonder that when the film series required one more reboot in 2006, the person they called was Campbell.

5.5 *Casino Royale* (Martin Campbell, 2006)

Casino Royale was the first novel of 'James Bond' series but it was the 21st in the *James Bond* movie franchise. The film follows the tradition of representing masculinity by the character of British secret agent 007.

The Bond's masculinity in this film is undeniably portrayed by the accommodated interactions and successes of both the Bond girls as well as the villain, *Le Chiffre*. Bond's representation of the body and cognitive stimulation in *Casino Royale* are traditional Bond recipes. Ashmore et al. (1986) describe a personality with extreme masculinity that exhibits vivid authority, competitiveness, and credit. Filmic techniques are also utilized to emphasize Bond's macho characteristics. From the first novel to the film *Casino Royale* depicts Bond's identity as rooted in deep.

Butler claims that it is an identity that is "tenuously constructed in time," relying instead on a "constituted social temporality" rather than any notion of a "substantial model of identity" (quoted in Hosack 2015, 9). Daniel Craig's depiction of Bond comes from his predecessors.

The masculinity of Bond in *Casino Royale* is evolved by Craig through his muscular physique and tempting appearance. Rutherford (2007) comments about the concept and relates it with Craig's icy stares and carved face. Tremonte and Racioppi (2009) also suggest the plan by proposing the repeating visualization of Craig's brawn, in the case of his assignments in the Bahama Island as well as Montenegro, which strengthens the vigorous masculinity of *007*. Bond's physical pleasant appearance and power highlighted in numerously repetitive scenes in *Casino Royale.* These kinds of appearance reveal the physic prerequisites executing the activities of having official permission or approval.

In the Bahama Island when Bond first appears in the frame with a close-up shot seizing the head of Bond means the presence of Bond in the island as well as it represents his desired presence. After the shot, there is a use of medium shot that represents Bond's physical superiority. Subsequently, the usage of a medium shot contributes the physical superiority with the foreword of the aesthetic body emphasizing the marvelous competitiveness. These kinds of glorification are very common in all Bond films to show the masculinity. Funnell (2011, 456) describes that emphasizes as "the actual physicality of the hero in question in direct relation to his agency and status as a hero" (Ibid). Comparing to the villains both *Dimitrios* and *Le Chiiffre* in the *Casino Royale* (2006), Bond's physical dominance and competitiveness are emphasizes.

The film Casino Royale also reflects and illustrates the Western values in their depiction of women. More significantly the image and the action of women in this film is a particular mirror image of the treatment of women in Anglo-American culture in the film making for decades.

5.6 *Skyfall* (Sam Mendes, 2012)

Skyfall is the 23rd installment in the *James Bond* franchise. This is the third film of Daniel Craig as 007 agent and *Javier Bardem* played as *Raoul Silva* who is the cyber-terrorist like Julian Assange.

In *Skyfall*, there are lots of stereotypical scenes are portrayed by *007* and other male character that creates the gender issues. The way how masculine are depicted in *Skyfall* that contributes to make the appeal to the consumerist society through emphasizing male sex.

The opening scene of *Skyfall* creates a new component in the character of *Eve* (Bond's female counterpart from MI6). *Eve* fighting scene is presented her with a physical power, but Eve's representation in the scene weakens Bond's masculinity. This scene incorporates the Bond's recipe, the denoting sexual pleasure, contemporary technological threat to the method of Bond's masculinity. The main villain of the film *Skyfall* is *Silva*, he is a former MI6 spy; he represents in the film *Skyfall* as the rising isolating future. Hasian disputes that Skyfall "allows the viewer to escape some of the realities of changing geopolitical conditions" and efforts to "show us the resonance of new nostalgic senses of imperial identity" (Hasian 2014, 570). *Skyfall* links to the Fleming's novels function, it calls for "a new national identity that demonstrates a "consciousness of declining British dominance" (Ibid). This film renovates and redecorates "parts of the Bond legacy" through attaching them to contemporary Anglo-American needs and desire. The movie stays true to the original purpose of Fleming's books in that it urges "a new sense of national identity" that displays an "awareness of declining British influence," in this case, imperial nostalgia (Ibid, 571). This film represents the nostalgia of England's empire with the nostalgia for a masculine ideal. *Skyfall* (2012) creates the questions of British masculine supremacy. In some cases the unwillingness to let go of the earlier period further make the present difficult.

6. Discussion

As Lauretis (1987) argued that Film, as one technology of gender, creates, popularizes, and establishes various gender portrayals. These representations are diverse, always evolving, and subject to generic conventions since they are based on cultural concepts of gender and are in ongoing negotiation with culture (Ibid, 3-14). The study's findings demonstrate how multiple representations in the movies help to build James Bond's hegemonic masculinity, which culturally predominates other sorts of masculinities.

The approach in which Bond's physical strong point is depicted and in comparison to other masculine characters, his masculinity is construed in the movies has not changed over the years. Other places, his hegemonic maleness has been compromised by the numerous fractures caused by behavior not similar to what is looked upon as hegemonic; he only defeats the villain with elegance, his influence over women has waned and he demonstrates his grief more overtly. Some of these transformations have happened in the 1980s and 1990s but the description of Bond's maleness has been tailored the most only, in *Casino Royale*, released in 2006. Bond has also turned into the object of the eroticizing feminine gaze but this is made potential because of his stronger and harder body that can stand the eroticizing gaze.

Bond's aggressive actions are more atrocious and dubious now than for pattern in the 1960s which mirrors contemporary warfare where methods do not essentially have to be satisfactory as long as the intention and end effects are. Violence is also practical in

other ways; Bond has evolved into a more human being which communicates with the style of portraying heroes. The Cold War's initial years influenced Bond's approach on the way to his higher and motivation to effort jointly with the Russians. This is not astonishing for the reason that when the entire world modified, it was mirrored in societies and in time the film and the representation it presented.

There is a certain outline to the changes in the approach in which Bond's maleness is characterized. When some individuality or actions give the impression to weaken Bond's masculinity in some region, other personas are highlighted more as if to pay costs for the 'lack'. For instance, in *Casino Royale* (2006), Bond can be noticed as less manly as he is focused to the objectifying gaze of a feminine character, by falling in love, he displays vulnerability and does not eliminate the villain to defeat him. These faults are recompensed by producing him cruelly violent and seem roughly like a bodybuilder with a tough exterior. In this manner Bond is for all time obviously hegemonic in some region although the spots may be from decade to decade, different. This application of compensation, which is exemplified in all the movies reviewed for this study, features Bond as the hyper-masculine alpha male without any flaws, hence there is no need for recompense. Shifting moments and views have effected in a diverse approach to Bond's nature over the years, however, it is still impossible to expose his weaknesses without also highlighting his other hegemonic traits.

7. Conclusion

After the analysis of James Bond movies, it is clear that Bond movies portrayed Bond's physical strength and his different masculinity is constructed by Bond and other associated characters. The constructed male representation has not been changed over the period of time. In some contexts, Bond's masculine character has been weakly portrayed by some objects and materials that are considered as hegemonic. For example, Bond defeats all the villains through his quality of being intelligent or able to think quickly or taking the decision intelligently in difficult situations, his magical impression on women has poorly illustrated his character. Bond's portrayal of masculine form changed in some cases in the period of the 80s and 90s but the recipe of the masculinity of Bond has been hugely transformed in the film *Casino Royale* (2006).

Contemporary geopolitical and social changes clearly influence the characterization of *James Bond*'s masculine forms, and the treatment of women in Bond movies represents women's position in their belonging society. Bond's communications with the opponents are more violent and brutal than in the *60*s, which reflects the contemporary world supremacy issues and modern warfare.

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