Masculinity in the Bond Films (2006-2015)

Itsna Syahadatud Dinurriyah

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To my beloved husband,

Sofyan Fajar,

with all my love and affection

Acknowledgement

Finishing this research is a kind of a long journey for me. It is not merely about ups and downs, enthusiasm and worries, happiness and sadness, but also it is about understanding spirituality. For all things happen in my journey, I would like to thank to my supervisors, Paul Cooke and Stephanie Dennison for their outstanding support and encouragement in the process of my writing. Without their help, this thesis will loose its direction.

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Preface

I leaned about the agent 007 from my younger brother when we were children. My brother knew this series not because he watched the films (he was not allowed to watch this franchise at that age) but because he saw some posters and stickers in the street. My brother adored this hero, which made me want to know more about him. I watched a Bond film for the first time on television when I was a teenage girl; it was *Never Say Never Again* (1983). I watched it in the 1990s, which was when I found it that it was not an official Bond film. However, this film helped me to initially understand the franchise, including the nature of Bond's traditional masculinity.

In truth, I am not a fan of traditional Bond films (although I do like Pierce Brosnan), because Bond's characterisation is too dominant and tends to demean women. For me, the way Bond practices masculinity is too exaggerated; I cannot relate to it. However, Craig's Bond is different. I chose Craig's Bond as the focus of my thesis as I feel I can relate better to his masculinity – perhaps because I feel like I am living in the same era as Craig. *Casino Royale,* released in 2006. It is a film that clearly belongs to my adulthood.

In this thesis, I hope to demonstrate that Bond is no longer a womaniser; he treats women with respect. He is not ashamed to confess his feelings to a woman. His love for Lynd can be seen in *Casino Royale* (2006), *Quantum of Solace* (2008), *Spectre* (2015) and in the latest Bond film, *No Time To Die* (2021). Although expressions of love for Lynd are absent in *Skyfall* (2012), she is still talked about in the narrative.

Although my intention was to undertake a complete study of Craig's tenure as Bond, this thesis is missing the full account of twenty-fifth official film, *No Time to Die* (2021). This film's release was postponed many times due to the COVID-19 pandemic and is was eventually released on 30 September 2021, which is too close to the submission deadline for this thesis. Therefore, the representation of masculinity in Craig's Bond discussed here is not complete. However, since I have watched it, I also express my thoughts about it in an epilogue to this thesis.

The pandemic outbreak, in addition, has also impacted my access to resources, as not all of the references in the library have been digitalised. Some books are hard to find and sometimes I have had to wait a long time for books I have ordered to arrive before finding out they do not fit with my topic. Conducting this research has been a challenge. I hope I have still managed to convey some of the complexity of Craig's embodiment of 007.

Abstract

This thesis aims to explore the changing nature of masculinity in Daniel Craig's Bond films: *Casino Royale* (2006), *Quantum of Solace* (2008), *Skyfall* (2012) and *Spectre* (2015), a currently under research area in the literature. My insights regarding *No Time To Die* (2021) are included in an epilogue to this thesis. Masculinity has been the main selling point of the Bond franchise since its first release, *Dr No* (1962). What changes during Craig's tenure is that his masculinity no longer hegemonic as it does in previous incarnations of the character. Therefore, this research applies a comparative study to contrast the films in Craig's era with their predecessors. The narratives are compared, focussing on features such as the dialogue between characters, the technologies used, the use of humour and ways in which the films use the faces of their villains to further reflect Bond's masculinity.

In order to understand the construction of Bond's masculinity, this thesis discusses (1) some factors that seem to threaten his masculinity, and (2) the reason why these threats emerge. Throughout the four films (included in this thesis) from Craig's tenure as Bond, it is clear that Bond's masculinity is formed in response to threats that address him either directly or indirectly. In this case, the threats could be initiated incidentally by Bond or designed on purpose by the villain. Those threats become the reasons for the criminal to defeat Bond. Throughout I argue that the crimes committed by the villains are motivated by a vendetta. They are all triggered by their past pain either to attack Bond himself or the people around him.

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Introduction Masculinity in the Bond Films (2006-2015)

Masculinity is the hallmark of the Bond franchise, starting from the first official film, *Dr No*, in 1962. The series highlights the masculinity of the hero in order to demonstrate Bond's superiority, one of the features of the franchise that has proved popular with audiences. This masculinity also features among the themes of the novels on which the franchise is based. The novels, written by Ian Fleming, have placed Bond's masculinity centre stage since the first edition, *Casino Royale,* in 1953. Bond's characterisation demonstrates his dominance over both his 'girls' and his opponents. However, this thesis only focuses on the films, in order to avoid any confusion between the narratives presented in these two different media.[1]

Masculinity is a complex idea, with a wide range of scholars debating its meaning: some focusing more on its practices, others more on its physical traits. Raewyn Connell and James Messerschmidt, for example, state that masculinity tends to reveal "configurations of practices that are accomplished in social action" instead of "a fixed entity embedded in the body or personality traits of individuals" (2005, p.836). Thus, in the Bond films, his masculinity in the narrative is focused more on his actions rather than his physical traits. During Craig's tenure, physically, Bond is very different from his predecessors; his hair, for example, is blonde, not dark. However, his position as a dominant male hero is maintained, and this despite a clear shift that can be seen across the film narratives. In the Craig-era diegesis, instead of treating the female lead as his sex partner, Craig's Bond treats her professionally before she eventually (more

[1] *Casino Royale* was the first novel written by Ian Fleming in 1953, but it is not the first edition in the Bond film franchise. *Casino Royale* is the first film in Craig's era and was released in 2006.

often than not) becomes his lover. This points to one clear way in which Craig's Bond's masculinity differs from his predecessors, as I discuss later in this thesis.

Douglas Schrock and Michael Schwalbe emphasise how masculinity represents the practice of male dominance and how this seeks to strengthen a man's position in society (2009, p.279). Therefore, male dominance is central to understanding the concept of masculinity; society itself provides the measure of the assessment. Schrock and Schwalbe also state that masculinity claims privilege, elicits deference, and resists exploitation (ibid., p.281). In the context of Craig's Bond, his privilege is displayed through his position as an operative, which grants him M's trust, his freedom, and the forgiveness he receives when he makes mistakes. Deference is elicited through his demands for luxury facilities and his victory in completing his missions, and his rejection of exploitation is presented through his fights against the various villains. Craig's Bond employs these qualities in the film narratives. However, these qualities are also demonstrated by the previous Bonds. That is, the employment of masculinity in the Bond franchise does not fundamentally change; it is, rather, reconfigured to fit the expectations of the period. Each Bond represents the masculinity of his era.

My focus on masculinity in Craig's Bond films is in response to the fact that, in Craig's era, Bond no longer applies the hegemonic masculinity found in earlier incarnations of the role. Hegemonic masculinity is defined as a practice that permits men's dominance over women, including via physical violence (Connell and Messerschmidt, 2005, p.840). In the earlier films of the franchise, Bond is always presented as a womaniser who seduces the female leads but later abandons them. He dominates them, including guiding their choices to move them onto his side; some of them initially work for the villain in the film before

switching to become Bond's partner. Before Craig, Bond would position the female characters as erotic objects whose lives depend on him as their protector. The traditional Bond is presented as a superhero with uber-masculinity; he appears to be the one who masters everything.

This phenomenon would seem to echo Laura Mulvey's argument that in the diegesis of classical Hollywood cinema the female actor is the object; her role is to be looked at and displayed. For Mulvey, "Woman displayed as sexual object is the *leitmotif* of erotic spectacle. She holds the look, and plays to and signifies male desire" (2009, p.19). Meanwhile, the male actor is presented as the controller of the look, someone that is more perfect, more complete and has more powerful ideal ego (ibid., pp.20-21). This situation does not give the female actor an opportunity to have an important role other than being an erotic target. She is passive because her position is to wait for the gaze of the male actor.

However, the masculine figure of Craig's Bond, from *Casino Royale* onward, is presented differently. He is no longer seen as a straightforwardly heroic masculine man, as Steve Neale argues, claiming that the male body is identified as a hero by virtue of the power he exhibits through fighting and omnipotence in battle, including his sexual conquest of the female actors (1983, pp.16-18). Craig's Bond displays his muscular body as the object of voyeurism not as a fighter. As John Mercer stresses, *Casino Royale* proves the transformation of Daniel Craig from actor to sex symbol (2013, p.81). He is substituted into the female actor's position as the erotic spectacle.

Furthermore, Lisa Funnell states that Craig's Bond in *Casino Royale* tends to show a "muscular torso rather than sexuality, libido and conquest" (2011, p.462).

He is not presented as a man whose muscular body shows his power and virility; he merely displays it to prove that his body is an ideal version of the male torso. Funnell also argues that the exposure of muscularity in Craig's Bond actually shows that he is being presented as in some ways both feminine and passive (ibid., p.467). This argument challenges Mulvey's theory on female and male positions in classical film narratives. Although I agree with Mercer's and Funnell's statements, I argue in my thesis that Bond's position as the object of voyeurism does not cause him to become completely passive, or to lose authority over himself. He still keeps control over his desire and with whom he engages in romantic liaisons. In *Casino Royale*, for example, Craig's Bond is shown as a masculine figure, but one who requires equality sexually, including showing how he is attractive to other characters in the film, thereby highlighting how he is also an object of sexual desire. His sexual appeal is revealed when he emerges from the sea in his blue trunks (blue, as I shall argue, is believed to be a male colour, thereby confirming Bond's masculinity) seen by Solange who wears a green bikini (green is considered as female colour, showing her femininity). However, Bond is not attracted to Solange. He realises that she is Demitrios's wife and Bond does not want to be a cheat. In the diegesis, Craig's Bond does not seduce Solange; rather, this time Solange seduces him. As one who has authority over himself, Bond makes a choice about Lynd. Lynd is an international accountant assigned to assist Bond's plan to gamble with Le Chiffre, a villain who has become a private banker to an international terrorist. The relationship between Bond and Lynd, at first, is strictly for work, but it turns into a romantic engagement because Bond trusts her, particularly with managing his gambling winnings. During their romantic liaison, Bond does not

display any dominating behaviour. He even plans to resign as an agent to live peacefully with Lynd. It proves that the relationship is built on equality.

In terms of equality between man and woman, Bond during Craig's tenure is presented as a broken-hearted, and at times vulnerable, hero: a situation prohibited in previous Bonds with their uber-masculinity. He loses his love, Lynd, in *Casino Royale*, and this lovelorn condition means Bond ignores Montes's potential as a sexual partner in *Quantum of Solace*. According to Funnell, Montes is "the one who got away" as she realises that "Bond is imprisoned by his grief over Lynd" (2018, p.17). This is the first time in the Bond franchise the hero falls in love. Montes is the primary female lead in *Quantum of Solace*; however, her relationship with Bond is strictly professional. Montes pretends to be Greene's girlfriend as she plans to take a revenge on General Medrano. Greene is a member of Quantum, the crime organisation that blackmailed Lynd; meanwhile, General Medrano is the murderer of Montes's family. Therefore, both Bond and Montes have the same motive to combat these villains. The absence of sexual engagement between Bond and Montes is understandable. It would be strange for Bond to enter a romantic relationship with a new woman while he is fighting in memory of his love. Although Bond denies his feelings for Lynd in front of M and Mathis, his brutality when combating the villain that blackmailed his ex-lover demonstrates his feelings are different than he claims. In the previous era, Bond never falls in love; he seduces the girls, but it is never suggested that he has profound feelings for them. In *On Her Majesty's Secret Service* (1969), Lazenby's Bond is described as falling in love with Teresa de Vicenzo. However, his feelings have been forced by Draco, Tracy's father, so Bond can get information about the film's villain in exchange. The sincerity of his love is questionable, as opposed to Craig's love for Lynn.

Because of Craig's Bond's ability to fall in love, Derek Dubois states that *Quantum of Solace* breaks some formulaic elements of the genre with the absence of a sexual relationship between Bond and the female lead. This, he suggests, has caused the level of audience satisfaction to decrease as this relationship is a key franchise convention (2018, p.150). Dubois also argues that Montes' involvement in the violence and the absence of sexual intercourse "robs the film of some of its escapist pleasures" (p.148). However, I argue that Craig's Bond does not abandon his role as womaniser completely; it is only that he does not want to make any love commitment to his female partner as he does with Lynn (as with Montes, Lynn is Bond's partner in his mission). In *Quantum of Solace*, Bond does, after all, have sexual intercourse with Fields, seducing her at the hotel while they are pretending to be teachers on sabbatical.

Tobias Hochscherf echoes the idea that *Quantum of Solac*e makes some changes to the Bond franchise that set the film apart from the Bond productions of Cubby Broccoli's era (2013, p.300). He states that this film is a "reboot", which was employed to revise the franchise and make it more unpredictable, or at least surprising (ibid., p.302). The strategy of the production is to avoid the audience becoming bored. However, in fact, the surprising narrative of the film meant the audience seems to actually have felt somewhat disappointed by the removal of Bond's romantic engagement with the female lead. Box Office Mojo announced that *Quantum of Solace* grossed $586.1million, the lowest amount of all Craig's Bond films (2008). The scholars mentioned above also focus on the absence of sexual intercourse between Bond and the female lead in the narrative (he encounter with Fields notwithstanding). In my thesis, however, I focus more closely on how Bond expresses his emotional feelings through his

masculinity. The analysis of Bond's emotional expression through the narrative elucidates the absence of romantic engagement between Bond and Montes.

As a traditionally uber-masculine figure, Bond's iconic omnipotence and virility are always present while he carries out his mission. However, in *Skyfall* he is presented as having failed early in the narrative when he is shot by his partner and falls into the river below. He is assumed dead; there is no more Bond 007. According to Klaus Dodds, this is the first time in the history of the franchise that the film opens with tragedy for the hero (2014, p.121). In the narrative, being shot means Bond does not want to go back to MI6; he is hurt (both physically and emotionally), remembering that Moneypenny's shot was taken under M's instruction. In this situation, Bond prefers to spend his time in a remote village while displaying his masculinity through his sexual conquest of a girl and his endurance when drinking alcohol with villagers. The news that MI6 is under attack by cyberterrorists leads Bond to visit M again and claim his job back. For Bond, his mission is not finished; his masculinity is offended if he is not allowed to take on this task. Therefore, returning to his mission is the way to construct his masculinity. Bond's resurrection in *Skyfall* is expected by the audience because they believe that Bond cannot die that easily; this film is not a Bond film if there is no Bond in it. Unlike the audience's response to *Quantum of Solace*, the audience for *Skyfall* appreciated the surprise in the film's narrative, with *Skyfall* making $1108.6 million (Smith, 2012), the highest amount in the franchise's history.

Travis L. Wagner defines Bond's resurrection in *Skyfall* as that of a patriarchal, colonial figure whose privilege affords him access to everything, including to a second chance (2015, p.58). That is, Bond is a hero and a hero cannot be killed because he is the protector for many people. He is a patriarchal figure who

dominates the battle to show the truth because it is his job; the absence of the hero will erase the representation of the 'truth'. Eduardo Valls Oyarzun echoes the idea that Bond is presented as a model hero, worshiped by many (2017, p.48). He is the protagonist the people are waiting for.

Furthermore, Barbara Korte states that Craig's Bond in *Skyfall* is not merely presented as an agent; he is presented as a hero restored and re-instituted to serve his country, which is symbolised by him protecting his agency – MI6 (2014, p.71). Korte highlights how patriarchal culture as embodied in Bond. He is the robust protector. His resurrection is related to his responsibilities as a protector, particularly of his country. In spite of portraying Bond's patriarchy through the way he protects his country, I argue that Bond's resurrection in this film is related to his second chance to finish his job. By being shot, Bond's mission is left undone, incomplete, which is inappropriate for a hero. In Bond's world, accountability and oversight, "finishing the job", is absolutely necessary (Funnell and Dodds: 2018, pp.18-19). Therefore, I focus the analysis in the third chapter on Bond's job and his responsibility for it.

In terms of patriarchy, Wagner concludes that Bond is a figure whose privilege affords him access to everything (ibid., p.58), that he enjoys freedom to access anything anywhere as long as it is for his mission as an intelligence agent. However, in *Spectre*, his access is limited; furthermore, he is threatened by a surveillance system injected into his body. This injection is carried out in order to control Bond's movements, a result of the fact that his superiors feel he spent too much time in Mexico earlier in the film. It looks like a punishment from MI6 to discipline Bond. However, it actually becomes the way that the villain in the film controls him. Bond emerges in this film as a cyborg; he becomes a piece of technology. This is, again, a new development in the Craig era. As Claus-Ulrich

Viol notes, previously Bond simply used technology to accomplish his missions (2019, p.7); in the traditional Bond films, he is the user of technology provided by Q. In *Spectre*, however, Bond himself becomes a piece of technology used by the villain to accomplish their criminal mission.

As a piece of technology, Bond is monitored. Barbara Korte emphasises that Bond has been marginalised by technology (2017., p.4). He does not have freedom of movement. Therefore, Korte argues, surveillance in *Spectre* creates

> "tension between technology and human agency in the field that locates the hero in a discursive formation that entangles issues of security vs. insecurity, observation vs. privacy, secrecy/opaqueness vs. transparency and, in a wider context, totalitarianism vs. Democracy" (ibid., p.3).

As far as surveillance is concerned, Jonathan Murray examines how surveillance represents a contemporary threat to Bond's body, which in turn creates a new corporeality for him (2017, p.253). His opinion is focused on how Bond's body alteration leads to him becoming non-human. However, in my thesis, I examine how technology in Bond's body somewhat counter-intuitively represents another medium through which Bond can prove that he is a human. I focus on how Bond manages to remain human amidst increasingly sophisticated technology.

Building on the scholars' opinions outlined above, this thesis addresses the practice of masculinity as constructed around Craig's Bond. Hegemonic masculinity, widely recognised as a Bond characteristic, is no longer applied in order to dominate the female leads in the narrative; Craig's Bond merely employs it against the villains and for professional reasons. Thus, the practice of masculinity shifts in Craig's Bond era, leading him to become more professional as an intelligence agent rather than exploiting "innocent girls" in order to accomplish his mission or combating the villain by relying on Q's

technology. To understand his masculinity, this thesis analyses the practices of masculinity that can be discerned in Craig's films. This includes the exploration of four different themes: how Bond's muscular body becomes the object of voyeurism; how Bond's emotional inexpressiveness rationalises his feelings; Bond's rivalry as a man competing against other agents; and Bond's struggle to remain human despite his cyborgisation. All these aspects will be analysed in this thesis, focusing on four films starring Daniel Craig: *Casino Royale* (2006), *Quantum of Solace* (2008), *Skyfall* (2012) and *Spectre* (2015).

In examining this current era of the franchise, I will investigate how Bond constructs his masculinity, rather than displaying it as shown in the traditional Bonds. This construction emerges in response to the threats Bond faces, internally as well as externally. Internally, Bond's existence as a hero is threatened as he applies a "feminine" side to his performance in *Casino Royale*. For example, by displaying his muscular torso Bond is positioned as the object of voyeurism. In the previous Bond films, it is generally only the female actors that have played that role; in earlier films, Bond is always positioned as the subject who is aggressive and actively watches his objects. In the traditional franchise, Bond in his representation is the hero who fights against the villain; his well-built body is significant only because it shows his virility and omnipotence. That is, he is the subject of the narrative because his character dominates all the other characters, including the female leads. Craig's Bond is different. He can, for example, expose is his emotional state following his lover's death, displayed via his brutality when fighting the villain in *Quantum of Solace*. In conventional constructions of masculinity, men cannot express their emotions as this would show their vulnerability (de Boise and Hearns, 2017, p.780). Men must avoid being fragile; they must stay strong so that they can ostensibly think

logically in order to become the protectors of women and, particularly, their lovers (Dosser et al., 1986, p.247). The conventional doctrine asserts that it is only female characters who express their emotions to get attention from men.

Externally, Craig's Bond's masculinity is threatened by other men. Silva, the ex-agent in *Skyfall*, threatens Bond's masculinity by inviting the agent to compete in front of M to decide who is the best MI6 operative. On this occasion, Bond's quality is questioned and requires proof. The fighting capability of the traditional Bond is never doubted; he always has a strategy to beat the villain. Conversely, in Craig's era, the villain has the strategy needed to defeat Bond. Another external threat comes in *Spectre* from Bond's foster brother, Blofeld, who takes revenge because of the resentment he built up during their time together in their youth. He threatens Bond by tracking the agent's movements via a "smart blood system", so that Bond can no longer be active or mobile while being monitored; being active is generally considered to be a characteristic of masculinity. Here, Bond is being chased by the villain, not the other way around.

Thus, this thesis investigates the differences of masculinity construction by highlighting the practice of masculinity demonstrated by Craig's Bond. This thesis applies some approaches to masculinity that feature ideas that fit well with the discussion of the themes I mentioned above in order to understand how Craig's Bond formulates his "new" masculinity. Firstly, I focus on the new alternative masculinity applied to Bond's sexuality. This approach is a significant step in understanding how Bond treats the female lead as his sex partner in a way distinct from the approaches of his predecessors. I also focus on emotional manipulation to understand how Bond releases his anger as a form of emotion. This emotional expression, I argue, is generally prohibited in conventional masculinity, but that taboo is broken by Bond. To understand Bond's struggle

with his masculinity, I employ the concept of the “masculinity contest”. This approach is important in identifying the “best quality of masculinity” Bond possesses as an agent. Last but not least, I emphasise the interrelationship between technology and masculinity; this discussion is needed in order to understand the way Bond survives as a human in the midst of the onslaught of technology forced upon him.

The concepts I mentioned above are used to explore the masculinity constructed by Bond, and the construction itself is compared to the employment of masculinity in the traditional Bond films. Therefore, to demonstrate the shift of masculinity in Craig’s Bond, I will apply a comparative lens, comparing some scenes in recent films with earlier ones touching on a similar theme. I will also compare the changes applied in the narrative that mean the distinction between the two Bond eras can be seen more clearly. This method is an effective way to understand Craig’s reboot of the Bond franchise and how this is performed, specifically, in the diegesis of each film.

This thesis aims to demonstrate the ‘new’ masculinity Craig’s Bond builds. To understand this construction, this thesis exposes (1) factors shown in the film narratives that threaten Bond’s masculinity, and (2) the reasons the threat occurs. Since the threat to masculinity is an important theme in Craig’s Bond films, the thesis questions are formulated as (1) what are the factors that threaten Bond’s masculinity? and (2) how does the threat emerge?

Unlike previous Bond films, in which each narrative stands alone, Craig’s instalments are continuous; each film links to the next. *Casino Royale* starts the Craig era, based on Ian Fleming’s first novel of the same name (1953). It had already been brought to the screen, both on television and the cinema.

However, Robert P. Arnett states that this film represents what he calls ‘a remix’ of the franchise (2009). The remix itself is a transformation that acknowledges previous iterations while claiming its own authority (ibid., p.2). That is, Craig’s *Casino Royale* is the newest version of all *Casinos Royales* and appears as the root of the story link for each of Craig’s instalments. In this film, the narrative presents Vesper Lynd as the female lead. Her character, then, appears in each of Craig’s outings; she always becomes the reason for each of Bond’s missions. It is because of her presence that Bond engages with all the major crime organisations that are important in his mission. In the second film of the Craig era, *Quantum of Solace*, the audience can see that Vesper Lynd, the primary female lead in *Casino Royale*, has become the motivation for Bond’s fight against the villain; carrying out the mission will allow him revenge. Therefore, the motive is not purely to combat the criminal organisation; his dead lover is included within his mission too. In this film, the narrative gives Bond a solid reason to ignore Montes, romantically. In the third film, *Skyfall*, Bond sets aside the role of female lead as sex partner. His seduction of Severine is more about proving that he will aid the girl’s release from Silva’s control. *Skyfall*, in fact, is the only film without a Bond woman in terms of romantic engagement. He has no love interest in the diegesis. However, the name of Vesper Lynd is still mentioned by the villain to bring Bond down, as Silva mentally attacks Bond. Like Lynd, Silva comes from Bond’s past; Bond meets the ex-agent of MI6 who openly competes with him. Connections with the past continue into the fourth film, *Spectre*, in which Craig’s Bond is forced to unload his childhood memories. Even then, he never suspects that his supposedly dead foster brother has transformed into a criminal, and that Bond is his target. In the narrative, the name of Vesper Lynd also appears when Bond finds her interrogation video in

Mr White's secret room. That is, Lynd becomes the link tying the film narrative together during Craig's tenure.

The narrative of the last two films further reboots the franchise by presenting new versions of Moneypenny and Q for the Craig era. Their portrayals are changed in ways that reveal the transformation of the characters. Moneypenny is not merely a secretary who stays in the office all the time; she is presented as a field agent accompanying Bond in pursuit of the villain. Q is presented as a computer geek who does not spoil Bond with sophisticated gadgets. He prefers to provide Bond with simple technology that pushes Bond to use his body and brain when facing the villain; this is further evidence of Craig's Bond's humanity. Q and Moneypenny can, in fact, be considered new characters in the narrative. Bond is taken aback by Q's youthful appearance and amazed by Moneypenny's looks. Bond does not pretend that he already knows Moneypenny, even though his predecessors are familiar with this female character. Instead of greeting her as Moneypenny, Bond prefers to ask for her first name, which is Eve. Bond also shows his surprise when he meets Q for the first time in a museum; he never expected Q would be so young. This demonstrates that Craig's Bond does not attempt to maintain an unbroken diegesis with the previous Bonds as previous Bonds did. The continuity in his outings focuses on his mission to uncover the large crime organisation which was behind Lynd.

I now turn to an outline of the thesis structure. The first chapter provides an analysis of *Casino Royale*, focussing on Craig's Bond's muscular body as the object of gaze. In this chapter, the discussion highlights the shift in position from being the subject to the object of voyeurism experienced by Bond. Bond is no longer the holder of the gaze, instead the female lead focuses her gaze on him. The iconic scene in the narrative when he emerges from the sea in his blue

trunks reminds the audience of the iconic image of Honey Ryder in *Dr No,* which was repeated by Halle Berry in *Die Another Day*. It seems that what Craig's Bond does in *Casino Royale* creates a male version of voyeurism, showing male sexuality to attract the audience's attention to the spectacle of the hero. This change, as I mentioned before, challenges Laura's Mulvey's theory of the female actor as the object of voyeurism. The conventional erotic object is always the female character since her role is to be looked at and displayed. Therefore, in some sense, Bond is feminised, and his masculinity is threatened as a result.

As far as his great physical shape is concerned, in the narrative, Bond's physique not only attracts a female character, Solange, but also draws the attention of the villain, Le Chiffre. This villain envies Bond's body while torturing the hero's genitals with a whip, and the scene is widely recognised as homoerotic (Schuckmann, 1998, p.675). However, Bond's position as the object of voyeurism does not lead him to become sexually objectified. This chapter emphasises how Bond constructs his masculinity through his sexuality without being an open object of desire. Unlike the female characters in the traditional Bond era, Craig's Bond is not conquered sexually by the female character. He has the authority to engage in a romantic relationship with his female counterpart, whom he thinks he matches. Furthermore, his great muscular body does not change his sexual orientation; he remains a representative of heterosexual masculinity.

Chapter 2, in which *Quantum of Solace* is analysed, concentrates on Bond's emotional inexpressiveness. In conventional masculinity, emotion is something personal; men are generally presented as not being able to express it, as it shows their vulnerability. Emotion is considered something fragile, while a

masculine man must show his strength. Unlike logic, which is rational, emotion is often perceived to be irrational; men ostesnbily avoid being thought irrational. Therefore, in this film, Bond tries to manipulate his emotions so that nobody recognises his deep feelings for Vesper Lynd. (In the narrative, only M and Mathis know of his love to Lynd.) Lynd is the primary female lead in *Casino Royale* but her 'absent' presence wields a large impact on the narrative of *Quantum of Solace*. Related to the emotional aspect, this is the first time in the Bond franchise that the hero intentionally falls in love with a woman; Bond's romantic engagement with Teresa de Vicenzo in *On Her Majesty's Secret Service,* which ended in marriage, is not included as a Bond love story because this relationship was a result of Draco's coercion. Furthermore, in traditional Bond narratives, Bond treats female characters as one night stands; they are disposable. They are also described as damsels in distress who need Bond's protection. However, Bond's love for Lynd leads the shift from the term 'Bond girls' to the term 'Bond women'. The female leads in the film narrative are no longer only treated as erotic objects; they shift into mature characters so they know about their own lives and have authority over themselves. They even know how to protect themselves. Bond himself does not experience an easy romantic relationship with the female leads in the diegesis. Because of his love for Lynd, Bond avoids having sexual intercourse with the primary female lead (Montes). Montes is not abandoned; she is simply not chosen as a sexual partner from the very beginning of their partnership.

Bond's inexpressiveness is not a signal that the hero does not have any emotion. He releases his anger following his lover's death through a brutality that seriously concerns M. He even refuses M's instruction to return to London, so that he can continue chasing the villain into Austria. Seemingly, Bond

rationalises his emotions through fighting the criminals; he wreaks his vengeance and finishes his mission – two goals in one action. His masculinity is constructed through the way in which he remains inexpressive at the same time as he exposes his emotions.

Chapter 3 develops the discussion about Bond's resurrection, focusing on Bond's existential struggle and particularly his reclaiming of his unfinished mission. In *Skyfall*, Bond is presumed dead after being shot by another field agent, Moneypenny. This shot leaves Bond helpless and he intends not to return to MI6. His existence is unrecognised; M even writes an obituary for Bond, praising him as an example of British fortitude. However, Bond is still alive; he was born to be an agent. He is back to complete his unfinished job. For Bond, the job is part of the evidence of his masculinity; an unfinished job represents a threat to Bond as a man.

As far as doing the job is concerned, *Skyfall* opens out the focus on Bond's masculinity onto his role in a wider so-called 'masculinity contest': a competition among men to show the best employee in their organisation or workplace, in this case MI6. In the context of Bond as an agent, he has to prove that he is the best agent M has; therefore, Bond must compete with Silva, an ex-agent that formerly operated in Hong Kong. At first, Silva challenges Bond; they compete like Cain and Abel to gain the approval of M as their boss – M, in fact, is positioned as a surrogate mother. Their rivalry requires masculine competition that, I argue, is applied in four subordinate dimensions: show no weakness; strength and stamina; put work first; and dog-eat-dog. Thus, Bond's masculinity is built on his ability to show his success at work; he must complete his mission as an agent.

The last chapter, which focusses on *Spectre*, sets out to specify Bond's masculinity in terms of his resilience in facing a surveillance system made by the villain. For a man like Bond, surveillance is a threat because it limits his mobility while completing his mission. He cannot be as active as the convention of masculinity expects. Furthermore, being controlled damages the trust he has received as an agent; Bond finds that M has lost his trust in him.

The surveillance of Bond starts with the nano-technology injected into his body that turns him into a cyborg. This cyborgisation shifts Bond from the position of technology-user to being the technology himself; he is human technology. Therefore, he is conquered by technology; he cannot master himself because other people control him. In this case, technology appears as Janus with two faces. Bond is known to be very capable in using technology to terrify the villain. However, he becomes the villain's target through the technology inside his body. The hero is no longer positioned as the chaser but the chased; he is detained in Blofeld's laboratory and tormented. The film *Spectre* examines Bond's masculinity construction through the way he remains human in his cyborgisation.

To summarise, this thesis demonstrates the 'new' masculinity presented by Craig's Bond. Although masculinity is something common to the whole Bond franchise, this research points to differences in the masculinity offered in Craig's era. The distinctions are found through his body, emotion, work competition as well as his humanity in the face of technological advancement. That is, masculinity in Craig's tenure no longer shows his omnipotence through sophisticated technology in defeating the villain or his virility through sexual conquest of the female leads. Craig's Bond is presented as a professional agent who does not justify all means when working on his mission; he is a hero with a human touch. Thus, the construction of his masculinity is not merely about his

power but also about his weakness. In the process, this research contributes to an understanding of the shift in masculinity practice in Bond, that not only happens in men's world but is also experienced by women.

Chapter 1 The Gaze in Casino Royale: Craig's Bond's Masculinity as the Object of Desire

Introduction

Casino Royale (2006) is the 21st official Bond film and introduced Daniel Craig as 007 with the title taken from the location where James Bond and Le Chiffre (Mads Mikkelsen) meet to gamble. The film centres on Bond's mission to disclose a global terrorist network based in Madagascar. Le Chiffre is the financier of the terrorists who is entrusted to invest a large sum of money to help fund their criminal activity. While investigating the villain's crime, Bond attracts Solange (Caterina Morino) – the wife of one of Le Chiffre's henchmen. Solange thinks that Bond is seducing her for sex. In fact, Bond's sexual interest is in Vesper Lynd (Eva Green), a professional accountant sent by M to help Bond handle the gambling money. Nevertheless, both female leads – Solange and Vesper Lynd – are victims of cruel men in their relationships: Solange is treated badly by her husband, and Lynd is betrayed by her boyfriend. The film shows Bond choosing Lynd instead of Solange, and narrative shows that both female leads turn their gaze to Bond.

Casino Royale presents a radical departure in terms of the hero's transformation from the subject to the erotic object. He is presented in the way the female lead is usually presented in traditional Bond films: blonde, hairless and 'in great shape'. Craig is blonde, while all former Bond stars have dark hair (BBC 2006). On this topic, and speculating on the meaning behind such imagery, Marie Dorn (2016) states that children are often born with light hair, which gets darker during puberty. People with blonde hair are therefore perceived as younger. It evokes thoughts of purity and innocence. Laini Michelle Burton (2005, p.16) echoes this thought:

> Since the 1930s, blonde hair has been codified as feminine and largely supported by the film industry. Blonde women have been cast in a combination of erotic, inscrutable, vacuous, and winsome roles.

Thus, blondeness evokes youthfulness, which is often associated with women; meanwhile, men are expected to be more mature if they have dark hair.

Most female leads in traditional Bond films, therefore, are blonde. Out of 20 Bond films, 12 employed blonde female actors. The only film with no blonde female lead is *You Only Live Twice* (1967); this is most likely due to the fact that the film is set in Japan, which automatically affects the female characters and characterisations. In this case, in order to comply with the exoticisation of the Oriental woman, the Japanese women have black hair. Katharine Cox (2014, p.186) also highlights the association of blondeness and archetypal Hollywood female actors as the sexual embodiment of perfection that situates them as the addressee of the gaze. Craig's Bond appears as a blonde man, and this physical trait posits him as the erotic object, substituting the archetype of the female actor as the object of the gaze.

In addition to his blondeness, Craig's Bond is also notable for his hairless torso. His emergence from the sea in blue trunks shows his bare torso which is gazed upon by Solange, shifting Craig's Bond's male body presentation into a different direction than with the previous Bonds. Both Connery's Bond and Brosnan's Bond become the object of the spectator's gaze when they expose their hairy male bodies; there is no female lead involved that stares at Bond in the diegesis. According to Victoria Clarke and Virginia Braun, Connery's Bond embodies an iconic, traditional, acceptable masculine image, whereas Craig's Bond embodies a feminised (metrosexual) hairless masculinity (2019, pp.98-99). Thus, Connery's Bond is presented as an ideal figure of a man; Craig's Bond is presented as the object of voyeurism. Moore's Bond, in contrast, is not hairy, so

he never shows his bare torso with confidence. In Moore's films, he almost always covers his body in various sheets and blankets. Wendy Cooper argues that body hair serves as a symbol of masculine strength (1971, p.56) that shows his virility. In contrast, woman must be hairless to be more sexless and infantile (Greer, 1970, p.38). That is, in traditional Bond films, the female characters cannot take the initiative sexually; they must be seduced by Bond. Therefore, Craig's Bond's body presentation confronts the ideal of the traditional Bond figures as he is feminised.

Craig's Bond's hairlessness presents his muscular physique as male beauty. Lisa Funnell states that Craig's Bond in *Casino Royale* tends to show a 'muscular torso rather than sexuality, libido and conquest' (2011, p.462). That is, Craig's Bond only displays his great shape rather than his 'virility to show' his masculinity. His presentation leads him to become the spectacle in the film narrative, indicating a shift in voyeurism within the film. Funnell also argues that the exposure of male beauty in Craig's Bond shows that he is feminised and passive (ibid., p.467). He allows himself to become the object of eroticism; he attracts the female lead through his sex appeal. John Mercer even stresses that the film proves the transformation of Daniel Craig from actor to sex symbol (2013, p.81). The film not only presents him as the hero who fights the villain, but also as the sexual object. Thus, Craig's Bond's rejection of Solange's sexual intimacy indicates an anti-climax that does not meet the generic expectation of the film series (Funnell, 2011, p.462), which usually demonstrates Bond's ability to be intimate with a female character and ends in sex. Bond interrupts Solange's seduction by asking, 'Can I ask you a personal question?' This question smothers Solange's desire for Bond as she realises Bond is rejecting

her. That is, Bond exposes his torso merely to attract Solange, not to conquer her sexually.

The transformation invokes a patriarchal concept of subject and object in the film narrative. In standard classical narrative cinema, repetition of Mulvey quote from page 13, the female actor is the object; her role is to be looked at and displayed: “Woman displayed as sexual object is the *leitmotif* of erotic spectacle. She holds the look, and plays to and signifies male desire” (2009, p.19). Meanwhile, the male is the subject. Through his gaze, he controls the film fantasy and emerges as the bearer of the look which presents woman as the spectacle. Mulvey argues that a male movie star’s glamorous characteristics are thus not those of the erotic object of the gaze, but those of the more perfect, more complete, more powerful ideal ego conceived in the original moment of recognition in front of the mirror (2009, pp.20-21). *Casino Royale*, therefore, challenges this concept by putting the hero as the object and the female as the subject. The female character is presented as the bearer of the look that presents Craig’s Bond as the spectacle. The one who has the more perfect, more complete and more powerful ego ideal is not Bond but the female lead.

Furthermore, Katherine Cox (2014, p.185) demonstrates that the masculinity in Craig’s Bond is incomplete; she indicates the gender ambiguity between Bond and Vesper Lynd. Meanwhile, Bond’s masculinity is fluid and still searching for his form, Vesper plays to the slightly mannish character and sometimes her masculinity put Bond in more feminised position (Cox, 2014, p.192). Her physical traits, particularly her hair that is darker than Craig’s Bond’s, indicates her masculinity. Thus, in some way, it is Lynd who threatens Bond’s masculinity; her gaze at Bond, in the narrative, shows the shift on subject and object in the narrative.

With reference to these scholars, my research focuses on Craig's Bond's transformation through his physical traits to become the object of the gaze. I examine the transformation of Craig's Bond from the subject to the object of voyeurism that does not make him the object of sex. While he is presented as an erotic object, his sexuality does not result in sexual intercourse. He has the authority to engage in a romantic relationship with the female counterpart he thinks he matches. Unlike the female leads in the Bond franchise before Craig's era, who are positioned as sexual objects to be driven into Bond's bed, Craig's Bond's substitution for the female actors' role does not lead him to be presented as a promiscuous and an open object of desire. He is not conquered sexually by the female character. Instead, in the narrative, Bond has consensual sexual relations with his female partner.

To strengthen my argument, I employ the concept of new alternative masculinities (NAM) proposed by Ramon Flecha, Lidia Puigvert, and Oriol Rios (2013), which is distinct from both dominant traditional masculinities (DTM) and oppressed traditional masculinities (OTM). DTM and OTM are in opposition, two sides of the same coin (ibid., p.102). DTM is a patriarchal concept that focuses on men's sexual domination over women that very possibly leads to gender violence, particularly against women. This concept is even theorised along the lines of we only need to think about zapping on TV to realize that in most of the movies men "who drive girls crazy in bed" are not men who do house chores but those who kill others, starting with James Bond (ibid., p.95). That is to say, Bonds before Craig proclaimed that they treated the female leads unequally; they are dominant and the women are happy being submissive. It seems, being Bond's sex kitten with no authority of their own is a position needed by those female characters.

While DTM involves dominating women sexually, OTM is the reverse. This concept exposes men with no self-confidence in sexual engagement, who always blame themselves for the bad or disappointed reactions their partners express (ibid., p.101). They are good men who never do violence to women; however, women do not have any fun with them. They even are regarded as weak and unable to satisfy their wives. Their behaviour is considered too 'kind'. Thus, this group does not contribute anything to the violence perpetrated by DTM men (ibid., p.102).

NAM, on the other hand, appears as 'a model of sexual-affective relationships that are at the same time attractive and free of violence' (ibid., p.100). These types of masculinities are represented by men who combine attraction and equality and generate sexual desire among women (ibid., p.102). This concept presents men who are actively working against gender violence, together with women. It also seeks egalitarian values in relationships that respect equal relationships in terms of love and desire. There are three main characteristics of this masculinity: self-confidence, strength and courage. Self-confidence generates attractiveness in men connected with egalitarian values: the thing that cannot be found in OTM. In doing this, men need strength and courage so they can combat and even ridicule negative attitudes like sexism and racism: the things that are common in DTM. In heterosexual relationships, they do not like and do not desire those girls who have relationships with DTM men (ibid., p.104). This implies that NAM men prefer to have relationships exclusively with women who have similar ideas to them. Thus, equality between man and woman occurs, because they work together. By using textual analysis, this chapter exposes the application of NAM in *Casino Royale* by comparing it to traditional Bond films.

The Concept of Masculinity in Traditional Bond Films

By ‘traditional Bond’ I refer to the 007 series before *Casino Royale*. The idea of the ‘traditional’ is taken from Mulvey’s concept that ”traditionally, the woman displayed has functioned on two levels: as erotic object for the characters within the screen story, and the erotic object for the spectator within the auditorium with a shifting tension between the looks on either side of the screen” (2009, p.20). Thus, the female actors in traditional Bond films function as the erotic objects to whom both the other actors in the film narrative and the spectator turn their gaze. Bond is the main subject who gazes upon the object erotically.

This narrative structure identifies the traditional Bond with a form of hegemonic masculinity. R. W. Connell defines hegemonic masculinity as the configuration of gender practice which embodies the legitimacy of patriarchy, which guarantees ‘the dominant position of men and the subordination of the women’ (2005, p.77). According to this concept, the man is omnipotent, while the woman is subordinate to him. This construction does not provide space for gender equality; superiority and inferiority are applied. Since men are always superior to women, this masculinity does not recognise subordinate masculinity – which is noted, Connell suggests, in gay men (ibid., p.78). The female leads in traditional Bond films are always positioned as subordinate. They are always the objects of voyeurism.

Hegemonic masculinity conforms with DTM, which allows men to dominate women sexually. Thus, traditional Bond films apply DTM to the relationships between the hero and the female actors. Although the violence does not always appear in the narrative, male dominance is a must in this era. Connell confirms that not all DTM men are violent, but all men that are violent against women are

DTM men (2012). That is, traditional Bonds can be violent or not, but they display male dominance.

As far as male dominance is concerned, Steve Neale restricts his concept only to the diegesis of the film. He states that the spectacle of male figures in the films of the 1970s focused on the hero's body. The films offered the spectacle of male bodies, but the bodies went unmarked as objects of erotic display. They were on display but not as the object of desire; they were looked at with fear, hatred or aggression. The real spectacle of the hero in the film narrative was determined through a fight or gun battle; there was no cultural or cinematic convention which allowed the male body to be presented as the object of erotic display (1983, pp.16-18). Thus, Neale's concept of masculinity as spectacle, in terms of male domination, identifies the male actor as a hero who exposes his power through fighting and omnipotence in battle, including sexual conquest of the female actors.

The two concepts above – Connell's and Neale's – confirm that, in traditional Bond films, the female actors display their bodies as the addressees of the erotic gaze; meanwhile, the hero's body is exposed to show his power and mastery. *From Russia with Love* (1963), for instance, presents Sean Connery as a Bond with hegemonic masculinity. He always dominates the female protagonists in the film narrative. His muscularity is employed to create a hero character who is strong and omnipotent, not for erotic display. In some scenes of the film, for example, Connery is presented semi-naked. The cinematic apparatus zooms in on him from long to medium shot, in order to clearly show his hairy, bare torso. The scene presents him and his lover, on the bank of a river, semi-naked (00:18:04-00:18:54). However, he is not the object of the voyeurism, since the female lead, Sylvia Trench (Eunice Gayson), is more

important within the film's visual economy at this point. Connery's Bond walks casually, wearing only his shirt and gets a call from M through Moneypenny. His activity is associated with a man's world: the world of work and guns. He is angry when Trench interrupts the call – and hits her hand – because it means she is interfering with his business. Bond finally continues their intimate intercourse without emotion. In traditional masculinity, a man cannot express his inner feelings, including his love for a woman (Barthel, 1992, p.146). Thus, Bond engages in a sexual relationship with Trench emotionlessly. This scene shows that there is no egalitarian relationship based on love and desire between Bond and Trench.

Connery is tall, muscular, and hairy. Tiger (Tetsuro Tamba) appreciates his hairiness in *You Only Live Twice* (1967): "I suppose you know what it is about you that is fascinating. It is the hair on your chest." Bond answers this compliment with an ancient Japanese proverb: "Birds never make nest in a bare tree." The leaves are likened to (chest) hair to mean a hairy man is someone that can protect a woman. It also serves as a hint referring to 'nesting' (with) her. Thus, the hair on Connery's Bond's chest is a symbol of power that can subordinate a woman. The proverb also expresses his confidence over the woman, thereby making his hegemonic masculinity visible.

Pierce Brosnan also exposes his torso in *Die Another Day* (2002). His physique is similar to Connery's: muscular, tall and hairy. However, his physical appearance is not as powerful as Connery's. In this film, he is trapped in a prison, unable to run, lonely, neglected and frightened. He is released when the government negotiates his freedom in exchange for Zao's (Rick Yune). There is no struggle on the part of the hero. Thus, Brosnan's hairy, bare muscular torso does not become the spectacle in the way Connery's did: showing male power

and omnipotence. Brosnan's Bond exposes his bare torso like a patient does, laying down in hospital to be cured. There is no narcissism or narcissistic identification involving fantasies of power, omnipotence, mastery and control like with Neale's concept of the masculine spectacle (1983, p.11). Narcissism, which means self-love, according to Donna Bender is "identified by the presence of grandiose self-importance, fantasies of unlimited power, belief in one's specialness, a requirement of excessive admiration, entitlement, exploitativeness, lack of empathy, envy, and arrogance" (2012, p.878). 'There are no those elements' in Brosnan's Bond's performance. Furthermore, Marshall Alcorn states that narcissism supports "a wide array of libidinal investment (1994, p.6). Brosnan's Bond appears neither as a sex symbol nor as the sexual conquer. Although his shirtless scene is quite long" (00:21:53-00:26:40) in medium shot, his sex appeal fails to get the spectator's attention. The scene is not constructed voyeuristically. To validate any voyeuristic sense, there must be a female actor gazing at him; Brosnan's Bond only meets Dench's M and a female nurse. They do not gaze at Bond, although the nurse does give him CPR (cardiopulmonary resuscitation) when Brosnan's Bond's heart-rate seems very low. 'Although the audience is served by Bond's strategy to escape the isolation room – he fights by destroying some medical equipment – this time, Bond puts on his shirt so the audience can no longer focus on his torso'. Thus, Brosnan's Bond's masculinity is brought forward when he appears in tidy clothing and ready to fight. In the diegesis, his male persona is also visible when he seduces the female masseuse and he knows that she is a villain's henchwoman. This is the masculinity accepted in the traditional Bond films. He performs a traditional stereotype of a man: taking risks, meeting challenges, facing danger courageously and dominating his environment (Strate

1992, p.85). His torso is targeted as the spectacle in the film narrative: it exposes his power in fighting and omnipotence in battle. That is, in *Die Another Day* male dominance in the narrative is an obligation.

Figure 1 Masculinity: Bond's torso

Roger Moore is also presented as semi-naked in *A View to Kill* (1985). Unlike Brosnan's and Connery's Bonds, Moore is not muscular and not hairy. His body presentation does not achieve a notable image of masculinity, either in terms of a patriarchal concept or as erotic display. Therefore, the camera frames him in a long shot. A medium close-up is also taken; however, his torso is covered by a blanket. Spectators can see only his upper chest and shoulders; that is, the female character (Grace Jones) cannot see his bare torso. Compared to Brosnan's body presentation, Moore's Bond does not expose his body at all. This film exposes the female's body more; this exposure helps this film claim that Bond is masculine in his virility, in patriarchal way. Bond's gaze at the female lead validates him as the ideal masculine figure within the pattern of hegemonic masculinity. In addition, Moore's Bond succeeds in showing the heroic character as a spectacle because he fights the villain many times, besides being a master in using many gadgets.

As far as DTM is concerned, only George Lazenby's single Bond film – *On Her Majesty's Secret Service* (1969) – can be counted as an example of this type of masculinity. In this film, Bond is not only dominant but also violent. He marries Teresa di Vicenzo (Diana Rigg) because her father says she needs a man who dominates her. She also has sexual intercourse with Lazenby's Bond just after Bond slaps her (00:16:59). In her wedding day, her father instructs her to obey all things her husband orders, and she says yes (02:17:27). She falls in love with Bond because the hero compliments her obedience and shows his mastery in subduing a woman. Teresa di Vicenzo is not attracted by Bond because of his muscular body since Lazenby's Bond's body is not as hairy as Connery's and Brosnan's. He is presented semi-naked in the diegesis but his musculature is not appraised by any female characters in the plot; his body 'presentations even is not presented' when he is with di Vicenzo.

From the analysis above, it can be ascertained that, in the traditional Bond films, the hero is representative of the hegemonic masculinity that positions him as the heroic spectacle because of his ability to fight and his aggressive sexuality. This virility can lead the hero into violence if he gets a sufficient response from his female partner or other men. The condition constructs his masculinity as hegemonic and dominant over others. Meanwhile, the female lead is positioned as the erotic spectacle because of her physical traits: blonde, hairless and sexy. The opposite conditions of Bond's physical traits and the female actors' body presentation place them in separate roles. Bond is the subject who gazes upon the female lead, whereas the female lead is the sexual object, as she allows her body to be looked upon. In some scenes, the female actors also play the role of the 'sex kitten' in order to validate Bond's masculinity. According to Bennett and

Woollacott, the figure of Bond serves as an ideological shorthand for the appropriate image of masculinity in relation to which feminine sexual identities are constructed (1987, p.35). Thus, in order to validate his masculinity, Bond needs recognition from female actors, whereas his fighting ability and his mastery in using sophisticated gadgets is required to confirm his position as heroic spectacle. Unlike the female actors, traditional Bonds cannot be presented as the erotic spectacle. In the traditional franchise, Bond must be appreciated for his omnipotence and virility, characterised as male dominance.

Masculinity in Craig's Bond

Much has been written about how *Casino Royale* has transformed Craig's Bond from the subject to the object of voyeurism. The shift is triggered by physical traits he has that, in the traditional Bond worldview, are determined as female characteristics. In terms of muscularity, Craig's Bond's body presentation affects the diegesis of the film through the shift of gaze. Unlike the traditional Bond series, which presents the female actors as the sexual visual economy validating Bond as the hegemonic masculine figure, *Casino Royale* presents Craig's Bond as the object of gaze in the film, as commodity. His blondeness confirms his substitution into the female role; meanwhile, his muscularity is not employed to show his omnipotence. He 'presents to be looked at by' the female lead; he exposes his bare torso many times, affecting also the spectator's idea of erotic spectacle, not heroic display. The function of the body exposure in Craig's Bond is different from Connery's and other Bonds. To address this possibility, I explore two gazes found in the film: (1) inter-gender gaze – that is, the gaze from female leads at Bond; and (2) intra-gender gaze – that is, the gaze from a male character at Bond that possibly leads to homoeroticism.

Inter-Gender Gaze

The gaze from the female lead to Bond starts with Solange. She is the first female protagonist in *Casino Royale*, playing Alex Demitrios's (Simon Abkarian) wife, one of Le Chiffre's henchmen. Her gaze at Bond occurs right after she finishes riding a horse on the beach as Bond emerges from the sea (00:30:39-00:31:00). Undeniably, in the narrative, Bond is the one who looks at her first. In this position, Gaylyn Studlar argues, Bond constructs himself as the fantasising subject who gazes at Solange (1984, p. 270). That is, as in the traditional Bond films, Craig's Bond is presented as the holder of the gaze. However, he shifts his position; he 'offers' himself to be looked at. In response, Solange returns the looks desirously. This means that Solange is still the object of the look, but at the same time she appears the holder of the "controlling" gaze that turns Bond into the object of "to-be-looked-at-ness" (ibid., p.273). Thus, Bond is presented in two positions: as the subject and the object at once. Meanwhile Solange shifts from the object into the subject. Her gaze towards Bond even means she ignores her husband's presence on the balcony of their house.

Figure 2 Solange's gaze

According to Linda Williams, ‘to see is to desire’ (1984, p.61). Echoing Mulvey’s concept, Williams emphasises that the female protagonist in classical narrative cinema often fails to look, to return the gaze of the male who desires her. Thus, the missing gaze of the female actor signifies the absence of desire; she must be passive. In the case of Solange’s gaze at Bond, it is not merely a short glance; she returns it. She focuses on Bond’s physical performance and looks at him confidently. Her smile reveals her sexual desire for Bond. Mercer states that the appearance of Bond coming out of the sea becomes the image of a figure of desire that occupies an iconic status in Bond films (2013, p.82). It means Bond’s performance in the blue trunks makes him the object of sexual display and he is aware of that. Meanwhile, the way Solange returns Bond’s gaze shows desire; she has the initiative and is no longer passive .

Figure 3 Bond's muscular torso

Being undressed is, however, something common for any Bond, but only Daniel Craig achieves attention for his hairless muscularity. According to Robert A. Rushing, skin’s role in heroic masculinity is absolutely essential (2016, p.90). The conceptualisation of masculinity is not merely voluminous musculature and invulnerable skin but it is also skin that is hairless, tanned and often oiled (ibid.,

p.91). This concept is applied in Craig's Bond. The exposure of his hairless muscular body confirms his heroic masculinity. When Solange gazes at him, Bond is not in a state for fighting. However, she believes that Bond's musculature shows his heroism, increasing her desire for him. Thus, Solange's gaze at Bond is not because Bond is sexy according to the terms applied to the female body; Solange stares at Bond because his muscular body shows his virility. Solange is attracted to this kind of masculinity.

Craig's Bond's appearance in his trunks in *Casino Royale* apparently is the newest iconic version of Honey Ryder's (Ursula Andress) in *Dr No* (1962); he substitutes Ryder's position as the erotic object as she emerges from the sea in her white bikini. The cinematic apparatus zooms towards her from a long to medium shot. Connery's Bond needs a while to focus his gaze onto the girl. His smile proves that he is happy with the view, just like Solange's smile in reaction to Craig's Bond. Ryder's sexualised presentation, however, takes longer as the film spends about six minutes (01:02:22-01:08:46) revealing her female beauty, thereby pushing the spectator to see her as the spectacle of erotic display. This condition is driven by Bond's answer when she asks what he is doing, 'No, I'm just looking'. In Craig's Bond's version, the camera spends only a short while on Craig's Bond (00:30:27-00:30:58); 'on this scene' proves that he is meant to be substituted for another object of voyeurism. He is purposely presented in order to attract the female lead to look at him.

Figure 4 Bond's gaze at Honey Ryder

Jinx's (Halle Berry) body presentation in *Die Another Day* is similar to Honey Ryder's; it is the second iconic version of Ryder's. She wears an orange bikini with a dagger in her left side, appearing from the sea when Brosnan's Bond focuses his binoculars there. He zooms a medium shot to Jinx, which creates an iconic erotic view. Unlike Ryder that shows the beauty of blonde female characters as mostly Bond's girls do, Jinx appears with her beauty as a black woman. However, the way she displays her feminine beauty is not like May Day (Grace Jones) in *A View to A Kill* 'who aggressively show' it only to Moore's Bond. Jinx's image when she rises from the sea is like Craig's Bond's iconic move when he moves his head and splashes the water. Both of them present a voyeuristic display and invite the voyeur to see what Brosnan's Bond confesses is a magnificent view. However, Jinx's presentation in her bikini (00:36:05-00:38:29) takes longer than Craig's Bond's. She allows her body to be surveyed as she emerges from the sea to the place she meets Brosnan's Bond and has a conversation with him. From a cinematographic perspective, Craig's performance as Bond in his blue trunks emerging from the sea is a combination of Honey Ryder's and Jinx's manoeuvres. However, *Casino Royale* presents

the voyeurism in a more subtle way. It creates a short shot of voyeuristic looking at Craig's Bond as something new; it is novel for Bond to be the erotic object. The transformation occurs since the hero replaces the female actor in the role of voyeuristic spectacle.

Figure 5 Jinx emerges from the sea

The second female gaze at Craig's Bond character is from Vesper Lynd, the second female lead in *Casino Royale*. Different from Solange, Lynd affects Bond emotionally. She is a professional accountant who was not interested in Bond at first. She tries to maintain the cover scenario M sent to them and mocks Bond's reckless attitude to it. Lynd obeys Bond's demand to wear a sexy dress to get people's attention in the casino (although, in fact, it is Bond who is attracted by her sexiness). However, she does gaze at Bond twice. The first goes unnoticed because her preparation of Bond's suits for the Casino game is not performed in the scene. In his hotel room, Bond finds a tailored suit waiting for him. He is confused as Lynd tells him that she sized him up the moment they met (01:07:59-01:08:18). Lynd's answer is evidence that she looks at Bond attentively; she measures Bond's torso in detail. She knows his size; she knows he has a great torso.

Since Lynd's first gaze at Bond is not visible in the film narrative, the gaze cannot be confirmed. Lynd's second gaze at Bond, however, proves her desire. When Bond is sleeping in the garden of a hospital, she sits next to his bench, watching him adoringly (01:56:05-01:57:22). Lynd's gaze is shown in an extreme close-up shot so that the facial expression can be seen clearly. She enjoys watching Bond when his eyes are closed. Unlike Solange's gaze at Bond, when his seduction is not followed by sexual intercourse (Bond stops it by asking the personal question that upsets Solange), Lynd's gaze at Bond leads them to an intimate relationship.

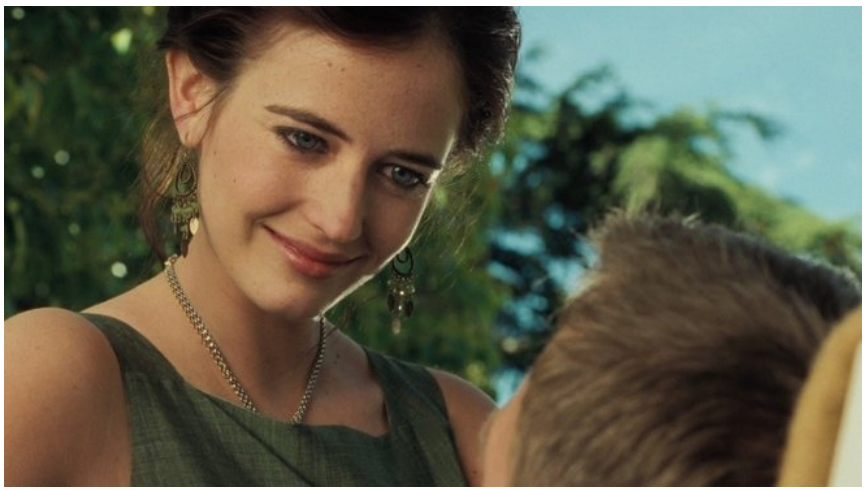

Figure 6 Lynd's gaze to Bond

The different gazes of the two female leads in *Casino Royale* create different evidence of validation. Solange's gaze at Bond is authoritative. She intimidates Bond with her aggression. She pushes the gaze to desire, and she is upset when she is rejected because she requires her femininity to be recognised. Her femininity is tormented without a man's conquest of sexuality. However, Solange's femininity offends Bond's masculinity – his new alternative masculinity. For Craig's Bond, Solange's demand for recognition of her femininity positions Bond as the hegemonic masculine, as in the traditional franchise. In terms of the new alternative masculinities, the relationship between

a man and woman occurs based on equality; they work together to avoid gender violence. In addition, in heterosexual relationships, NAM men ‘do not like and do not desire those women who have relationships with violent men’ (Flecha *et al*., 2013 p.104). Solange’s husband is known as violent and is cruel to his wife, even in public spaces – in this case, in the casino game when he gambles with Bond (00:33:01). He does not respect an equal relationship in love and desire as he treats his wife unjustly. There is no love between them, and his desire is only to make his wife a sexual object/victim (in the way hegemonic masculinity employs emotion and in a similar vein to DTM). Thus, Solange is not Craig’s Bond’s female type (in NAM) and is not going to have a climatic romance with her. In contrast to Bond’s masculinity, Solange exposes her femininity as submissive, in which she accepts violence from her dominant partner. Bond is not dominant. His attractiveness, particularly when he emerges from the sea and attracts Solange’s gaze, shows male attraction. In the New Alternative Masculinities (NAM) concept, attractiveness starts from self-confidence (ibid., p. 103); that is, a confident man is always attractive. However, Craig’s Bond’s attraction proves equality. Thus, either man or woman can show his or her sexual appeal without positioning them as the sexual object or even as the sex object. No one can force the attractive man or woman to becomes submissive. Therefore, Bond shows very little sympathy when Solange is found murdered the next day. In a DTM relationship, it is common for a woman to be abused; she is a victim because of her choice.

On the other hand, Lynd’s gaze is attentive. She sizes Bond up at their first meeting; it shows that she cares about Bond’s performance. As a couple in a professional relationship, they work together perfectly: she serves Bond well by giving him a tailored suit, and Bond requires her as his female partner in the

casino. They work together with no upper or lower position. Lynd knows Bond's confidence is a strength as a man, and she likes Bond's treatment of her as a professional accountant.

Lynd's first gaze does not intimidate Bond. Her second gaze is also naturally nurturing. She does not insist Bond return the gaze for sexual intercourse. However, Bond has the initiative; he validates his heterosexual masculinity through sexual intercourse (01:59:58-02:00:20). The courage Bond shows towards Lynd occurs because he assumes that Lynd does not like being dominated, that she is a woman with her own authority. That is, as a NAM man, Bond reveals his heterosexuality through equality; there is no aggression, intimidation or mastery in the relationship. The pattern of his masculinity is not a hegemony that views female actors as subordinate, and it does not position Craig's Bond as superior.

However, Lynd is a double agent. Her betrayal is the price for her boyfriend being released from the villain's captivity. Lynd does not realise that her boyfriend has actually denounced her until the villain takes the gambling money from her and lets her drown in the lift car/elevator. Bond cannot help her since she throws away the key – showing that she is sorry for her love. The plot is similar to the end of Lazenby's Bond and Teresa di Vicenzo in *On Her Majesty's Secret Service*. Di Vicenzo dies on the day they marry, shot by Irma Bunt, a villain's henchwoman. In spite of the professional relationships they have engaged in before, neither Lazenby's Bond nor Craig's Bond successfully engage in serious relationships with the ones they love. Lazenby's Bond is a DTM man and Craig's Bond is a NAM man, but they are heroes. Lazenby's Bond states that an agent cannot worry about anything except himself (01:51:22). That is, a hero must stay alone, whatever his type of masculinity.

Although they are heterosexual, they cannot ally themselves with femininity since femininity becomes a ‘threat’ to dominant heterosexual masculinity (Siedler, 2006, p.7). Sexually, Craig’s Bond is not dominant, but he is in terms of fighting. He fights alone to save Lynd who does not have any skill in fighting. In the narrative, Bond and Lynd meet two people who threaten Le Chiffre for money in his room. Although Lynd stands at a distance from Bond’s fight with the men, this is the first time she has seen someone killed in front of her. Bond, who is injured in the battle, tries to comfort her while she sits under the shower. To prove his masculinity, Bond must show that he can endure pain (ibid., p.7).

Intra-Gender Gaze

In *Casino Royale*, the direction of gaze not only moves from the female characters to Bond but also from another male character (Le Chiffre) to the hero; that is the intra-gender gaze. Since the gaze is between characters of the same gender, homoeroticism can occur. In this film, homoeroticism is notable when Le Chiffre tortures Bond. Bond is seated on a ‘blank’ chair (a chair with a hole in it), completely naked. In various shots – medium, long, even close-up – the scenes are mostly presented in low lighting and from low angles (01:48:27-01:49:25). When the shot is an extreme close-up and takes in Bond’s and Le Chiffre’s faces, the light is applied in high contrast. This is a means of characterisation so that their facial expressions reveal the differences between the hero and the villain. In the film diegesis, Bond is tortured with a rope wielded by Le Chiffre, who swings the rope at Bond's genitals through the hole in the chair (01:48:39-01:53:13). The spectator can imagine what the villain is doing to the hero. In this scene, Bond does not appear as the object of a heterosexual gaze because there is no woman in the scene; rather, he entices the male character. ‘Wow… You have taken care of your body,’ Le Chiffre says, showing

that even a man is amazed by Bond's musculature. Therefore, this scene is considered as homoerotic (Gassy Man, 2007). Patrick Schuckmann also emphasises homoeroticism from the scenes appear in the narrative; from three categories of homoeroticism, one of them is identified by "man-to-man fight violently, gun-battles, and torture scenes abound and allow for physical contact between the male characters" (1998, p.675), as displayed by Bond and Le Chiffre. Tiger gives a similar compliment in *You Only Live Twice* when he is fascinated by Bond's chest hair. However, Tiger does it in front of many female actors who 'serve' them, so this scene is far from homoerotic; it is a masculine interest. According to Robert Lang (2002, p.2), masculine interest is 'a male interest in what it means to be a male; an interest in masculinity - accomplished through looking at another male, in an act of masculinity'. Thus, Tiger's looking at Bond is more about Tiger's envy of Bond's masculinity. He assumes that a man should have physical traits like Bond: muscular and hairy. Thus, he is not masculine enough in his male interest. Furthermore, Bond's and Tiger's gaze at the girls indicates they are heterosexual. Meanwhile, in *Casino Royale*, the scene features only Bond and Le Chiffre; there is no female actor to validate their heterosexual orientation.

Figure 7 The hero's and the villain's facial expression

Bond is believed to be straight; Le Chiffre is also confirmed as heterosexual. The villain has a girlfriend, Valenka (Ivana Milicevic). However, he creates abusive homoerotic games similar to the violence a DTM man might usually perform during sexual intimacy. He threatens Bond with torturing his genitals; however, Bond provokes him: 'I've got an itch there. Would you mind?' This statement irritates Le Chiffre. That is, Bond challenges Le Chiffre – it proves that he refuses to be the villain's submissive. Thus, Bond's reaction means Le Chiffre cannot be positioned as dominant. In addition, Bond's laughing makes Le Chiffre angrier. Bond also responds to Le Chiffre's hit in the way people do when enjoying sexual intercourse, saying 'no' and 'yes'. There are the elements of sadism and masochism in this scene. Le Chiffre whips the rope up to Bond's genitals in a rapid tone as if he is orgasming; Bond seems to also enjoy the torture in a masochistic way. The dialogue is ambiguous and might lead the viewers to question Bond's sexual orientation. In fact, DTM does not recognise homosexuality; it is only for heterosexuals. DTM is dominant and hegemonic; meanwhile homosexual, in Connell's concept, is subordinated (2005, p.78). However, Le Chiffre plays the homoerotic game to defeat Bond, and Bond rejects it. His provocation is just to tease the villain, affecting Le Chiffre's self-confidence and strength as a masculine man. Craig's Bond still shows his courage in the face of violence, even in homoeroticism. He confirms that homoerotic man maintains his authority over his sexual orientation. Nevertheless, in the narrative, Bond proves that he is heterosexual; he validates his heterosexuality with Lynd after being released from Le Chiffre.

Figure 8 Homoeroticism in *Casino Royale*

Thus, in *Casino Royale*, Bond becomes the object of a homoerotic gaze. The scene between Bond and Le Chiffre is not evidence of homosexual activity. However, it can be a trigger for homosexual imagery in the film's diegesis. As per Connell's concept (ibid., p.78), those who are self-defined as homosexual or gay come to represent a kind of subordinated masculinity oppressed by traditional definitions of hegemonic masculinity. They are expelled from the hegemonic masculine order. Thus, there is a hegemony and subordination in homosexuality, with the hegemonic man as the dominant and the subordinate man as the submissive. In the narrative, Bond rejects being the submissive. Although Le Chiffre shows his 'machismo', Bond refuses to be his subordinate. Bond confronts Le Chiffre's sadism by showing his masochism and accepting the villain's threats. Bond's response to Le Chiffre validates his own authority.

As a man, Bond does not admit higher or lower positions between men. He displays his musculature as an intra-gender erotic object. However, Le Chiffre's gaze in this film does not change Bond's validation of his masculinity; Bond does not show his hegemony or accept being dominated, but he still holds his authority. Related to the concept of new alternative masculinities, Craig's Bond

is against gender violence (in any gender) and seeks egalitarian values in a relationship (Flecha *et al*. 2013, pp.102-104). Indeed, the original concept of new alternative masculinities is inter-gender (the man-woman relationship). This concept proposes overcoming the violence done by men to women in patriarchal culture. However, this form of masculinity can be applied to same-gender relationships because it stresses egalitarian values; violence can occur in any gender. In the film diegesis, Le Chiffre does violence to Bond to show his higher authority, but Bond rejects it. At the same time, he also does the violence to Lynd in a separate room that gives Bond a dilemma for a moment: either he continues challenging Le Chiffre's abusive homoerotic game or he helps Lynd. However, in the narrative Bond and Lynd are saved by the arrival of Mr White, who also demands Bond's gambling winnings.

Conclusion

In the traditional Bond franchise, the gaze of Bond upon a female character posits her as the erotic object. It confirms that Bond has authority; he is dominant and the female lead is subordinate. Although Bond does not enact violence on the female lead throughout the franchise, male dominance over the female position in the traditional Bond films is an obligation. Thus, Agent 007 appears as a representative of a hegemonic masculine figure or even a DTM man. He has authority to give meaning to the fantasy he gets from the object. In this period, Bond is marked as a spectacle of masculinity. That is, his body (although muscular) is not gazed upon as the object of eroticism. He is a spectacle because of his virility and omnipotence in battle.

In *Casino Royale*, the shift of gaze turns Craig's Bond to the object of voyeurism. Unlike in the traditional franchise, the female protagonist in this film can look at, even return the gaze of, the hero. The female actors can express their desires.

Thus, the transformation from subject to object constructs the pattern of masculinity in Craig's Bond. From two types of gaze in the analysis (inter-gender gaze and intra-gender gaze), Craig's Bond's masculinity shifts from the hegemony to alternative. Craig's Bond in *Casino Royale* does not display masculinity in a patriarchal way that shows his omnipotence as the spectacle. Rather, he is presented as the erotic object to confirm that he is attractive enough for heterosexual female standards. He does not represent hegemony since he admits women's authority, especially with the sexual initiative. At the same time, he declines being subordinated either by man or woman. His anticlimactic romance with Solange demonstrates his respect for gender equality. He does not show any sympathy for Solange's brutal murder, which provokes the spectator's opinions about a woman who willingly has an intimate relationship with a violent man (DTM). Craig's Bond does not do anything violent to her, although he might use her as the means to discover her husband's plan. She is killed by her husband's organisation. Therefore, Bond does not harm his new alternative masculinity.

The way he deals with Le Chiffre is also the way he fights against intra-gender violence and seeks egalitarian values between men. He stands against Le Chiffre's domination not in traditional ways, by combating the villain, but by ridiculing Le Chiffre's negative attitude through ironic verbal expression. Bond refuses to be dominated or marginalised; his heterosexuality does not harm others. This is the way Craig's Bond reveals his new alternative masculinity among men.

The performance of masculinity in *Casino Royale* is delivered in a different way from the traditional Bond films. Bond becomes the object who lets the female leads gaze to him. He also allows Le Chiffre to see his muscularity. The film

seems to expose Bond's feminised and passive role in the narrative. However, the transformation in the position of the hero does not make him become the object of sex. None of the characters in the diegesis, either female or male, are able to push Bond to be her or his sexual liaison. Bond liberates himself in choosing his romantic partner through mutual respect and staying away from violating his mate. While the film portrays Bond as the addressee of the gaze, his presentation actually reveals the hidden values in a new alternative masculinity. That is, a good guy is the man who is not only satisfied with his romantic female partner, but he is who also satisfies his lover.

Chapter 2 Masculinity and Intimate Relationships: Bond's Inexpressiveness in Quantum of Solace

Introduction

In this chapter, I focus on the emotional manipulation employed in Bond in *Quantum of Solace*. According to Elizabeth Austin, Daniel Farrelly, Carolyn Black and Helen Moore, emotional manipulation is the ability to manage another's emotions in order to influence their behaviour to suit that individual's interests (2007, p.180). Emotional manipulation forms part of emotional intelligence in that the outcomes can be positive as well as negative depending upon "the moral end which it serves" (Carr, 2000, p.31). Emotional manipulation is significant in constructing masculinity for the convention prohibits emotional display on men. According to Diane Barthel, a man cannot expose his inner feeling including his love to a woman (1992, p.146). In the context of Craig's Bond, he manipulates others' predictions about his feelings for Vesper Lynd so that others believe that Bond performs his mission professionally as an agent and not for personal revenge against the criminal organisation that killed her.

The narrative of *Quantum of Solace* shows the revenge for the actions of both the hero, Bond, and the female lead, Camille Montes (Olga Kurylenko). Bond carries out a vendetta for Lynd, an accountant who accompanies him in *Casino Royale* to manage Bond's budget in joining the gambling with Le Chiffre. She saves Bond's life when he is poisoned by Valenka (Ivana Millecevic), the villain's girlfriend, and turns to be Bond's lover. Lynd, herself, is blackmailed by the Quantum organisation, of which Dominic Greene (Mathieu Almaric) is a member. At the same time, Montes takes revenge on General Medrano (Joaquin Cosio) after he murdered her family. Greene takes advantage of a

coup in Bolivia to monopolise the water supply in that country, bribing Medrano in order to get the project of the monopoly. As it happens, Greene is Montes' boyfriend. Thus, this relationship helps her to carry out her mission; in the narrative, however, Greene knows Montes' motive thus he hires Edmund Slate (Neil Jackson) to kill her. Predictably, this operation means Montes becomes the female protagonist who accompanies Bond in the diegesis. Since revenge becomes the motive of this film, *Quantum of Solace* is a particularly brutal instalment in the franchise. According to Helena M. McAnally (2013), *Quantum of Solace* includes more than twice as many acts of violence as *Dr No* (1962) and nearly three times as many acts of severe violence as any other film in the whole franchise.

As far as Bond's revenge is concerned, the narrative shows Bond's heartless actions in the way he chases and attacks the villain. He works hard to find the criminal organisation that, coincidently, hired Lynd and caused her death. When M reveals that Yusef Kabira (Simon Kassianides), Lynd's ex-boyfriend, betrayed her by claiming he was kidnapped in Morocco, Bond confirms that he is not interested in chasing him. Neither Kabira nor Lynd are important for Bond's mission; unmasking the criminal organisation is more significant for him. For M, however, this is very worrying; she says, "Well, it'd be a pretty cold bastard who didn't want revenge for the death of someone he loved". M knows that Bond is denying his feelings for Lynd; he does not admit that his mission chasing the villain is driven by revenge for his ex-lover. Bond's statement of his ignorance of Lynd and Kabira, in spite of Kabira's emotional manipulation, is the way he controls his anger about Lynd's double agency and Kabira's betrayal. Bond also does not answer M's comment about his ignorance in order to avoid his giving away an emotional expression.

In connection with Bond's denial of his love for Lynd, Lisa Funnell argues that the narrative of the film is dominated by the "Vesper theme" (2018, p.16). In the diegesis, the "Vesper theme" is described as a condition in which Bond broods and mourns his ex-lover, Lynd; this indicates that Bond continues to love her and remains deeply sad about his loss (ibid.). Bond might refute his feelings, but his actions show otherwise. Thus, Funnell asserts that *Quantum of Solace* is the proper sequel to *Casino Royale* (ibid., p.15). The audience can see the continuation between the two films, particularly the unfinished plot concerning what Bond does to Mr White (Jesper Christensen). Furthermore, Bond's grief over Lynd has an impact on his relationship with the female lead in the plot. Unlike the traditional Bond film formula, Craig's Bond posits Camille Montes as a partner with whom he collaborates to defeat the villain; they never involve themselves in a romantic liaison. Bond ignores Montes' charms and focuses on his goal. Funnell states that Montes is "the one who got away" as she realises that "Bond is imprisoned by his grief over Lynd" (ibid., p.17). That is, Bond controls himself so that he does not fall for other women as he focuses himself on revenge for his lover's death. In terms of a heterosexual masculine hero, Bond's inexpressiveness towards Montes proves how he is managing his feelings. In reaching his goal, Bond shows his determination not to perform a hegemonic masculine role by taking advantage of his partnership with Montes.

Regarding Bond's teamwork with Montes, in fact, this female lead helps Bond to form his violent characterisation as a hero. Bond's emotional inexpressiveness is presented not only in order to cover his feelings to uphold his masculine standards but also because he finds a partner who is a good match to combat the villain. Unlike Lynd, who is anxious after seeing how Bond kills the henchmen in the hotel, Montes is ready for revenge. Thus, the violence he

creates in the narrative is there to rationalise his emotions as well as accomplishing his mission as a hero to uncover Quantum organisation. That is, Bond find a strategy to control his emotions by facing his opponent in the name of his duty as an agent. He seems not fight with the villain for personal reasons; he does it under the pretext of standard MI6 procedures. It is rational that Bond performs a vendetta for his lover and his partner's family, but it is more rational for Bond to combat the villain as part of a criminal organisation. Their existence is the target that MI6 searches for. However, Bond does not fight them in defence of the law. At the end of the plot, he lets M do the rest: treat Kabira according to the law.

In the same vein as Lisa Funnell, Derek Dubois states that *Quantum of Solace* is the direct sequel to its predecessor. The continuation of the narrative, however, breaks with some of the formulaic elements of the genre with the absence of a sexual relationship with the female lead. This condition deprives the audience of the satisfaction of a key franchise convention (2018, p.150); as 'the film critic, *Roger Ebert, states this* film' changes "the ingredient in the primordial soup that makes Bond Bond" (p.143). That is, Bond's heterosexual masculinity is threatened by the missing of his sexual intercourse with the female lead. In the narrative, Bond is trapped in his love for Lynd; the traditional Bond is never dominated by his feelings for a woman. He is easily intimate with any women in the diegesis and most of the women in the films are disposable. Although Lazenby's Bond marries Teresa di Vicenzo (Diana Rigg) in *On Her Majesty's Secret Service* (1969) and his wife dies on their wedding day, he does not continue to mourn; there is no "Tracy theme" in the next film. According to Dubois, Montes' involvement in the violence and the de-eroticisation of sex "rob[s] the film of some of its escapist pleasures" (p.148). The audience misses

the female lead playing the expected role as Bond's lover, since Montes is presented as an independent female protagonist. Her intention to accomplish her own mission means the audience does not witness any erotic scenes. That is, the disappearance of sexual engagement in the film occurs as it is an extension of the previous film; the breaking of the classic formula is the result of the continuation of the narrative.

Tobias Hochscherf echoes the idea that despite the continuation of the *Casino Royale* narrative, *Quantum of Solac*e makes some changes to the Bond elements; Barbara Broccoli and Michael G. Wilson, the film's producers, stated that they wanted to revive the series by allowing it to develop distinct Bond elements that would differ from those identified in Cubby Broccoli's era (2013, p.300). It is a kind of reboot, which is employed to revise the very nature of the franchise to make it unpredictable or at least surprising again (p.302); therefore, the absence of a romantic liaison between Bond and Montes from the narrative can be read as an attempt to create a distinct identity separate from the traditional Bond films. Revenge, in diegesis, is the covert method employed to maintain Bond's performance as a masculine figure and his license to kill.

In short, *Quantum of Solace* is a sentimental film performed with violence. This film presents the loving side of the hero that is never presented in the traditional Bond films. Bond seemingly finds a way to take revenge during his mission, while he is 'enjoying' his misery. Thus, the narrative offers new nuance to the audience; Bond can be very much in love without losing his ability to battle the villain or losing his masculinity, even if this concept of masculinity needs to be, to a degree, recalibrated. The diegesis also emphasises that Bond takes revenge by controlling his emotions; he even avoids talking about Lynd to anyone. Therefore, this chapter examines Bond's masculinity and his emotional

expressiveness, while at the same time examining his logic of thinking as a melancholy man.

As a heuristic in this chapter, I employ Sam de Boise and Jeff Hearn's concept of 'emotional communication'. They state that men's emotions are always personal (2017, p.780) owing to the impact of patriarchal practice (p.781). Therefore, men do not display their emotions for, to do so, raises the "costs of masculinity". The costs of masculinity are coded as men's inability to talk about their experience, particularly those that reveal vulnerability, such as pain, grief, loss, etc. (p.782); this influences their 'ideals' of masculinity because, it is implied, emotional expression is irrational as well as weak (ibid.). Thus, men often learn to hide their emotions or maintain emotional distance due to socialisation; this has been documented as a source of men's social privilege and 'personal pain' (ibid.).

The discussion of this chapter is divided into three themes: (1) Bond and his women – exposing Bond's intimate relationships with female characters in the film in order to demonstrate his representation as a heterosexual masculine figure; (2) Bond and his lover (or lovers) – highlighting the indications of his emotional expression either in a verbal or non-verbal way; and (3) Bond's emotional impoverishment – attempting to understand the construction of his masculinity. Emotional expression has long been considered to have no part in the performance of masculinity. "Society teaches the male to be masculine and inexpressive" (Dosser et al, 1986, p.243); however, the analysis of this chapter focuses on how emotional expression affects Bond's masculinity.

Bond and His Women

The presence of female characters in the Bond franchise is an “obligation” used to prove Bond’s heterosexuality (Neuendorf et al., 2010, p.747). Maryam d’Abo and John Cork even state that the franchise might go without notorious villains or innovative gadgets, but it has never been without a Bond girl (2003). The term ‘Bond girl’ in the traditional Bond films, Lisa Funnell argues, is defined by her relationship with Bond and lacks any individual or independent identity (2018, p.12). Meanwhile, Neuendorf et al. (2010, p.747) define the ‘Bond girl’ as “a woman with strong potential for romantic entanglement with Bond”. Thus, both opinions highlight the position of the female character as the sexual liaison for Bond. The term ‘girl’ itself refers to an immature female character, associating her with underage female sex and positioning her as a sexual object who is dependent on the man. She appears as one without any authority over her own life and relies on Bond’s protection for her salvation. Travis Wagner stresses that the franchise has long treated the ‘Bond girl’ as a “one night stand, damsel in distress and even human shield” (2015, p.51). This indicates that the Bond girl is presented as a disposable character to be conquered by Bond, as his characterisation needs evidence to prove his heterosexual masculinity.

The discussion of the female characters in Bond films is significant for there is a shift in their presence in Bond’s performance as a hero. Before Craig’s era, Bond was always presented as a great seducer. He seduces any beautiful woman with his virility. In *Goldfinger* (1964), for example, Connery’s Bond seduces Jill Masterson (Shirley Eaton) while she is working for Auric Goldfinger (Gert Frobe) in order to win his card game with Simmons (Austin Willis). Masterson, then, goes over to Bond’s side and leaves her boss. However, her decision brings her a horrible punishment; she is murdered with gold paint covering her entire body. Thus, instead of being Masterson’s protector, Bond

posits her as his human shield. Bond shows sympathy for Masterson, but he does not exhibit any grief for her death. Bond's action in calling Felix next to Masterson's body expresses that his connection with the girl is over; he must continue his mission to reveal the villain's criminal plans.

Similarly, in *Tomorrow never Dies* (1997), Brosnan's Bond positions his ex-lover, Paris Carver (Teri Hatcher), as his human shield. Paris is married to Elliot Carver (Jonathan Pryce), a media mogul who has ambitions to rule the world. Bond seduces Paris to get information about her husband's criminal plans. In exchange, Bond promises to save Paris from her husband by getting her out of the country within four hours. However, Bond cannot fulfil his promise and lets his ex-girlfriend die by her husband's hand when Elliot discovers his wife's betrayal. Bond finds Paris on the bed they made love on the night before. Again, Bond has made his girl a human shield. Paris is a damsel in distress and the hero is too late in saving her. Bond is more focused on his mission. His 'girl' helps him achieve it.

What Bond does to his 'girl' makes Dench's M call him a "sexist misogynist dinosaur" (GoldenEye,1995, 00:47:04). M believes that her agent treats women badly; Bond dominates these women and employs them to complete his mission, using his charm so the 'girls' are willing to help him. However, in Craig's Bond tenure, 'the female characters position' is beyond the term of "damsel in distress and human shield". They might "one night stand" for Bond but he never puts them in danger for his mission.

In term of the female character's position, Charles Burnetts opines that Bond girls are divided into primary Bond girls and secondary Bond girls or "fluffers" (2015, p.61). Therefore, there is more than one female protagonist in each 007

film. Burnetts confirms that the primary Bond girl “is coded as a good fit for Bond as borne out by the number of times she turns out to share his profession as secret agent”; meanwhile, the so-called “fluffer” is marked by her disposability (ibid.). The examples above can be considered fluffers as Bond abandons them; he does not take them as his partners into the denouement of the film. Neither Masterson in *Goldfinger* nor Paris Carver in *Tomorrow Never Dies* is a good fit for Bond; none of them shares the profession of secret agent with Bond.

One who does share a secret agent role is Tania Romanova (Daniela Bianchi) in *From Russia With Love* (1963). Although she is hired as a Russian agent, Bond succeeds in bringing her over to his side. Therefore, Bond helps to keep her alive until the end of the plot. Bond, seemingly, frequently encounters the challenge of turning a double agent or a henchwoman to his side. That is, Bond succeeds in dominating her. He maintains Romanova’s presence because she is the primary girl in the narrative; Bond also does the same to Wai Lin (Michelle Yeoh) in *Tomorrow Never Dies*. They share the mission to reveal Carver’s criminal enterprise and they stay together to the end of the narrative. Although they are from different agencies, Bond can dominate Wai Lin and they carry out the mission his way. That is, Bond does not abandon ‘those female lead for they’ are the primary Bond girls.

However, this does not happen to Vesper Lynd (Eva Green); Bond fails to save her in *Casino Royale* (2006). She is a double agent who saves Bond’s life and becomes Bond’s lover. She is the primary female protagonist in the film. She moves from the “bad girl” to the good one, supplying further proof that Bond can dominate her. Bond discovers Lynd’s crime in the denouement of the plot and Lynd is ashamed of her betrayal. Her guilt means that she refuses Bond’s help

to release her from the lift car/elevator submerged in the water; this indicates that Lynd commits suicide. As the female lead, Lynd is not presented as a one-night stand; rather, Bond loves her and plans to quit his job to live with her. She is not a damsel in distress who waits for the hero because she overcomes her problem herself. She is also not a human shield, as she chooses her own death. Furthermore, the fluffer in this film, Solange, also dies; she is murdered by Le Chiffre's henchmen after giving information to Bond. Thus, none of the female characters in *Casino Royale* survives. That is, in generic terms, as a hero, Bond is unsuccessful. The narrative of *Casino Royale* disrupts the prior meaning of the primary Bond girl.

Breaking the formula of the primary Bond girl also occurs in *Quantum of Solace*. Camilla Montes is presented as an independent woman, not a damsel in distress. She does not wait for Bond to take revenge for her family. She appears as a heroic female character with a strategy of becoming the villain's girlfriend so she can take revenge on her own; she is no longer a Bond girl since she has authority over herself. In the narrative, Bond confirms that Montes is a Bolivian secret agent (01:06:04). Lisa Funnell suggests that Montes' performance has a strong impact on Bond's personal and professional relationships, especially with women (2018, p.16). She states that Montes is "alleviated of the burden of having to appeal to Bond's male gaze". From this position, Funnell argues, Montes can move beyond the sexualised expectations/limitations of a Bond girl and be judged for her own intentions and actions in the film (ibid., p.16). Thus, Montes is the first female lead not to be presented as the voyeuristic object in a Bond film. She is presented as the heroic female lead whose position is as important as Bond's in the diegesis. However, this means Montes' characterisation represents another threat to

Bond's masculinity; Bond's heroism is not needed. In connecting with her position as the primary female protagonist, the lack of romantic entanglement between Bond and Montes also threatens Bond's heterosexual masculinity. *Quantum of Solace* clearly reconstructs the meaning of the primary Bond girl. In Craig's era, the female lead is no longer a 'girl'; she is independent and responsible for herself. Thus, the term Bond Girl is no longer appropriate; she is a woman, a Bond woman. The primary Bond woman, in this case, not only survives until the end of the narrative but there is no evidence of an intimate relationship with Bond. In the diegesis, there is no one night stand between Bond and Montes. She is not desperately waiting for a hero, and she is not a human shield for Bond's mission. Their relationship is platonic, designed fundamentally to help them both reach their goal. Thus, Montes' performance is also significant in reconstructing Bond's masculinity; her presence raises the question whether Bond's existence as a hero is needed.

Figure 9 Bond's revenge partner

Although Bond does not have a romantic engagement with Montes, he does display his heterosexuality by making love to Strawberry Fields (Gemma

Arterton). This sexual engagement proves that Craig's Bond is as much of a womaniser as his predecessors; however, he is no longer a misogynist. Unlike the girls who have previously become Bond's human shields, Fields does not work for the villain. Fields is a consular employee in Bolivia who is instructed to force Bond to go back to London. She treats Bond firmly; there is no flirting between them. Bond rejects the hotel she offers by moving into a luxury one before going back to London. Their sexual relationship looks awkward and too instant; Bond does not even seduce her. While pretending to be teachers on a sabbatical, Bond asks, 'I cannot find the for the stationery. Can you help me a look?' Fields giggles in response (00:55:20-00:55:35). This conversation symbolises Bond's invitation for intimate intercourse. According to Danielle Currier, what Bond does with Fields is "hook up"; it is sexual activity between two people who are not in a committed romantic relationship (2013, p.704). It is merely casual sex; both of them realise that it is just for fun. Fields is the fluffer that moves to Bond's side rather than carrying out M's instructions to bring back the agent. She helps Bond's mission by blocking Greene's henchman, Elvis (Anatole Taubman), at the Eco Park party, leaving him seriously injured. However, Bond fails to protect Fields. She is murdered, with her whole body covered in oil, recalling the murder of Jill Masterson in *Goldfinger.* This time oil is used to kill Fields because oil is thought to be the valuable treasure that Greene searches for in Bolivia; echoed from *Goldfinger*, oil is considered as black gold. (Later, Bond discovers that Greene plans to control the water supply in that country.) The one-night stand does not make Fields the primary female lead for she does is not present for the rest of the film.

The relationships between Bond and his women are presented in a variety of ways. Although there are always female protagonists in the diegesis, their

positions are either as primary or secondary girl – or even as “the fluffer”. The classic formula of the primary female character is that her presence lasts until the end of the film, whereas the fluffer is always sacrificed for Bond’s mission. However, the female lead in the Craig era is not necessarily solely defined as Bond’s romantic partner. As a mature woman, she is self-determined. She can be a bad girl who moves to Bond’s side and appears to the end of the narrative, however, she is authoritative on her life. This condition means the term Bond girl needs to be redefined. It would now seem to be more appropriate to talk of to the “Bond woman”, moving from immature to adult.

Figure 10 Montes, a mature female lead

Bond and His Loves

At one point, Bond asks Fields about her real name, and she does not give her full name: Strawberry Fields. She merely replies, “Fields. Just Fields (feels)” (00:56:54). The pronunciations of Fields and feels are similar. This could be a satirical point aimed at Bond, whose life is vapid and without feeling. That is, Fields finds Bond’s romantic relationship with her impassively; Bond’s feelings are missing. He performs intimate intercourse only for his own necessity as a man, not as a lover. Then, Bond deflects the conversation by saying, “Feel this,”

while taking a drink and gives it to Fields. This allows him to avoid talking about feelings or emotions.

Figure 11 The way Bond deflects the dialogue about feeling

In terms of emotions, Bond had very deep feelings for Vesper Lynd. He, verbally, confessed his love to Lynd and verbally also sends a resignation letter to M in order to live with Lynd as a 'normal' couple. He was even reliant on Lynd, using her first name as the password of his bank account containing the large amount of money he won at the casino. Lynd herself was surprised by this. Vesper Lynd is the female lead in *Casino Royale* who becomes the focus behind the narrative in *Quantum of Solace*. She is the reason why Bond is so aggressive in chasing the villain; Lynd's death was the work of this criminal organisation. M detects Bond's vendetta in his merciless approach to his mission, and she reminds him not to kill anyone in his search for the criminal organisation connected with Lynd's death (00:35:40). M warns him because Bond has already killed two people without any information that would progress his mission; he drops a third man from a rooftop that he thinks is Greene's henchman but who, it transpires, is a member of special branch. M suspects that this is Bond's method of expressing his anger at the loss of Lynd. However, Bond denies it; he firmly states that he is only motivated by duty (01:18:30).

As far as emotional expression is concerned, a man is ‘prohibited’ to show his feelings. As Masters suggests, to express one’s feelings is not compatible with traditional understandings of ‘manhood’, which tend to be more readily associated with an understanding of non-emotional rationality (2005, p.122). Thus, to remain masculine, Bond must hide his deep feelings for Lynd. In the diegesis of *Casino Royale*, he even calls Lynd a ‘bitch’ to suggest his lack of feelings for the woman. Craig’s Bond clearly says it to M in the last part of the narrative to show that his job is done and it is nothing to do with Lynd; he does not need more time to think about his feeling as an agent but finish his mission. This is emotional manipulation employed to make others think that Bond’s behaviour has nothing to do with his grief over Lynd. He tries to show that Lynd’s death does not impact on his job; Bond wants to prove that he is professional. He has a licence to kill; therefore, killing the villain or his henchmen is something normal. Cruelty is part of his job. For Bond, M’s suspicion is exaggerated; meanwhile for M, Bond’s last resignation indicates that Bond’s love for Lynd is something serious. In other words, Craig’s Bond is unsuccessful in manipulating his emotion. He might succeed in hiding his emotions in front of other people but not before his boss. M has Bond’s documents as he is her operative and Bond has worked for M for a long time; M knows Bond well. Her trust and advocacy for Bond are based on regular tests conducted by MI6 for all agents. Thus, M detects the change in Bond. As a result, M does not call Bond a “sexist misogynist dinosaur” any longer. According to David Dosser Jr., Jack Balswick, and Charles Halverson Jr., inexpressiveness in male emotion refers only to the verbal expression of feelings (1986, p.242). It attests to the fact that what Bond exhibits is emotional expression in a non-verbal way, in this case his heartless fighting. Therefore,

Sarah Thomas states that Craig's Bond adopts the new brutalist dictum that does not perform an idealised style but pragmatic one; the dictum reveals the "anti-image" of the new Bond that rejects the conventional Bond (2018, p.37). As we know, Craig's Bond has minimalistic facial expressions that constructs Bond's new image. Thus, his denial of his love for Lynd is part of his image construction; furthermore, emotional expression is a 'personal matter' in the way conventional masculinity constructed. That is, Craig's Bond hybridises his masculinity performance between the conventional/traditional and the new one; it is a combination between "image" and "anti image" of Craig's Bond masculinity. In short, the new Bond persona is charmless; but it is his charm. In spite of associating emotional expression with personal matter, in the narrative 'Bond relates male emotion as irrational matter'; as such, according to this definition of masculinity, it exposes a man's vulnerability. Moreover, the woman he loves is a double agent. This means, he loves an enemy whom he falls for while persuading her to move to his side. This suggests that he cannot control his emotions and, therefore, is himself being manipulated by them, rather than himself manipulating them; he cannot use his logic well. However, the fact that Bond still keeps Lynd's necklace and her ex-boyfriend's photo is testament to Bond's sentimentality. Thus, silently, he fights with the villain in a savage way to pour out his anger, to express his emotion non-verbally.

Dosser, Balswick and Halverson argue that men have traditionally been taught to value the expression of masculinity since they were young; therefore, they are tend to value courage, toughness, competitiveness and aggressiveness (1986, p.246). What Bond does – even if very crudely – signifies the expression of his masculinity. He cannot lose his courage; he remains tough despite his misery. He insists that he is still in competition with the villain and fights

aggressively. His personal pain must not impact on these values. Moreover, Balswick in Dosser et al. (1986, p.247) states that society imbues the male role with task-achievement skills rather than emotional skills. Therefore, Craig's Bond shows his achievement in succeeding in his mission rather than lamenting his relationship with Lynd; it would seem that for Bond he can achieve his goal, rationally, while taking revenge for Lynd.

As already noted, Craig's Bond's loss of Lynd, would, on the face of it, seem to echo Lazenby's Bond's loss of his wife in *On Her Majesty's Secret Service*. Teresa di Vicenzo is present the entire length of the film but dies at the end of the narrative; she is the primary Bond girl. Bond cannot save her from Bunt's (Ilse Seppat) shot on their wedding day. Bond is very sad and hugs his wife as she dies in her arms. Unlike Craig's Bond, Lazenby's Bond shows his pain. Although he tells a passer-by everything is fine, his grief is demonstrably real as he sheds tears; he is obviously vulnerable. In terms of the concept of emotional communication, Lazenby's Bond's expression raises the cost of masculinity; he exposes his weakness by showing his misery. Boisse and Hearns argue that a man's emotional display is always personal (ibid., p.782), and Lazenby's Bond does not apply the necessary emotional distance to become the ideal masculine man.

In *Diamonds are Forever* (1971), the next film after *On Her Majesty's Secret Service*, Bond looks for Blofeld (Charles Gray) because he knows Blofeld is the man responsible for his wife's death. Bond does not search for Bunt, even though she was the shooter. However, instead of making revenge the theme of the film, the diegesis exposes more about Bond's mission to reveal Blofeld's criminal plan as a diamond smuggler. The film does not primarily address Teresa's death. In the early narrative, Lee's M even reminds Bond that Blofeld

is dead (although it is later discovered that this conjecture is wrong) to make Bond focus on his mission (00:08:15). That is, Bond is presented as an agent that cannot involve his personal feelings. Indeed, although he had married di Vicenzo, it was at the request of her father, Draco (Gabrielle Ferzetti). Thus, how genuine is Bond's love for di Vicenzo? The relationship does, after all, present him with his best opportunity to catch the villain. Bond exchanges his freedom as an agent with Draco for information in order to carry out his mission; Bond is dominated by his father-in-law. Therefore, in this film Bond's battle with the villain has nothing to do with di Vicenzo.

After his marriage with di Vicenzo, Bond is back as a misogynist. Having intimate relations with another woman while undertaking his mission is a kind of reward for Bond. In similar fashion to most Bond films, this one too ends with a romantic liaison with the primary female lead. He no longer loves anyone. When his best friend, Felix Leiter (David Hedison) marries Della Churchill (Friscilla Barnes) in *Licence to Kill* (1989), Dalton's Bond avoids talking about his past marriage, which is very tragic. Bond's expression suggests he is displeased talking about anything personal related to love.

In my discussion about love, one can see that Craig's Bond is presented differently to previous versions of the role. He is no longer a misogynist, though he still engages in casual sex and remains a real womaniser. However, when with Lynd, he appreciates his love for her. He does not have sexual relations with any other women, including Solange. Once he loves someone, it is not easy for him to move on to another love. Therefore, in *Quantum of Solace*, Craig's Bond continues to love Lynd and ignores the presence of Montes. He does not force himself to accept love from his partner in the mission. Montes states that Bond is imprisoned by his feelings for Lynd. It means Bond breaks

with the traditional formula of his masculinity. His heterosexual masculinity is not marked by his position as a womaniser; he is presented as more mature than the prior Bonds' characterisations. His masculinity, sexually, shifts from seducing any women he encounters to controlling himself; Bond does not dominate the female characters through his virility. He does casual sex as long as the fluffer is willing to do so. Bond demonstrates that love is for everyone, and falling in love is normal. However, Craig's Bond hides his love for Lynd because he does not want to appear dominated by his feelings. Thus, in fact, Bond's love is part of his emotional expression. *Quantum of Solace* is the first time in the Bond franchise that the diegesis exposes the hero's personal feelings. That is, Bond is fully present as a human, physically and psychologically.

Unlike the previous Bond films, *Quantum of Solace* presents more of Bond's emotional life in a non-verbal way. His brutality when attacking the villain is an expression of his misery. According to de Boise and Hearn, "There is a relationship between emotion and behaviour, which undoubtedly involves physiological responses" (2017, p. 784). Thus, it is rational that Craig's Bond becomes unstoppable when chasing the villain. His domination no longer means employing women to complete his mission but rather dominating the fight with the criminals. Both Lynd and Montes are independent women who cannot be easily used or manipulated by Bond. However, Bond's choice to continue loving Lynd is an indication that Bond has respect for women; he does not move from one woman to another. Thus, Craig's Bond exposes Bond's loving side as part of his life as an agent; even an agent cannot avoid feeling love.

Bond and Emotion

Starting from the first film of the franchise onward, Bond is presented as an uber-masculine figure. He dominates everyone and everything. However, his masculinity does not give him any space for personal feelings. As an intelligence agent, Bond merely does his duty and finishes his mission. Thus, rationality would appear to be needed more than emotion. Emotion, so the films suggest, cannot solve the technical problems which Bond faces in the field. It is understandable if, in the traditional characterisation of Bond, he is presented as a womaniser. He does not have time for his feelings and being a womaniser minimises the risk of his personal pain. Furthermore, the classic doctrine suggests that a male must convince others that his decisions are based upon reason and not emotion, and he must divest himself of any vestiges of emotion (Dosser et al., ibid., p.247). This belief represents a kind of formula that means Bond must convince others that he is never emotional: every decision he makes has a purpose, demonstrating he is responsible for his actions. In the narrative, Bond is twice instructed to return to London. First, M asks Bond personally to return when he is in Bregenz, Austria; Bond refuses, which means his travel anywhere is restricted. Bond argues that he needs to find someone who wants to kill him. While watching the opera in Bregenz, Bond begins to uncover the criminal organisation, though he accidentally harms someone important; Bond meets Greene there. Second, M sends Fields to take Bond home. This time Bond has just landed in Bolivia with Mathis. Bond does not reject M's instruction directly; instead, he brings Fields and Mathis to a big hotel. With Mathis' connection to the colonel, Bond gets an invitation to a fund-rising party held by Greene; the colonel is one of the important persons in Bolivia that Greene bribes to facilitate his plan to monopolise the water supply. Thus, Bond's actions

always have reasons. Although emotion shrouds his mission, rationality remains his priority. Fighting emotionally is infantile; as a masculine representative, Bond must perform his maturity.

In *Quantum of Solace* Bond, basically, expresses his emotions. Although his expression is silent, shown through gestures such as his staring at Lynd's necklace, he cannot deny his love. In the narrative, Mathis finds that Bond cannot sleep well and drinks an unusual beverage. Bond's drink is vodka Martini, shaken not stirred. In this film, Bond is not seen consuming vodka Martini. When M gives him a briefing about Kabira, Bond drinks whisky; in Mathis' home, Bond drinks wine, and on their journey to Bolivia, Bond drinks a mixture of gin, vodka and a kind of vermouth known as Vesper's drink; in hotels, Mathis sees Bond drink champagne. In short, Bond does not drink his usual drink in this film. This change clearly shows that Bond is hiding something by taking a different drink. Bond tries to manipulate others into agreeing that he is physically and mentally fit; however, this effort fails in the eyes of M and Mathis. Both of them were directly implicated in Bond's pairing with Lynd; M is the one who introduced Lynd as the accountant that managed the budgets for Bond to gamble, whereas Mathis is the link between Bond and Le Chiffre, who both gambled at Casino Royale. Thus, there are two persons involved in Bond's love torment. These two people also have different perspectives of Bond's love as an emotional expression: (1) M, his boss, with a female perspective, and (2) Mathis, his friend, who has a male perspective.

From M's perspective, Bond's violence while completing his mission is motivated by revenge. She finds that her agent is very brutal when combating the villain because he has discovered that the Quantum organisation had employed Lynd and blackmailed her, causing her death. Therefore, M doubts

Bond is sincere in doing his duty and asks him whether she can trust him. According to David Carr, feelings are often “the basis of judgement or appraisals which are thoroughly cognitive” (2000, p.28). Thus, M believes that there is another motive behind Bond’s mission; his love is the reason for his mission, and he finds a chance to ‘kill two birds with one stone’: taking revenge for his love while completing his mission. M’s suspicion grows stronger when Bond refuses M’s instruction to return to London to follow the villain. Bond even finds a way to chase Greene although he is restricted, all his cards are cancelled and his passport is marked with ‘alert’. Bond goes to see Mathis for help. That is, from M’s perspective, Bond fights for Lynd in the most appropriate way for a lover; she is the reason Bond is so brutal since this is the first time Bond loves a woman. The one who destroys her must be crushed by his hand. Bond’s masculinity is presented through his ‘male way’ in standing up for his lover. The villain cannot suppress his honour; Bond must avenge their crime.

From Mathis’ perspective, however, Bond’s cruelty emerges from his guilt. So far, Bond is a man who makes no mistakes, particularly relating to women. He always succeeds in moving the girls to his side. He is, for example, able to seduce Pussy Galore (Honor Blackman), Goldfinger’s private pilot, who is presented as a lesbian. However, Bond cannot make Lynd move to his side when he falls in love with her. He blames himself for he cannot love the ‘right’ woman. He chooses a woman who almost endangers his mission. He finds from his first experience of love that he knows nothing about it; Bond just considers his feelings. From Mathis’ point of view, Bond feels guilty because he is dominated by his feelings; Bond has never directly conveyed his feelings to a woman before because it exposes his vulnerability. According to Rachel Grieve, Evita March and George Van Doorn, masculine gender roles powerfully predict

emotional manipulation (2019, p.161). Therefore, Mathis knows Bond's emotions as he is also a man; Mathis can predict Bond's manipulation of these feelings. In the narrative, furthermore, Mathis tells Gemma (Lucrezia Rovere), his spouse, that Bond is imprisoned and tortured, so he does not deserve a glass of wine. Mathis does not need to show his sympathy to Bond sentimentally. He expresses it casually – in the way Bond usually talks about women. Bond also responds casually; he does not express his sad feelings. Bond still pretends that he is tough enough as a man. Bond does not show his weakness; Mathis does not mock Bond for this vulnerability. Mathis realises that Bond is in misery, but they do not need to discuss it any longer. De Boise and Hearn emphasise that there is a relationship between emotion and behaviour that involves physiological responses (2017, p.784). Thus, Mathis believes that Bond's aggressiveness is affected by his emotion. Unlike M's prediction that Bond's violence is driven by his revenge for Lynd, Mathis is sure that Bond's cruelty is influenced by his own guilty feelings. In the diegesis, before dying, Mathis says, "Forgive her, and forgive yourself" (01:03:51). That is, forgiveness means releasing Bond from his guilty feelings. Without blaming himself, Bond can control his emotions and thereby control himself so that his mission is not carried out in a haphazard fashion. He does not kill people easily in the name of his licence to kill. As an agent, Bond cannot justify brutality by employing his feelings or his desire to take revenge for his love. This time, Bond's masculinity is presented through his ability to control himself. Self-control is required when dealing with the villain; being out of control represents a weakness as Bond could not then be rational. Thus, from a male perspective, Bond's masculinity is his ability to control: either to control others (in this case the villain) or control himself.

From the two perspectives above assessing Bond's violence – those of both M and Mathis – there is a significant quality in the construction of Bond's masculinity: self-control. In M's opinion, Bond's shows cruelty for the sake of displaying his masculinity. Bond wants to dominate and defeat the villain who has killed his lover; he must show his power. His masculinity is threatened if he cannot take heroic revenge for his lover; this is his pride. He has to defeat the villain. Meanwhile in Mathis's mind, Bond's aggressiveness is because of his guilt. That is, Bond's emotional expression, in either verbal or non-verbal ways, demonstrates the impact of his love, which threatens his masculinity. He is dominated by his feelings. Thus, emotion can render Bond's masculinity fragile. Carr states that public expressions or confessions of anger, envy or pride may be either insincere, dissembling or downright mistaken (2000, p.28). To avoid furthermore mistakes, Bond must control his expression, verbally and non-verbally. Therefore, at the end of the narrative, Bond avoids killing the villain directly. He does not kill Greene by his own hand when the villain confesses his crime against Lynd. Instead, Bond gives him a can of oil to help him survive the dessert. From M's information, Bond knows that Greene died with his stomach full of oil.

In dealing with Yusef Kabira, Bond also manages the situation carefully but firmly. At first, Lynd's necklace and her boyfriend's photo are kept to motivate Bond to complete his revenge. However, at the end of the diegesis, those things become evidence of a crime committed by Kabira. Bond tells Corine (Stana Katic), a Canadian secret agent who becomes Kabira's new girlfriend, that she is, in fact, employed by Kabira. Bond orders her to leave the room and check the leak of her country's file for Kabira has manipulated her. Bond shows her Lynd's Algerian necklace, as Corine also wears one at that time as Kabira's gift.

Kabira gives this same necklace to all the women he manipulates, including Lynd. At this moment, Bond might echo his past when he used Bond girls to complete his mission and how they often became his human shield. Therefore, this time, he acts differently. He does not involve Corine in his mission to defeat Kabira. In the diegesis, Bond have a gun in his hand and point it at Kabira, but he does not kill this criminal. He lets M's employees take care of Kabira. Meanwhile M is hesitant, waiting for Bond outside of Kabira's flat. She is afraid that her agent will continue to cruelly seek his revenge. The fact that Bond does not kill Kabira proves that M's prediction is wrong. Bond conducts his mission professionally. On the other hand, Bond confesses that M is right about his revenge on Lynd. This time he expresses himself honestly. The way Bond drops Lynd's necklace shows that it is time for him to forget her. It drops onto snow: cold and alone. When M asks Bond to come back and Bond replies that he is not going anywhere, it signifies that M is apologising to Bond for her doubt on her agent in doing his duty. This final dialogue between the boss and her agent, in the narrative, shows their deepest expression: there is no longer emotional manipulation.

Figure 12 Bond, head to head with Lynd's boyfriend, Kabira

Conclusion

As the representatives of a masculine figure, pre-Craig Bonds are presented as powerful heroes who dominate not only the villain but also the female characters. The female protagonists, in the narrative, can be either the primary female lead or the fluffer. Bond's domination over women makes him put his feelings aside so he can carry out his mission without any distraction, particularly from women. Thus, his romantic relationship with a woman is a kind of disposable reward for Bond while conducting his mission; it is to show his heterosexuality. That is, his relationship does not involve emotion or feeling. He performs sexual intercourse casually, without any commitment. Moreover, a man cannot display his emotions to others for it is very personal (Boisse and Hearn, 2017, p.780); Bond never expresses his emotions in the narrative. His feelings are more about his response to the situation he is dealing with. A man is appreciated for working with his intelligence; therefore, he is trained to perform his tasks rather than his emotions (Dosser et al.,1986., p.247). In the context of the 007 franchise, Bond always achieves his tasks by completing his mission. He mostly does it without any emotional expression. Although he is a womaniser, he never involves his feelings in a romantic relationship.

In summary, the previous Bonds have never been in love. The era before Craig's Bond presents love as an attenuation of masculinity. Once a man falls in love, the implication is that he is dominated by that love/woman. Craig's Bond is the first Bond presented falling in love with a woman of his own will – not the force of will of others or as an exchange of his feelings for important information. This is something new. Therefore, when Craig's Bond falls in love with Lynd, he tries to deny it. He attempts to manipulate everyone about his love. However, he fails to hide it from M and Mathis. They recognise the change in him. M

detects the change in Bond from the way he fights a villain, whereas Mathis detects it through a change in Bond's habits; he does not drink the usual beverage. Montes, the female protagonist who has not known Bond before, finds that he continues to love Lynd; he ignores Montes, even though they work together for a long time to combat the villain. Thus, love is undeniable; it is expressed through action not confession. Bond never conveys his feelings but they are seen.

Craig's Bond's denial of his feelings is understandable because he does not want to be seen as dominated. Bond still wants to dominate. Since he cannot dominate the female lead – either because of his feelings or 'the independent' nature of Montes – he dominates the villain brutally. His brutal actions expose the anger hidden in his emotions. He also tries to forget his misery from love by trying different drinks; he creates different atmospheres by his drink choices. Thus, Craig's Bond is melancholic, but he never expresses it. His presentation is always the reverse of his actual feelings. This is his real struggle for he manipulates not only others but also himself.

This manipulation dominates his behaviour and leaves Bond unstable emotionally. His masculinity is affected because his intelligence is distracted. Thus, being expressive, in a certain situation, can help Bond become more stable. That is, the balance between intelligence and emotion is an important element in constructing Bond's masculinity in order to become more mature as a hero. This time, his masculinity is defined by controlling the emotions that affect his rational self and thereby enabling himself to complete his duty professionally. To control his emotions, Bond needs his rationality; to stabilise his rationality, Bond needs to express his emotions.

Chapter 3 Bond's Resilience: Masculinity Contest Culture in *Skyfall*

Introduction

Skyfall (2012) holds a special place in Bond film history because it was launched during the franchise's fiftieth anniversary (*Dr No* was released in 1962), sharing its celebration with the Queen's Diamond Jubilee and the London Olympiad. Those moments, according to Christopher McMillan (2015, p.193), undoubtedly influenced the success of the film. It is widely known that the production of this film had been suspended in 2010 because of MGM's financial trouble. Then, after MGM exited bankruptcy in January 2011, the company announced that the film would be released in November 2012 (Galloway, 2012). The *Daily Telegraph* suggested, furthermore, that the success of *Skyfall* was because this film is "a true British film with a true British hero" (25 February 2013) that affects the audience's sense of patriotism, particularly an audience of British people. However, the greatest achievement from a business perspective is that the film became the most profitable in the whole Bond franchise to date, generating more than $1.1 billion worldwide.

Skyfall is the third instalment of Daniel Craig's tenure which shows Bond's resurrection as a hero. He is presumed dead after being shot accidentally by his colleague, Moneypenny (Naomie Harris), while he is fighting on a train with Patrice (Ola Rapace) while attempting to recover a stolen hard drive, under M's (Judi Dench) orders. His body is missing for three months after falling into a river. For the first time in the history of the franchise the film opens with tragedy for the hero (Dodds, 2014, p.121). The early diegesis presents Bond enjoying his 'death' in an unknown place, having fun and socialising and making love with an unnamed girl. However, he returns to 'life' after he hears that his workplace, MI6, is being attacked. He breaks into M's home to report to her that

he is ready for duty. M is shocked as she had never considered the possibility of Bond's apparent resurrection from the dead.

The use of the resurrection motif in *Skyfall,* according to Eduardo Valls Oyarzun (2017, p.45), almost becomes a portrait of the Victorian idolatry that presents a sense of stability, dependability and order, transferring it to the present day. Bond must be presented as a model hero, worshiped by many (p.48), as a model of British values (p.58). This is made explicit in one scene in which M recites a verse from *Ulysses* by Lord Tennyson, the Poet Laureate to Queen Victoria. The lines reflect that one can be weak because of time or age, but a hero is still strong in will. They must be able to strive, to seek, to find and must not yield. A hero can age in time but his spirit will last forever; he must be ready at any time for his country without excuse. In the diegesis, Bond is the epitome of such a hero. His 'death' is very disruptive to his workplace, MI6. Thus, although she is upset by the lack of news about Bond ('no news'), M confesses that "we need you" to save their headquarters from cyber-crime. Bond is a symbol of stability that can help his office survive any terror. His workplace depends on his dedication. M gives him a chance to be examined to see if he is fit for duty. In spite of being told that Bond failed the test, M gives him a chance. Travis L. Wagner defines Bond's resurrection in *Skyfall* as that of a patriarchal, colonial figure whose privilege affords him access to everything, including a second chance (2015, p.58). It means Bond's heroism is worshipped at his workplace to do the job as an agent; he gets the order to return to active service.

In the same vein as Oyarzun, Barbara Korte (2014, p.71) states that Craig's Bond in *Skyfall* is not merely presented as an agent; he is presented as a hero restored and re-instituted to serve the country, symbolised by protecting his agency – MI6. The hero does not ally himself with other Western powers, as

happens in many earlier Bond films (Hasian, 2014, p.576). That is, as a hero, Bond is required to stabilise the headquarters as a symbol of British security. In the narrative, in order to maintain the operations at headquarters after the explosion, M must move her official workplace from Portcullis House to a disused, decaying underground bunker. Even Bond does not know what the place is when Bill Tanner (Rory Kinnear) brings him there for the first time. Once Bond recognises this is his new workplace, he then realises that he will get the order from this inadequate building. Furthermore, Korte emphasises that the hero's presentation in the film is to redefine the meaning of a hero for the different national context of today's society (p.74). There is a shift here in defining the hero in *Skyfall*. A hero is still a warrior but is presented differently in this film. He is not just a victor without failure; in this case, Bond struggles to return to active duty as an agent. He overcomes his earlier failure since resurrection carries the meaning of renewal and refinement. He might fail the examination but he is revived to restore and protect the place where he works from terrorists.

Bond's resurrection is the starting point for this chapter, as it is the way he shows his resilience. According to Klaus Dodds (2014, p.118), no other Bond film gives as much explicit attention to Bond's body and his resilience as *Skyfall*. His resilience is exposed when Bond is prepared to hurt himself for the sake of MI6 and national security. The way he is presented is significant as it confirms his commitment to his job. He is presented as a hero for Britain, who will search out the real enemy undermining the country. Adversity shows his resilience. He sacrifices his body, and his emotions. He reappears unexpectedly at a critical period when he knows his workplace and his boss are in danger. However, at its core, his fighting is about fulfilling his duty and his job. In Bond's world,

accountability and oversight, ‘finishing the job’ is absolutely necessary (Funnell & Dodds: 2018, pp.18-19). Hence, he insists M let him finish the job instead of deciding to shoot him (00:26:15-00:26:16). Being an agent is Bond’s job, enduring in his duty is evidence of his heroism. The resurrection he performs in order to protect his workplace and his leader is evidence that Bond values his job. Therefore, instead of elaborating the hero’s resurrection to exposes his heroism, this chapter focuses on Bond’s masculinity through his struggle to save his job as an agent and his responsibility in finishing his mission.

In my analysis in this chapter, I employ the concept of the ‘masculinity contest’, which sees work as a gender-based competition. According to Jennifer L. Berdahl, Marianne Cooper, Peter Glick, Robert W. Livingston and Joan C. William (2018, pp.423-424), “work becomes a masculinity contest when organisations focus not on mission but on masculinity, enacted in endless ‘mine is bigger than yours’ contests to display workloads and long schedules, cut corners to out-earn everyone else or shoulder unreasonable risks”. This statement aligns with the presentation of Bond as someone who fights with his rival, Raoul Silva (Javier Bardem), because Silva thinks that he is better than 007 – he used to be M’s favourite. Craig’s Bond is also the agent who always has a heavy schedule, so M reminds him about his hours of sleep, and he that takes unreasonable risks to complete his mission. The masculinity contest also emphasises that work is a site where men can acquire valued resources that enable dominance over others: “it is a primary site in which men attempt to prove and negotiate their manhood” (Berdahl et al., p.429). Thus, work is a medium through which a man can secure his masculinity.

Based on this concept, masculinity and workplace success are often treated as synonymous; a man secures his masculinity when he has a job and can do the

job well. A man must prove that he is more than other men by being a top performer or the ‘winner’ in his work (ibid., p.430). Since no one in a masculinity contest can expose his weaknesses and vulnerability, the contest culture defines work as a zero-sum competition won by those who best adhere to ostensibly masculine norms; that is, it emphasises enacting agency and dominance and avoiding weakness and vulnerability (ibid., p.434). Consequently, the workers are often exploited by their bosses as tools to achieve success as well as convenient scapegoats to blame for their failures (ibid., p.434). Although this concept is called a masculinity contest, it can also be applied to “women and minority men” (ibid., p.433). Borrowing Raewyn W Connell’s terms (2005, p. 77-79) on relations among masculinities, majority or dominant men are hegemonic masculines ‘who occupy as the leading position’ in social life; the position is always contestable. Meanwhile minority men are those who are subordinated by the dominant; gay men are culturally stigmatised as the subordination therefore they are minority. ‘As far as masculinity contest’ is concerned, both masculinities are in competition including women. Whatever their gender, sexuality or ethnicity, once someone enters this arena, they must fight by the same rules to survive .

This concept proposes four superordinate dimensions that must be fulfilled by the contest participants: (1) show no weakness; (2) strength and stamina; (3) put work first; and (4) dog-eat-dog. Regarding the dimension of *show no weakness*, a man must perform confidently and admit to no doubt, worries, confusion or mistakes as well as suppressing any emotion, while *strength and stamina* are associated with achieving respect in his workplace, with physical strength and athleticism, and with endurance and stamina as well as mental health. *Put work first* aligns with selfishness, since there should be no

interference in work from any outside or personal sources, including family obligations. Last but not least, *dog-eat-dog* characterises the workplace as a hypercompetitive or gladiatorial arena wherein the winner dominates and exploits the losers; the winner is the only one that can be trusted (ibid., p.433).

This chapter utilises textual analysis of the film narrative. The data used come from the dialogue between the actors, camera work and the plot of the film. To discover the meaning of masculinity through the concept of the 'masculinity contest', this chapter applies a comparative study between traditional Bond films (the franchise before Craig's tenure) and Craig's Bond era – and *Skyfall*, in particular. The comparison focuses on the work Bond performs as an agent. To elaborate on the analysis, this chapter is divided into three points: (1) Bond as an agent, which is examined to comprehend how his job is a crucial aspect of his manhood and identity; (2) M as the leader of MI6 is discussed to demonstrate the importance of her leadership in Bond's life as an agent, and (3) the masculinity contest involving Craig's Bond, which focuses on his rivalry with Silva by applying the dimensions of the contest.

James Bond as An Agent

James Bond was created as a British spy who works to preserve his country; in the narrative he is a secret agent under M's command. As an agent, Bond's work is in the field. Bond is clearly not characterised as a desk officer. As M's secretary, Moneypenny performs all of those duties; Tanner is also someone trusted by M to check the identity of people Bond encounters during his missions: "Fieldwork is very essential for Bond's identity, and his craft depends on his ability to negotiate a diversity of places and contexts in which his physical and social skill will be tested" (Dodds, 2015, p.218). As a consequence, in each

film, the franchise presents Bond in different places, different countries with different cultures. Bond is tested by carrying out his mission always, ultimately, with optimal results. He is forced to adapt to any situation he faces and acts accordingly to accomplish the task at hand.

The adaptation he performs includes masquerading with a different identity. In *From Russia with Love* (1963), for example, Connery's Bond is sent to Istanbul, Turkey to meet Tatiana Romanova (Daniela Bianchi), who has contacted M (Bernard Lee) and offered him a decoding machine, named Lektor. M decides to take the chance of obtaining the machine, believing it is worth the risk, since he has Bond as his agent. As discussed earlier, Bond has privilege that gives him access to everything, including pretending to be a visa applicant at the Russian Embassy in Istanbul, through which he is able to destroy the building and gain access to the Lektor. He works with Ali Kareem Bey (Pedro Armendariz) and Romanova on this mission. Then, in deference to the societal norms of the time, particularly on the train journey to England (they are staying in the same room), he and Romanova assume the identities of Mr and Mrs Somerset travelling to London for their honeymoon.

Masquerading as other people is one of Bond's ways of negotiating the diversity of places he must handle. Although Bond has access to many places, including private spaces, hiding his identity is very common in the traditional Bond franchise. Dalton's Bond, for example, pretended to be a Mujahideen in *The Living Daylights* (1987) in order to uncover the opium deal between the Mujahideen and General Georgi Koskov (Jeroen Krabbe). Koskov is using Soviet funds to buy a massive shipment of opium from the Mujahideen, intending to keep the profits with enough left over to supply the Soviets with their arms and buy Western arms from Whitaker (Joe Don Baker).

Thus, adopting a disguise is a way for the traditional Bond to complete his mission. It is easier for him to discover and stop the villains' plans when using a different identity. That is, shifting his identity helps Bond deal with his role as a secret agent. Within a particular scenario, created by M and supported by Q, Bond can maintain his position as an agent. However, the opportunity to hide his identity is taken whenever his mission is in danger. In normal situations, he always introduces himself as 'Bond, James Bond' to his interlocutors, especially in his early performances. In *Dr No*, Bond never covers his identity since this is the first film in the franchise and the hero must build his image as 007. Connery's Bond, in this film, is presented as an open personality but one who is also supremely alert. When he has just landed in Jamaica, he calls the principal secretary to confirm the car reservation for him. The secretary assumes that Bond does not need an official reception for his arrival, and Bond agrees. This scene shows Bond's masquerade. He does not mention any names to cover his identity but avoiding formality is the way he presents himself secretly.

Since Daniel Craig's era began, the function of the agent has shifted from that of a secret agent to a field agent. Klaus Dodds (2015, p.214) employs the term of a field agent to Craig's Bond instead of a secret agent. Although both Bonds' era requires the hero to work in the field a lot, but Dodds mentions the differences. Dodds states that Bond's agency in pre-Craig era as "the hero's enduring success involved a combination of physical resilience, risk management, heterosexual romance, technological competence, and a capacity for extreme violence". His endurance allows him to cover his identity as the employment of risk management. Meanwhile in Craig's Bond tenure, the new model of heroic masculinity is on his hard body, and his capacity to act, react and endure pain (Funnell, 2011, p461-464). As a field agent, therefore, Craig's

Bond applies different ‘characterisation to the former Bonds’: he is never disguised as other people. In *Casino Royale* (2006), he and Lynd (Eva Green) are assigned to be a couple, but Bond refuses the cover identity. In the hotel he introduces himself as ‘Bond, James Bond’ – a common event in the history of the Bond franchise. Although in *Quantum of Solace* (2008), he and Miss Field pretend to be sabbatical teachers, he never mentions any other name than James Bond. In fact, he rejects this pretension by moving to the most luxurious hotel, as befits Craig’s Bond’s standard of living: rich, professionally successful (by saying he won the lottery), and confident. In *Skyfall*, Bond also introduces himself to Severine as James Bond, the one who wants to meet her employer and promises to save her in return. Craig’s Bond does not hide his identity, even Severine warns him that the bodyguards are targeting him (00:58:16-01:03:08).

Figure 13 Moneypenny as a field agent

Unlike a secret agent, a field agent can be accompanied by another field agent, and in the case of *Skyfall,* that agent is Moneypenny. Unlike the previous Eve Moneypenny in traditional Bond films, who is only positioned as a secretary, this female partner is assigned to fieldwork; therefore, she knows how to shoot and

drive well. When Bond exits the hotel, Moneypenny is behind the steering wheel telling Bond to get into the car. She accompanies him in pursuing Patrice who has the hard drive containing the list of undercover NATO agents. The diegesis is similar to the way Camille Montes (Olga Kurylenko) helps Bond to run after Greene's (Mathieu Almaric) henchman in *Quantum of Solace*. She stops just right in front of the hotel and orders Bond to get into the car. The scene presents the woman driver as a powerful symbol of potential equality because, traditionally, the driver's seat was seen as a naturally male preserve (O'Connell, 1998, p.45). This situation is 'different to that of Teresa di Vicenzo' (Diana Rigg) in *On Her Majesty's Secret Service*, for example, who drives a popular 'muscle car' of the era, a Cougar Eliminator; di Vicenzo is capable of driving fast, helping Lazenby's Bond to escape from Blofeld's (Telly Savalas) henchmen. However, as distinct from Craig, Lazenby's Bond is not the chaser; he is the target to be chased. He runs away in fear from the risk. Consequently, he does not show the vital component of the masculinity contest of dominating the opponent and being the 'winner'.

In contrast to a field agent, a secret agent always works alone. He works secretly so that nobody knows of his operation except MI6. Alec Trevelyan (Sean Bean), as 006 in *Goldeneye* (1995), emphasises this idea when he meets Brosnan's Bond in Russia (00:04:03). At first, they work together as 00 agents to destroy the Arkangel Chemical Weapons facility. Surprisingly, 006 is caught within seconds, so 007 must fight alone as a secret agent should. However, whether working as a secret agent or a field agent, Bond never reveals what he is doing for a living to 'normal' people, including Kincade (Albert Finney), his housekeeper in Scotland in *Skyfall*. Bond lives alone, keeping his secret, without a nuclear family concerned about his life. In *Skyfall*, we learn

Craig's Bond's parents were buried behind the chapel, and he does not have siblings. Nor does he have a wife or children, so MI6 sold his flat as per the standard procedure when they presumed Bond was dead with no kin (00:27:30-00:27:35). Thus, as an agent, Bond really is a lone hero. M says that Bond is the best type of recruit because he is an orphan (01:50:35). That is, the service does not have the responsibility to explain the job to the agent's family. Furthermore, the agent is free to conducting their operations without thinking about their loved ones. Alec Trevelyan as 006 is also clearly described as an orphan that was raised by the state. Unlike Bond, whose parents died in a climbing accident, 006's parents died because of suicide; they were known as traitors to Britain. The shame is not only borne by his parents but also by Trevelyan as their descendant.

As one who never performs any administrative tasks, Craig's Bond believes that he is the most experienced agent in the field. When Moneypenny is assigned as a field agent and she fails to shoot the target, Bond reassures her that working in the field is not for everyone. Bond even teaches her that a moving target is much harder to hit (00:34:47-00:34:55). The implication of this statement is that Bond is anxious about competing in the future with a talented female field agent. As Gareth Mallory (Ralph Fiennes) states, working in the field is not for an aging agent (00:36:09). Craig's Bond, undeniably, is getting older while Moneypenny remains young. Returning to the notion of the 'masculinity contest', as described by Berdahl et al., even a female worker can participate in the contest with the same rules as a man. According to Klaus Dodds (2015), Bond's retort to Moneypenny shows his greatest physical and psychological crisis occurs when his competence is being questioned (p.214). In fact, Bond's fighting proficiency should be below standard as he fails in the test physically and psychologically,

although M still gives him a chance. That is, Bond is insecure competing with Moneypenny so that he denies her any chance to be a field agent; meanwhile M, his female boss, provides him with an ‘almost impossible’ opportunity. This situation formulates Bond as ‘the dominance of others’, particularly to the female characters. His masculinity performance covers ‘through female competition’ that apparently does not give a beneficiary to the feminist progress.

Working in the field might be something new to Moneypenny, but not for Mallory – the new Chairman of the Intelligence and Security Committee. He had a military career before positioning as a bureaucrat. His profession is quite complex to understand any situation and taking judgement. Bond asks the wrong person when he defends Mallory’s question by asking, “Do you get out in the field much?” Mallory’s question, in Bond’s masculinity contest perspective, is really offensive by suggesting Bond to ‘stay dead’ since it is the clean way for an agent to leave. That is, Mallory humiliates Bond’s job to finish the mission. The audience can see Bond in a low-angle medium shot that indicates he controls and dominates his environment. He does not want to be underestimated by Mallory just because he is younger than this chairman. For Bond, ‘he might be vanished’ for a while, but he is back to prove that he is capable as a field agent. Mallory is presented in a medium shot but in high angle. Consequently, he appears small and vulnerable. He is in danger and has lost his dominance. This position suggests that a masculinity contest exists between Bond and Mallory in terms of domination. Bond tries to dominate ‘the experienced and senior’ person, Mallory; meanwhile, Mallory defends his position by saying that someone does not need to be an operative to know the obvious job of an agent. For Mallory, working in the field is a young man’s game, and not something for Bond. He tries to control the situation so as not to be

looked down on by the agent who is younger than him like Bond. That is, although Mallory is shot in high angle, suggesting his weakness, his statement is very strong and that irritates Bond.

The rivalry around job and age is not only between Bond and Mallory or between the young Moneypenny and the aging Bond; the friction also occurs between Craig's Bond as he carries out his field job and Q, who works in the laboratory. Q is very proud of his job, saying that he can do more damage in his pyjamas while drinking tea in the morning than Bond can do in a year in the field. Bond then asks this quartermaster the reason for field agents; Q states that the field worker is needed to pull the trigger. Bond then proudly responds that making a decision in the field is harder because the agent cannot do that while he is sitting in his pyjamas. An agent must see directly in the field whether they must pull the trigger or not. This debate exposes the masculinity contest between Bond and Q. Both are competing to show that 'mine is bigger than yours'. Q is presented as a very young man in a casual coat, not in a lab jacket. His position as the new quartermaster casts doubt on Bond. Bond apparently must compete with an 'inexperienced man' as Mallory did with him; this time, Bond is in Mallory's position. Q defends that being mature does not mean greater efficiency, while for Bond, youth does not mean innovation. Again, they compete by showing their masculinity in terms of workloads; none of them admit the rival's eminence. Interestingly, the meeting between Bond and Q in the museum is a medium two shot, both men facing the same painting; it suggests that they are both positioned equally, need each other and work together to accomplish the mission. However, Claire Hines (2018, p.52) indicates the way these two men meet and sit 'in the same bench as dating couple'; there is teasing quality in their relationship. It means, there is queer relationship

between them that is denied in their rivalry in masculinity. Judith Halberstam (1998, p.4) even highlights that Q is the remarkable representation of the absolute dependence of dominant masculinities on minority masculinities. Thus, Q - a minority man- succeeds in showing that he deserves to ‘compete with Bond’ - the ‘dominance’.

Figure 14 A field-work agent and a computer geek

Bond is a field-work agent. Nevertheless, in *The World is not Enough* (1999) Brosnan’s Bond conducts research into the King company by himself. He sits behind a desk to investigate Elektra King (Sophie Marceau) and the process of her being released from her kidnapping. As a spy, Brosnan’s Bond should not do that such job. His work in the field gets a result when he disguises himself as a Dr Arkov in order to enter King’s pipeline site. Unfortunately, Dr Jones (Denise Richards) reveals Bond’s identity after seeing Bond’s confusion when he enters the pipe construction. From the field inquisition, Brosnan’s Bond discovers that Elektra killed her father in order to take back her mother’s wealth. She works together with Bernard (Robert Carlyle), her kidnapper who turns out to be her lover, to kill her father.

Bond conducting research by himself is a theme that continues in Craig's era. In *Casino Royale*, Craig's Bond not only trespasses in M's house but also uses her laptop to track a message through the data he found in the Bahamas; this shows that breaking into M's house in *Skyfall* is not a first for Craig's Bond. M realises what Bond has done after he leaves her house. So, seeing Bond conducting research in the Bond franchise is commonplace. However, the way Bond does this is different from someone performing a clerical job. In one particular case, Bond searches for the details by himself as he does not want to share the secrets with Moneypenny and Tanner. He maintains the contest to show his masculinity through analysing the case carefully; he cuts corners to out-manoeuvre his colleagues. The only person he shares his knowledge with is M, since she is his boss. He values his job highly and maintains his dedication as a loyal agent.

M as the Leader of MI6

The female M was performed for the first time in Brosnan's Bond's era in *Goldeneye*. She is "presented as a competent professional women who is the keeper of the state secrets and holds the lives of many in her hands" (Parks, 2015, p.257). Therefore, in this film, she speaks about her workers as her children, particularly Bond – the one she talks to privately and allows Tanner's sarcasm to stay aside. In her first performance with Brosnan's Bond, M rejects the idea of a maternal role for Bond or anyone else in her professional capacity (Boyce, 2015, p.277). She appears as a strong woman who provides a complex representation of female authority. This situation requires M not to convey her personal life to the audience. In the franchise, M is never seen with her family; her interaction with her husband in their bedroom is merely small talk with no meaning while he has his back to the camera. However, M's position as a wife

of her late husband is still exposed when M recites Lord Tennyson's poem - as his favourite work - in front of the Prime Minister.

Unlike the exposure of some of female M's private life in the franchise, the male M is presented as a boss and only a boss. Either in the era of Lee's M or Brown's M, they are performed as single men; they are lone characters, as Bond is – or at least, their family life is never revealed in the narrative. Consequently, there is discrimination in gender terms between the female M and male M. Apparently, female life must be presented as a complete performance: her professional and private life. Her life as a single women must be questioned; meanwhile, the single-male life is beyond that curiosity. The female M's burden is just like Bond's, a life of long schedules; it is narrated that her day is not finished even when she gets home - her husband is still waiting for her.

According to Carol Mitchell (2015, p.9) societies are mostly reinforced to accept that power and leadership are associated with maleness. A man's masculinity is seen as consistent with powerful authoritative leadership. Therefore, the female M's leadership is something weird, particularly as she is leading MI6. In the concept of the masculinity contest, moreover, masculinity contains an anti-femininity mandate (Berdahl et al., p.427). Thus, M's authority lies in showing her professional position against masculinity. She rejects fulfilling society's expectations of feminine traits like warmth and expressiveness. Instead, her performance is firm and persistent. In *Skyfall*, she does not hesitate to order Moneypenny to take the 'bloody' shot although this new field agent confesses the target is in a difficult position; as a result, Bond falls to the river after the shot. This action leads Craig's Bond to call M as a 'bitch' during a psychological investigation in the film, because she, in some ways, does not present what is

expected. M's personality is complex since she posits herself as a decisive leader and as a motherly figure: she expresses her feminine traits by comforting her agent. Every time 007 goes on a mission, M says, "Be careful, 007", "Are you ready for this?" or "James, come back alive". Those are ways she shows that she cares. She is different from the previous male Ms, who only ever said "Good luck, 007" when Bond was leaving for his mission.

In *Skyfall*, M is presented as the vital female lead who is threatened by her superior (Mallory). Her ability is doubted, because she has not been able to finish the 'hard drive' case for three months; she is required to pull out agents (in this case, Bond); she is even gently pressured to retire soon. M is very offended by this planning for her removal, although she would be awarded a GCMC with full honours for her lifetime service. For M, like her agent 007, she will not leave MI6 until her job is finished. She ignores how others think of her 'dignity' because, for M, dignity means taking responsibility. This action suggests 'from whom Bond learns' in accomplishing his mission. M, despite her femininity, appears as a participant in the masculinity contest.

When M meets Mallory for the investigation (or retirement planning in Mallory's terms), M sits in front the man, not directly face to face; she sits diagonally, like many women 'in skirt do', indicating that she does not want to confront Mallory directly. She still respects her superior. As Berdahl et al. state, "subordinates represent tools to be exploited to achieve the appearance of the leader's success, as well as convenient scapegoats to blame for failure" (p.434). In this case, Mallory treats M as the failure who cannot be exploited for his success; meanwhile, M refuses to be the scapegoat. She demands to face the case by herself; she wants to finish it professionally based on her authority.

Michael W. Boyce argues that there is a shift in M's performances during Craig's Bond era away from how she is presented in her first appearance in *Goldeneye*; the films re-frame M as the female leader. At first, M was presented as "a modern woman, valued for her expertise and professionalism, but assumed to be in over her head by most of the men she encounters, including Bond". During Craig's tenure, M is presented as an aging woman who conducts her business from a domestic space and assumes a more maternal relationship with Bond (2015, p.279). Therefore, Mallory evaluates the relationship between M and Bond as sentimental. M does not treat Bond fairly. Mallory knows that Bond did not pass the tests, but M still activates him for service. Even Tanner questions Bond's assignment. Bond's failure causes Mallory to mock Bond's return; he even quips that the life of a field agent is neither for an aging man nor a seriously injured one. However, M stands up for Bond; she is very proud of her agent. In term of masculinity contest, what M does spoiled Bond's masculinity. M gives Bond easiness to be an active 'operatives', meanwhile the contest emphasizes as a zero-sum competition. It indicates Bond's failure in showing his masculinity: he is not the 'real man' who win the contest.

As far as the M-Bond relationship is concerned, *Skyfall* gives two distinct statuses to M: M as Bond girl and M as Bond's boss. The Bond girl, according to Lisa Funnell, is a non-recurring character and lead female protagonist, central to the plot of the film and instrumental to the mission of James Bond. She is strong, intimate and has an intense relationship with Bond (2008, p.63). Thus, in spite of Severine (Berenice Marlohe), M has a more intense relationship with Bond. In the narrative, she appears from early on to the end of the film. She also becomes central to the plot for the conflict between Bond and Silva because of her; meanwhile, Severine is characterised as a disposable

female actor who is presented as a means of communication between Bond and Silva. M's status as Bond girl is limited for there is no sexual relationship between them. As discussed previously, M posits herself as Bond's mother, and the situation evokes M's status as a potential hybrid figuration between mother and Bond girl (Holliday, 2015, p. 268). Thus, M's existence is complete for Bond's masculinity; Bond has a patron (to protect him) and an identity (to define his dominant masculinity) as well.

The second shift of M's status as Bond's boss leads her into an upside-down position. M is Bond's boss; consequently, Bond must follow the orders M gives. Unlike in *On Her Majesty's Secret Service,* where M tells Bond that his instructions are very plain and Bond cannot argue with them, Craig's Bond is the one who directs his boss, as well as the rest of MI6. To save M, Bond kidnaps her and swaps to another car, his Aston Martin. Driving the Aston Martin means using an 'old' car that symbolises a transcendent moment in the Bond franchise (Jones, 2015, p.207). The car relates to M's question about their destination to which Bond just answers, "Back in time". That is, to win the fight they must return to the old times and the old ways; bringing M to his historical home means treating M as a part of his family who supports his mission. It seems cliched, but it is the idea evoked in this film, echoed in Kincade' words: "Sometimes the old way is the best" (00:01:23). Marouf Hasian Jr (2014, p.572) argues that *Skyfall* presents a picture of an aging Bond who becomes the victor through returning to his roots and antiquated imperial ideals. That is, his resurrection comes about through his tireless fighting in the locus of his personal heritage, Skyfall itself. In this situation, M cannot refuse Bond's instructions; she must follow Bond's plan to lead Silva to the location of Bond's personal heritage. Bond even instructs Q to cover his tracks, so nobody knows

but Silva. Here, M is presented as a conventional motherly woman who depends on her son to rescue her. M is a leader behind a desk; she never works in the field. Bond introduces her to the reality of her field agent's job when completing his mission. For the first time in the franchise, M takes part in a fight which would appear to be a masculine domain. In terms of her status as the boss, M appears to embody the hybrid of femininity and masculinity. She is the matriarch who is scared of her children's conflict but must decide for whom she will fight.

Figure 15 Skyfall, a place to return

Masculinity Contest in Bond Films

Masculinity is Bond's identity as shown through his relationships with women in the bedroom and his action in the field (Funnell & Dodds, 2018, p.10). In *Skyfall,* although M can to a certain degree be seen as Bond's girl, Craig's Bond employs Severine to show his masculinity in bed. He prefers to invite M to the battle rather than relate directly to her femininity; neither sexual intercourse nor fighting in the field are good options for an aging woman like M. However, Bond believes in M's masculinity. Severine's performance in the diegesis is very brief, since her significance is only as a communicator between Bond and Raoul Silva. This kind of narrative is also applied in the scene between Brosnan's Bond and

Xenia Onatopp (Famke Janssen) in *Goldeneye*. However, Onatopp is not a weak character like Severine; she fights to defeat Bond in bed. Her failure brings Bond to Janus who is, in fact, Trevelyan or 006. Unlike Severine, Onatopp appears in the film right up to its final denouement.

As a villain, the presence of Silva would remain mysterious without Severine's help. Bond finally understands that Silva is boss to Patrice, the agent who stole the drive. Silva is the cyber-criminal who attacked MI6 headquarters as well as M's former favourite agent. He was 008, posted in Hong Kong from 1986 to 1997. The assumption that he is 008 is taken from a scene in *The Living Daylights*, in which M threatens Dalton's Bond with replacement after his shot missed the female sniper (Kara Milovy); M plans to call 008 in Hong Kong to replace 007 if Bond cannot handle his mission properly (00:33:16). However, the replacement is never made. Silva was disappointed by M's decision to exchange him to save six other agents. He suffered greatly, being kept in a room with no air until he used the cyanide capsule to kill himself. Unfortunately, or fortunately, he is still alive. For Silva, what M did to him was a betrayal because Silva had worked with full dedication to protect M, including the secrets of judgment she keeps completely. It can be assumed that Silva did not have any competitors at that time. He was the top performer, so he was the winner in the masculinity contest among M's employees. Silva forgot, however, that his position as a subordinate is ultimately to enable his leader's success or be dismissed as the scapegoat. That is the way the masculinity contest is applied.

The arrival of 007 in MI6 was a threat for Silva. Bond becomes the new favourite for M replacing 'the forgotten' Silva. This situation leads to jealousy in this ex-agent. The competition between Bond and Silva is like Abel and Cain (Kunze, 2015, p.244). They fight tirelessly to defend what they believe in; Silva

wants to kill M to take revenge, whereas Bond wants to protect her as his trusted leader. In this struggle, both Bond and Silva compete across the superordinate dimensions applied in masculinity contests. These points are important in deciding the winner of the contest. Thus, the analysis below explores how Bond wins his masculinity contest over his rivals, how Silva tries to dominate Bond as a new favourite agent, and how significant their masculinity contest is.

a. Show no weakness

Bond is a survivor. In the narrative of *Skyfall,* he endures the pain of a bullet in the right of his chest, after taking a shot from Patrice. His chest is the locus of his masculinity; with his damaged body, he fights against the shooter on the moving train. The fight on the train shows Bond's resistance, particularly when he does not show any weakness from pain by walking normally inside the train among the passengers to reach Patrice's position; he even jokes to M that he just changed carriage. His joke proves that Bond does not want to show weakness. As a field agent he must do his duty, whatever his condition. In *The World is Not Enough*, Brosnan's Bond is also injured in his shoulder after chasing the henchwoman who blew up King's money at MI6. However, he gets a proper treatment from a female doctor who he seduces to get a good medical record. Unlike Craig's Bond who endures the pain by making a joke, Brosnan's Bond employs his heterosexual romance skill (as his capacity as a secret agent) to cover his weakness. That is, Brosnan's Bond needs 'other person' to show his 'no weakness'.

As far as the category 'show no weakness' is concerned, Silva also never exposes his weakness literally. Unlike Bond, who comes to meet the villain

alone, Silva shows his power by sending his henchmen to catch 007. They tie Bond on a chair that reminds the audience of a similar scene in *Casino Royale*. Although Bond is not seated naked, a similarly homoerotic narrative is suggested when Silva slowly caress Bond's scared chest. Unlike Le Chiffre in *Casino Royale*, who compliments Bond on his great shape before swinging the whip, Silva cares more about Patrice's work on Bond's chest. There is no torment physically in this scene but mentally Bond is intimidated. Being teased in the locus of his masculinity makes Bond feel uneasy. Silva succeeds in intimidating Bond for a while. However, Bond's survival instincts protect him when he says that it is not the first time he has received homoerotic attention. Silva's attempt fails to defeat Bond. He realises that Bond is, indeed, a great agent who deserves M's favour. Silva's jealousy towards 007 affects his psychological balance; his will to take revenge on M becomes clear. The camera, in this scene, shoots them face-to-face in medium shot, indicating the competition for domination between these two agents. Bond might be intimidated and dominated, but his instinct for survival enables him to resist Silva's domination. He refuses to show his weakness against Silva's sexual harassment; he had worse with Le Chiffre.

Figure 16 Masculinity contest between Bond and Silva

Bond almost shows his weakness when Silva invites him to a shooting competition. They must each shoot a glass of scotch from Severine's head. Bond needs a long time to make his attempt to shoot the target. Although the target is not moving, there is too small a margin of error to avoid Severine's head; Bond, then, is in Moneypenny's position, when she did not have a clean view to shoot Patrice instead of Bond. Silva even mocks Bond for his hesitation; Silva just shoots her in the head without emotion. Shooting Severine is the 'no weakness' side that Silva wants to show. Thus, neither of them shows any weakness, but from different perspectives: 'Bond endures his hurt physically', whereas Silva, psychologically, suppresses any feelings for Severine. That is, Silva's trauma from his experiences of suffering under the Chinese government's treatment has greatly affected his psychology.

b. Strength and Stamina

Bond's vulnerability in the locus of his masculinity, the chest, does not make him give up his life. He also survives when he is pulled along a river that brings him to an unknown place. However, in this new place and in an injured condition, he still shows his heterosexual masculinity by having sex with a young woman living in that area. Here, Bond attempts to reaffirm his male supremacy (Sergeant, 2015, p.128). He also shows his strength by joining a drinking competition; he succeeds in finishing the drink while avoiding the scorpion. Bond proves that even in his fragility, he is strong enough to show his vitality as a man.

In terms of the masculinity contest, the 'real man' is the one who is most likely to thrive (Berdahl et al., p.440). As a field agent, Craig's Bond is presented as an aging man, whereas the previous Bonds are always presented as a younger

and more vital hero than the villain (Funnell & Dodds, 2018, p. 25). In the narrative, Silva is also presented as older than Bond. He had been M's favourite agent before Bond. Thus, both of them are getting older and try to prove their vitality in order to be the winner. Klaus Dodds (2014, p.123) states that the aging Bond and his fragile-looking body in *Skyfall* represent resilience more than fragility. Craig's Bond is the one who does not give up in his damaged condition. He might not know that he failed in every test he took, but after he recovers his active status, he does his job well. He hunts Silva alone, including when he chases the villain after Silva escapes from M's isolation room. Bond even chases the train to catch Silva, who impersonates a police officer. No 'normal' person can catch a moving train if he does not have great stamina.

Meanwhile for Silva, staying strong means enduring the suffering he faced when he was held by the Chinese government. He almost gave his life up by consuming the cyanide capsule he kept in his tooth. However, he is still alive and has maintained his strength in order to have his revenge on M. Thus, in this competition both agents maintain their stamina based on the target they want to reach. As a trusted agent, Bond uses his strength to accomplish the mission he is assigned to; as an unwanted agent, Silva keeps his strength to take revenge.

c. Put Work First

Craig's Bond was presumed dead during his three-month absence. M had written his obituary, in which she noted that he is an example of British fortitude. As a hero, Bond is indeed very tough. He is injured and does not get proper treatment; however, he still survives. This is different from, for example, Brosnan's Bond in *Die Another Day* (2002), in which he receives appropriate medical treatment; he regains consciousness after the treatment is almost

complete. In *Skyfall*, Craig's Bond endures living with the pain of two bullets inside the right side of his chest. Bond is not left-handed; the damage in the right side of his body influences his ability to shoot the target. For Bond, however, what matters is not self but country (Kunze, 2015, p.239). Reporting for duty means he puts his work first in spite of his health problems. Bond works hard to return to the mission; he is not required to return to MI6 as in *Die Another Day* (Dodds, 2015, p.214). That is, in terms of the masculinity contest, Craig's Bond performs with great dedication rather than just waiting for help from headquarters. For Craig's Bond, putting the work first means he works for his workplace and not that his workplace works for him.

Meanwhile Silva, the previous agent 008, might think that he put his work first by taking the mission beyond his orders. That is, his disobedience to M's instructions shows that he took his leader's authority. In the masculinity contest, Silva betrays his boss because, as a subordinate, he represents a tool to be exploited for the leader to achieve success (Bendahl et al., p.434), not to show his own success. His success necessarily impacts on M's career. However, Silva blames M for his suffering and the mistakes he made. With regard to the 'masculinity contest', doing the job not only shows the hero's quality but also demonstrates the leader's satisfaction. That is, the leader can dismiss the agent when he cannot satisfy his superior.

d. Dog-Eat-Dog

In this film, the dogs are Bond and Silva. They compete to be the 'real man' by dominating one another. In Silva's perception, M instilled tough sense of competition among her agents. He describes them as like the rats that snatched coconuts on his grandmother's isolated island. Eventually, only two rats, Bond

and Silva himself, survive. Based on this experience, Silva attempts to provoke Bond to believe that M is manipulative; Bond must realise, Silva argues, that M sacrifices her agents for her own career. Silva points out M's lies to Bond: Bond failed in every test he took, and it was even indicated that he had alcohol and medical substance addictions. Nevertheless, Bond does not heed Silva's words; he says that he chooses to believe in M. Bond also suffered because of M's decisions; M ordered Moneypenny to take 'a bloody shot' at him. He had argued over this matter with M and the judgement was made to eliminate him rather than the larger number of agents that would suffer; as a long-term field agent, Bond realises this. Bond had suffered under M's judgment so he knows the meaning of the subordinate being exploited to prevent the leader from being betrayed. Thus, Silva's argument about M's exploitation of her agents does not affect Bond. Silva's confession about his operative experience assures Bond that M trusts her agents and would attempt to free them from any tragedy. Debating with Silva leads Bond to the conclusion that M trusts Bond to finish his job. Therefore, Bond tells Silva that his hobby is resurrection; this means that Bond returns for his own betterment. He returns to redefine the past, particularly his past with M.

From this point, both of them fight to be the winner. Bond wants to catch Silva for his crime of stealing the hard disk containing the list of undercover NATO agents and hacking the MI6 mainframe. Meanwhile, Silva fights Bond because of his jealousy. He was once M's favourite but has now been replaced by Bond. In fact, despite the mistake Bond made at his job in *The Living Daylights*, he was never replaced by Silva. Instead, Bond was trusted to finish his job then, revealing the crimes carried out by General Koskov. He still has this trust now.

Owing to his suffering as a result of working for MI6, Silva has a personal vendetta against M. He thinks that M was wrong for leaving him to die in the Chinese government's custody. Thus, the film suggests that Silva is frustrated with his surrogate mother. The gladiatorial arena then witnesses Bond and Silva competing to prove to M who is most worthy of her love. According to Michael Allsep (2013, p.382), "war has always been imagined as a physical contest between male warriors". Bond and Silva are symbolised as warriors who fight in a war, perform a deadly duel until one of them surrenders. That is, even in the age of cyber-crime, physical battle is needed to demonstrate manhood. Kincade asks Bond who their enemies are; Bond answers that Silva is his enemy, not their enemy. Here, Bond constructs the contest as a classic duel between the hero and his antagonist (ibid., p.383).

In *Skyfall*, Bond invites Silva to his historical home to do battle. Bond does not have any henchmen in the way that Silva has; he only brings M as his partner in this war – since she is the locus of the power struggle between him and Silva – and Kincade as a sidekick. However, he wants to show that a timeless warrior relies on the ageless advantages of strength, character and skill to dispatch his foes (ibid., p.384). Sophisticated weapons can help towards victory, but in this film Craig's Bond ultimately defeats Silva with a dagger. Unlike the traditional Bond films, Craig's Bond does not use any of the gadgetry Q creates. In terms of the masculinity contest, Bond shows his masculinity rather than relying on technology. He uses his own strength to demonstrate his manhood rather than sophisticated weaponry.

Bond's resurrection in *Skyfall* is different from that of Alec Trevelyan, 006, in Russia in *Goldeneye*. Like Silva, Trevelyan states that he is back from the dead for revenge. In the narrative of *Goldeneye*, 006 was killed by Colonel

Oumorov's soldiers. Later, he meets Bond again with a scar on his face. Trevelyan says the vendetta is against Bond for the damage done to his face: Bond changed the timer to three minutes rather than the six minutes 006 required. However, the fundamental target for Trevelyan's revenge is MI6. He feels that M exploited his orphan status at a young age; an orphan, as stated in the film, is the best recruit. Trevelyan also wants to invite Bond into his plan, but he knows that Bond is too loyal as an agent. Thus, 006's resurrection is not for his own betterment, although he wants to reorder the past, particularly his family's name. His revenge mission is for personal reasons, not for his country.

Conclusion

Bond is M's agent. He is the best M has, although Bond never knows it. He is presumed dead after being shot by Moneypenny. Silva was M's agent. He was M's favourite before his presumed death from a cyanide capsule. Thus, resurrection occurs in both Bond's and Silva's lives. Both of them struggle to stay alive in their own way. However, the purposes for their resurrections are different. Bond returns to M to save MI6, which is under attack, whereas Silva returns to take revenge on her.

Both of them were disappointed at M's decisions: Bond is shot, and Silva was left in the custody of the Chinese government. From their perspectives, M exploited them to further her career. They never realise that, as the head of the department, her credibility and ability to command are at stake every time her agents do their jobs. As a competent professional woman who is responsible for the lives of many people, M must make the right judgement, which might not be personally beneficial to her agents; she is a mother for the agents and a 'bitch' at the same time.

Unlike other films in the Bond franchise, *Skyfall* does not involve terrorists from other countries. This film focuses more on the internal conflict created by the leader's policy – M confesses before the battle that she is the cause of the fight. Silva envies Bond for M shifting her favour from Silva to Bond; it could be personal jealousy. Meanwhile, Bond runs after Silva for his criminal activity; it is his job as an agent. Feeling exploited destroys the agent solidarity in MI6; on the other hand, from the leader's perspective, exploitation means trust. The agent who is exploited is the agent who is trusted to do the mission. Thus, exploitation leads to competition among agents.

Although Moneypenny is not excluded as a new field agent, the obvious agent contest is between Bond and Silva. Both of them attempt to prove that they are the best. This can be read via the optic of the four dimensions of the masculinity contest concept. However, the two agents each employ them quite differently. Bond applies the dimensions in order to complete his mission, while Silva employs them to take revenge.

The masculinity contest between them shows that Silva has a personal reason to compete with Bond. He does not have another more dutiful reason to prove his masculinity. His reason for being a 'real man' is too simple and private for him to truly be a masculine man. Meanwhile, Bond does not have any personal reason to fight Silva. He does it to protect M, the woman who leads MI6. M's safety is very important to preserve the stability of the MI6 headquarters, including its secrets. If M is not safe, the state is threatened. Thus, Bond's reason for the struggle is bigger than Silva's.

The idea of the masculinity contest means avoiding showing weakness and vulnerability. In spite of his vulnerable condition, Bond does not show the

damage done to him, physically or emotionally, in fighting Silva. Meanwhile, Silva, though so brave in the way he is presented, is the most vulnerable. He reveals his feelings in this contest. He cannot hide his emotions beneath a professional veneer. Therefore, it would appear that the film ultimately suggests that he is not the ‘real man’, for he is not the one who thrives.

Chapter 4 Masculinity Versus Cyborg Technology: Bond in *Spectre*

Introduction

In this chapter, I revisit my analysis of the surveillance systems applied in Craig's Bond films to understand the construction of his masculinity in *Spectre*. Benjamin Goold argues, "surveillance represents a threat to the individual because it threatens his privacy, identity and personal liberty" (2008, p.207). Thus, surveillance is a threat to civil liberties because an individual has limited freedom in his/her social life. Moreover, Goold states that the use of surveillance technology has been described as an asymmetry of trust (p.211) from which two hierarchical positions emerge: the one who tests the trust of the target; and the person whose trust is tested. In the film *Spectre*, the former is the inventor of the surveillance system, and the latter is Bond. This situation leads to the assumption that technology harms the trust given to an individual: in this sense, Bond as the agent. Along similar lines, Barbara Korte argues that the hero is monitored to make sure that Bond does not change his position from friend to rogue agent (2017, p.2). That is, Bond's dedication as a government intelligence agent is under suspicion. Although he has been working for MI6 for years, Bond is still monitored by headquarters. However, the diegesis proves that it is not Bond who transforms into a traitor, but rather C (Andrew Scott), who works under the villain's control.

The surveillance system applied in this fourth film of Craig's Bond's tenure is unique. Unlike the previous films in which Bond is obviously controlled by MI6, in *Spectre* MI6 seems to be positioned as Bond's employer but the idea of monitoring him comes from C, the architect of the Nine Eyes intelligence initiative and an ally of the leader of SPECTRE, Ernst Stavro Blofeld (Christoph

Waltz). Both of them exploit Q's (Ben Wishaw) innovation of so-called 'smart blood technology', injecting a microchip into Bond's body to act as a tracker.

SPECTRE, which stands for Special Executive for Counter-Intelligence, Terrorism, Revenge and Extortion, is a fictional global terrorist organisation that emerges in the James Bond franchise for the first time in *Dr No* (1962), when the titular villain confesses in the diegesis to Connery's Bond that he is a member of the group. Then, in 2015 *Spectre* became the title of the twenty-fourth film in the official James Bond series. The term "spectre" itself is not only the name of a fictional criminal community but also carries the meaning "phantom", a ghostly being that haunts people. In the context of the 007 franchise, by using this surveillance system, SPECTRE reverses Bond's position from haunter (haunting the villain) to someone who is haunted; the criminal organisation terrifies Bond so he tries to escape from its confinement.

The SPECTRE logo is an octopus, an animal with eight limbs and excellent sight, and in the opening credits, this animal coils around Bond's gun, tightly. The limbs represent the branches of the organisation (which covers many people with various backgrounds that are related to each other, most of them killed by Craig's Bond in previous films); and the eyes represent the leader's eyes monitoring their followers – as Mr White (Jesper Christensen) says, they are everywhere (00:57:30). The description suits the narrative, showing how the criminal organisation watches Bond's every movement and leaves him powerless before the villain. But, Bond is not their disciple; Bond is forced to become one of them. Therefore, monitoring Bond's movements is a way to force Bond into becoming part of their system.

In terms of the impact of surveillance, Barbara Korte examines how surveillance in *Spectre* creates “tension between technology and human agency in the field that locates the hero in a discursive formation that entangles issues of security vs. insecurity, observation vs. privacy, secrecy/opaqueness vs. transparency and, in a wider context, totalitarianism vs. democracy” (2017, p.3). This statement reflects how Bond is now in an ‘unclear’ situation. His position is constantly ‘in between’. The surveillance carried out on him posits Bond as an agent without his own free will. Totalitarianism can be applied to him as the system intends to control his actions so that he does not exceed any given mandates. The diegesis reveals that the surveillance serves as “the Post-Mexico insurance policy” (00:25:33) following Bond spending too much time on vacation in Mexico; using this system, M (Ralph Fiennes) can detect Bond’s position. The policy indicates that Bond has been marginalised by technology (ibid., p.4); he is challenged by a security/intelligent network which threatens him as a field agent/spy with advanced protective surveillance. In short, Bond’s existence is defined by surveillance; he must follow all the rules set by headquarters that limit his movements (when headquarters has been unwittingly compromised by the villain).

In the same vein as Korte, Jonathan Murray (2017, p.253) argues that surveillance represents a contemporary threat to Bond’s body, which in turn creates a new corporeality for him. That is to say, as a hero, Bond does not own his own body. His physical existence can only be in a form that MI6 wants. Furthermore, Murray adds that this situation places Bond’s body in a vulnerable position. The fitness of his body depends on the technology injected into his blood. That is, the body of Craig’s Bond becomes the actual source of the new corporeality of Bond in the audience’s mind. He is designed as the best hero,

one without failure. The body design of 007 is not in the form of a non-human. Bond is still a human, but he cannot ‘control’ his own body. Rather, his body is monitored by the villain, which might lead the audience to doubt Bond’s existence as a hero.

Claus-Ulrich Viol (2019), however, disagrees with the two previous scholars’ opinions. He suggests that Bond is not an object of the technology but someone who has internalised the technical object into his body to form his new corporeality. Bond does not emerge as a form of technology; he simply uses the technology to accomplish his missions (ibid., p.7). The technology in Bond’s body means nothing without “his nerve, better ideas, and physical fitness solving his problems” (ibid., p.6). Viol states that the surveillance technology injected into Bond’s body is a technological interior object employed to support his social improvement. Moreover, Viol believes that technology cannot be taken away from human life because its removal may be inimical to human experience. As is widely known, Bond is provided with sophisticated weaponry to complete his missions. Technical interiority and exteriority are two terms and two conditions that complement each other (p.5) to make Bond a ‘complete’ hero.

The surveillance technology in *Spectre* affects Bond’s identity as an agent and brings a new dimension to our understanding of him as the hero. Since Bond is the archetypal masculine figure, the presence of technology that both monitors him (in the form of a technical interior object such as the surveillance system in his body) and completes him (a technical exteriority like his weaponry and car) at the same time undeniably impacts on his masculinity. According to Cristina Masters, ”[t]he inscription of technology with masculinity fundamentally constitutes technology as rational, objective and the source of moral knowledge

claims" (2005, p.122). That is, being masculine means being rational, objective and knowledgeable. Technology is rational; therefore, being masculine is often conflated with being technologically literate. Thus, in this chapter I examine the construction of Craig's Bond's masculinity as shown through the injection of nano technology that turns him into a "cyborg", while at the same time examining how Bond works against this (internalised) technology in order to guarantee his humanity.

To elucidate my argument in this chapter, I utilise Dag Balmar and Ulf Mellström's concept of the cyborg and the way this term explores the interrelationship of technology and masculinity. I emphasize the concept of cyborgisation and its entanglement with technology and masculinity in order to investigate how technology and cyborgisation can be useful tools to help understand the leitmotif of male transcendence (2019, p.321). Male transcendence represents a man's ostensible participation in setting up the world "over and against nature" (Veltman, 2006, p.119). That is, a man tends to dominate the world; technology is the means used to reach his objective. Thus, male transcendence represents male domination over nature; it is an exhibition of masculinity. Since technology is the representation of masculinity, then the construction of masculinity is built around how the technology is utilised (Balmar and Mellström, p.321): either as the exterior object or the interior one. These two scholars, on the other hand, state that "the cyborgic entanglement of technology and masculinity obviously has forms that are mortal and brutal" (ibid., p.325). Technology is created by humans in order to make their lives easier, but, on the other hand, sometimes technology can be troublesome – even destroying the human relationship with nature. This is understandable, since technology has a double-edge potential like the two faces of Janus: progression

and destruction (ibid.). That is, cyborgisation displays masculinity in terms of its technological literacy, but at the same time it can undermine the performance of manhood.

My discussion in this chapter is divided into three themes: (1) Bond's cyborgisation and its relationship with his masculinity through the technology inserted into his body; (2) the enhancement and destruction of cyborgisation and its impact on Bond; and (3) Bond's struggle to remain human. These three themes expose how the film narrative constructs the masculinity in Craig's Bond from a technological point of view. Bond is provided with technology in order to appear a hero; the technology has contributed significantly to the construction of Bond as a masculine figure since his first appearance in the franchise. However, this chapter focuses on the presence of internalised technology in Bond's corporeality to understand the construction of Craig's Bond's masculinity.

Bond's Cyborgisation and Masculinity

The surveillance of Bond in *Spectre* begins while he is grounded after his return from Mexico. The decision to monitor the hero is made to prevent him making further mistakes while he is not in London or at any other undetected location. For M, what Bond did during the Day of Dead in Mexico is beyond the parameters of his mission as an agent and it is not the right way to spend a vacation. The Day of the Dead is a festival during which the dead are believed come back to visit the land of the living. It is a sacred event for Mexicans. In the procession, however, Bond introduces violence by killing Marco Sciarra (Alessandro Cremona) in the crowd; Bond destroys the sanctity of the dead's arrival by sending the alive to the death. Although his action is his fulfilment of the late M's instructions before her death, it is not a wise action to create turmoil

during this celebration. In the narrative, the destruction is reported by The Guardian and The Times that make M resentful and criticises Bond (00:16:42-00:17:20). In fact, Craig's Bond not only creates outrage abroad in Mexico but has done so in other countries too. In *Casino Royale*, the hero chases a courier (who is carrying a bomb and a cell phone contains a code connecting to the villain) into an embassy in Madagascar. Bond's deed is considered as trespassing act to other country's territory. However, there is no newspaper informs this incident. Meanwhile in Mexico, Bond kills a man on a sacred day. It is not merely commotion; it is a scandal. MI6 has not assigned Bond to this mission; Sciarra, officially, is not an important person on the MI6 list of targets. Bond realises the importance of Sciarra after he attends his funeral in Rome. Therefore, M's reactions to these two incidents is quite different. The late M, who was female, reminds Bond to restrain his ego when accomplishing his mission, as attacking an embassy can affect the relationship between the two countries involved. Meanwhile, the current M, a male, treats Bond harshly and suspends him from duty. Annette Pankatz and Svenja Böhm suggest that M's anger with Bond is because M demands that Bond acts responsibly (2020, p.1) in terms of the impact of his masculinity; for M, Bond applies his domination the wrong way. Bond shows his domination over other people, but it is not in the right time and not in the right place. Thus, he deserves to be closely controlled.

Figure 17 Bond's cyborgisation

In terms of controlling, Bond always reports the progress of his mission to MI6; on the other hand, MI6 monitors him using its surveillance system. Accomplishing a mission is the final report that Bond must make to his boss, M. So far, Bond has never failed to complete his mission. Therefore, in *Skyfall*, Bond trespasses in Dench's M's house and claims back his job, which had almost gone because of Moneypenny (Naomi Harris) shooting him. Reclaiming his incomplete mission indicates how Bond claims his masculinity since his job is an integral part of his identity as a man (Craig, 1992, p.80). In *Spectre*, surprisingly, Bond accepts his official "grounding" by saying, "Very good, Sir". He does not argue with M and try to claim back his job; he does not need recognition of his masculine identity. He even says, "I completely understand" to Q when the quartermaster injects him with the microchip as per M's order. That is, Bond confirms that he is responsible for the 'mistake' he made. He is the wrong man for Fiennes' M, but he is still Dench's M's favourite agent. Dench's M's mission means Bond drives a magnificent car to Rome; it show that he is

still performing within a classic hero formula in the franchise, and that he still utilises advanced technology.

The distinction seen in Bond's acceptance of M's policy the second time is because of trust. In this case, Bond does not tell Fiennes' M the truth about his predecessor's order before her death, which signifies that Bond does not trust the current M completely as Bond is acting upon instructions from the previous one. Conversely, Fiennes' M does not put his confidence in Bond either. This is understandable because Bond denigrated Mallory's meagre experience in the field in *Skyfall*. Moreover, as the Chairman of the Intelligence and Security Committee, Mallory once told Dench's M in front of Bond that she was too sentimental about her agent. Dench's M showed she trusted Bond when she defended him by saying, "I choose my own operative". As the previous M's trusted agent, Bond understands that this trust also imposes an obligation or responsibility on him (DeVries, 2011, p.7). Therefore, Bond prefers to fulfil Dench's M's instruction rather than to argue with the current M who cooperates with C in monitoring him. Bond gives more respect to the M that shows confidence in him completing his job: the one who does not control him, withdraw him as a field agent and degrade him as a masculine figure.

As far as masculinity is concerned, the franchise always includes sophisticated technology or weaponry that Bond uses in his mission (the policy of MI6 in providing Bond with technology is another form of trust). Technology is a vital strand for Bond; his existence as a masculine figure would be diminished without knowledge of technology. Consequently, one might argue that the injection of the smart blood system into his veins is evidence of his masculinity. This time Bond not only uses the technology; the technology becomes one with him.

As the technology is inside Bond's body, Bond can be conceptualised in the film as a form of "cyborg". Donna Harraway argues, "cyborg is an abbreviation of 'cybernetic organism', a hybrid of machine and living organism, a creature of social reality as well as a creature of fiction" (1991, p.149). In the context of Craig's Bond as a field agent, cyborgisation appears as advanced technology employed in his mission to uncover the 'puzzle' of the criminal. The internalising of technological object into Bond's body allows him to better perform as a man; his masculinity is packed into his corporeality. This condition means he does not need to receive any of the usual sophisticated weaponry or fantastic car to complete his mission; he himself is the 'human-weapon'; he can be a superhuman. Therefore, he only receives a watch as a satirical comment from M about his punctuality. Moreover, Bond is suspended. Thus, he does not receive any resources from headquarters in his downtime.

Bond's cyborgisation becomes the central theme in *Spectre.* His mistake in Mexico is exploited by C to advance the latter's plan to remove the 00 section from MI6; C's offer to M of a new security system is not only a coincidence but plausible. In his vision, the operative's job can be substituted by global surveillance so that MI6 no longer needs an agent like Bond. He also plans to merge MI5 and MI6 as a new power in government intelligence. C's ambition prevents him from recognising that the surveillance technology has been planned and planted by the villain, Blofeld; MI6 proceeds with the injection. Neither Q nor M comprehend that they are under Blofeld's control. Bond realises that his workplace and colleagues are being monitored by the villain after he attends the meeting in La Palazzo Cadensa, a meeting among the members of SPECTRE to elect Sciarra's successor. From this meeting, Bond also knows that SPECTRE has improved its surveillance capacity in order to

easily counteract government intelligence agencies. In his condition as a cyborg and a government agent, Bond is finally aware that he is the target. Unexpectedly, in the meeting Bond identifies the leader of the organisation. He is Blofeld, born Franz Oberhauser and the son of Hannes Oberhauser, a man who became Bond's temporary benefactor after Bond was orphaned. Blofeld's jealousy of the young Bond led Blofeld to kill his father (and, it was presumed at the time, himself), and now he has returned to take revenge on Bond. Blofeld's appearance before Bond reveals the meaning of the phrase "The Dead are Alive" at the beginning of the film; he is believed dead but actually he is alive. At this point, Bond realises that he has become the target not only because he is a government intelligence agent but also because he is Blofeld's foster brother. Thus, there are two powers aligned against Bond simultaneously: C with his project of global surveillance, and Blofeld with his personal vendetta. Both have manoeuvred Bond into the position of being watched. However, had this virtual technology succeeded in dominating Bond as a human then he would not have the freedom to reach Mr White in Austria and find out information about SPECTRE; this technology merely tracks his mobility. Q even lies to M by telling his boss that Bond is in Chelsea. In this case, the technology is no longer provided to serve Bond; this time, it threatens his masculinity by potentially impacting his agency.

The cyborgisation of Bond in the franchise only happens in Craig's era. In the first instalment of Craig's Bond, *Casino Royale*, M instructs her employee to plant a tracking device in Bond's arm. This decision is taken after Craig's Bond kills Demitrios (Simon Abkarian), which in turn means Demitrios's wife's life is taken. To keep Bond safe during his mission, therefore, the GPS in his body is needed. However, the device is removed by the villain (01:47:10), and for the

next two films, Bond is no longer a cyborg. The cyborg position is rather occupied by the villain – in particular, Silva (Javier Bardem) in *Skyfall* (2012), who wears a dental prosthesis to hide his facial deformities. The cyborgisation of Silva's face signifies his performance of masculinity as it is a result of him enduring the pain of consuming the cyanide capsule (Schrock and Schwalbe, 2009, p.238).

Unlike internalising the microchip in Bond's body in *Spectre*, installing the GPS in Bond's arm in *Casino Royale* is for Bond's safety. MI6 protects Craig's Bond while he is gambling in the casino; he is surrounded by Le Chiffre's people. However, the villain does not want MI6 to detect Bond's location. Le Chiffre wants to take Bond's money (that he won from gambling) by torturing the hero; therefore, the villain needs to be sure no one can trace Bond, including M. Meanwhile in *Spectre*, the villain requires the injection of the nano-technology into Bond's body in order to detect his movements; knowing Bond's location means the criminal's plan is secured. The villain can control Bond so that he can run his project safely. Furthermore, Blofeld can use Bond as a sophisticated human-technology with which to fight MI6. Thus, Bond's cyborgisation can endanger the government intelligence agency and as well as threaten his masculinity. The technology inside his corporeality results in a different impact from his performance. That is, technology does not always affect human life in a positive way but sometimes brings about the opposite, as symbolised by the Janus face.

Bond's Janus-Faced Cyborgisation

Janus-faced is the term used to describe two sharply contrasting aspects or characteristics. In terms of technology, Janus-faced is defined as the potential

for both enhancement and destruction. With regard to enhancement, Neil Ramiller states that we simply cannot be human without the technologies that we make and use (2012, p.27). That is, technology is seen as an advantage for human life. In the 007 franchise, technology cannot be separated from Bond's missions. Bond is defined by the technology he uses, be that sophisticated weaponry or a fantastic car. That is to say, the technology Bond uses in the series are technological exterior objects. In *Dr No* (1962), for example, Connery's Bond's Beretta is upgraded to a Walther because M discovered the previous gun had malfunctioned and caused Bond to be hospitalised for six months. In this case, the gun created for Bond to take to the Bahamas is chosen to make his work as a field agent easier. It also shows his identity as a man; the armourer (Peter Burton) says the Beretta is very light and appropriate for a handbag and that a handbag is only for a woman. Maria Lohan and Wendy Faulkner highlight that "technology is a significant site of gender negotiations in relations to occupations, symbols, identities and gender in all these areas has a significant shaping influence on the design and use of technologies" (2004, p.319). Thus, technology is not only beneficial for human life, but also defines the gender of the user; the design and the application indicate the owner of the technological object. As a masculine figure, Bond has to utilise the appropriate weapon. In *Die Another Day* (2002), Cleese's Q creates an invisible car called the Vanish to protect Brosnan's Bond from attack. That is, as a hero Bond must be secure. Being safe represents the desire for hegemony and dominance because death indicates failure (Masters, 2005, p.121). As a masculine figure, Bond must play the role of the winner for it undermines the villain.

As far as the progressive of technology is concerned, in *Spectre*, Craig's Bond also uses car-based innovations in a similar way to Brosnan's Bond. Bond

drives to Rome to attend Sciarra's funeral by 'stealing' a car assigned to 009 which has not been completely fixed, and some of the tools incorporated into it cannot be used because of a lack of fuel. The car is the only technological exterior object Bond has to show his masculinity, as per the classic formula performed throughout the 007 franchise. Q does not even brief Bond on this technology; Bond reads the signs in the car and makes assumptions about them (whoever plays Bond, however, he always ignores the instruction manuals for the car; Bond, as a masculine figure, is technologically literate and so his refusal of training is never normally a problem for him). When he hits a dead end, he presses the last button and the car propels him into the air and saves him with a parachute. This scene is very similar to what Connery's Bond does in *Thunderball* (1965); however, the technology used for escaping in *Thunderball* is troublesome. Before escaping to his car from the villain's henchmen, Bond has prepared a 'rocket belt' on the rooftop of a church and has to wear a helmet; however, this is not really practical as Bond keeps the machine in his car before driving it and catching the criminal. These two films (which were released in different eras) show how technology changes rapidly to help Bond complete his missions.

Figure 18 The memorable rocket belt in *Thunderball* (1965)

Before *Spectre*, the technology in the Bond series confirms that the technological object is identical to masculinity; it is rational and supports the objective of Bond's mission. However, the technology in *Spectre* requires Bond's body as the source in order to produce an 'artefact'. In other words, Bond is modified to become 'human technology' in order to be utilised by other humans; in this sense, it is the villain. That is, Bond can be presented as a 'weapon' serving the villain's needs since his body is dominated by the leader of SPECTRE. This condition leads Craig's Bond to struggle to regain his masculinity. Technology is a vital device for Bond, but it is potentially fatal when the device is inside his body. As a hero, James Bond is no longer defined by his actions, masculinity and conquests; he is conquered by technology. His knowledge of technology does not support his actions. For the first time in Bond's life as an agent, he is not familiar with the innovation provided for him. He, who does not usually need any briefing in how to use technological innovations, requires a "certain manual" to understand and subjugate the technical object inside his body. The technology supresses his independence; he does not have any privacy or freedom while performing his mission as an agent. For him, this current technology does not represent masculinity; his masculinity is sacrificed to the technology.

Blofeld has developed impressive technology in order to become a powerful person in the world and applies militarised masculinity by making a cyborg soldier. According to Cristina Masters, militarised masculinity is an American military discourse linked to specific processes of militarisation (the making of man into soldier). The ideal representation of the American soldier is white, male and heterosexual and functions as the representation of power within the American military (p.117). Meanwhile, "Cyborg soldier" is a term used to expose

how a cyborg can be a body modified to become advanced weaponry. The modification is still human because the body still needs to sleep and eat: “The constitution of the cyborg signifies the desire in military techno-scientific discourse to acquire maximum intelligence while at the same time escaping the imperfections of the human body through the coding of human bodies as problems in need of solutions” (2005, p.114). In this case, Bond is the cyborg soldier, who functions as a power representation in Blofeld’s plan, performing as advanced weaponry used by the villain to reach his objective to rule the world. Coincidentally, Bond is male, white and heterosexual, and that makes him an ideal representation of the militarised masculine figure.

The application of this concept consists of hardware, software and wetware. The hardware represents a whole range of advanced high-tech weapons, while the software is information and communication technology and the wetware represents the embodied human soldier (ibid., p.115). Blofeld still employs hardware, providing his henchmen with weapons to secure his laboratory; however, he focuses more on the software and his laboratory is the resource. Blofeld believes that information is everything; the surveillance system is the form the information takes. As a cyborg, Bond is the wetware that embodies the techno-human. He is the target of cyborgisation because, from Blofeld’s perspective, Bond has interfered with his world by killing the followers of his organisation in the previous films; therefore, Blofeld wants to destroy Bond. However, Blofeld’s confrontation with Bond, Pankratz and Böhm highlight, is purely Oedipal (2020, p.1). Blofeld has been in a private rivalry with Bond since they were young. In the narrative, Blofeld clearly states, “Me. It was all me, James. It’s always been me” (1:41:34-1:42:25). Blofeld’s statement indicates

that in spite of his organisation, he confronts Bond for his own vendetta as a foster brother.

According to Viol, Bond actually avoids any technological penetration of his body; for most of the franchise, those who employ mechanical body parts are the villains (ibid., p.7). Viol even states that Bond is anti-cyborg (ibid.); Bond prefers to remain as an 'ordinary' human in his position as a hero. Therefore, in Craig's Bond's instalment, the hero often shows some scars on his body as evidence of his battles, thereby emphasising his masculinity. The villains who employ cyborgisation such as Dr No (Joseph Wiseman), whose hands are metal (*Dr No*, 1962), and Jaws (Richard Keil), whose teeth are steel (*Moonraker*, 1979), use the machinery as weapons against Bond, not to prove their masculinity. They are cyborgs because they simply want to defeat Bond by using their advanced technology. That is, they utilise cyborgisation to suppress Bond's manhood; whereas for Bond, his cyborgisation threatens to destroy his masculinity. The technology inside his body is not a weapon to defeat the villain; instead, he is the weapon used by the villain. In the narrative, Blofeld not only utilises Bond for his personal vendetta but also destroys MI6. He holds the government intelligence office in the palm of his hands even dismissing M from his job. It is the pinnacle of Blofeld's retaliation. Thus, undermining Bond's masculinity affects not only the performance of the hero but also the existence of MI6.

The Janus-faced technology in Bond's experience as an agent clearly demonstrates the progressive and destructive potentially impact the performance of his masculinity. Bond's masculinity is impacted positively when he literally utilises the technological object in his hand, outside his body. However, technology eliminates Bond's masculinity when it is inside his body.

Seemingly, Bond can control anything tangible; on the other hand, he cannot manage intangible objects. Touching the object is more transitory than grabbing something without knowing it. Therefore, technology cannot omit the humanity of the user.

Bond's Struggle to Remain Human

As the smart blood system works well in his body (after its 24-hour developmental phase), Bond becomes conscious that it is the villain who dominates his body rather than Bond himself. At first, Bond thinks that only Q and MI6 can monitor him. However, headquarters is running the system before it is taken over by Blofeld's network. This situation positions Bond as a vulnerable heroic representative. The smart blood inside Bond's body does not give him more power; instead, it exposes him as a detectable and detected gladiator.

Thus, Bond must fight with himself. At the same time, he must also face the villain because the microchip planted in his body means he cannot escape the villain's tracking. In the diegesis, Bond meets the villain in his laboratory, accompanied by Madeline Swann (Lea Seydoux). The meeting exposes the hero's vulnerability since he is tortured there. Blofeld says that torture is an easy and efficient method because it forces "a man to watch himself being disemboweled" (01:49:27-01:49:32). Bond is seated in and tied to a dentist chair; there are drills to the right and left of his face. In Blofeld's plan, the drilling will penetrate Bond's head and erase all of the memories from his brain.

Seated and tied to a chair is apparently the most powerful way various villains choose to dominate Craig's Bond. Bond is vulnerable in that condition because he cannot fight back. In *Casino Royale*, Bond's seated condition almost brings

him into the object of homoeroticism; he is naked and sits on a ‘hole’ chair while Le Chiffre compliments Bond’s torso and whips the hero’s genitals. However, Bond provokes him with his words: “I’ve got an itch there. Would you mind?” This succeeds in irritating Le Chiffre. As discussed in Chapter I, provoking Le Chiffre is the way Bond remains as a masculine man; he rejects to be dominated. However, from the villain’s perspective, this is the way to defeat Bond from the side of his sexuality. Whereas in *Skyfall*, Bond is seated and tied to the chair while Silva caresses his chest – the scarred part of his locus of masculinity; a man’s body is conceived as the source of his masculinity. There is no torture in this diegesis. At glance, the scene performs homoeroticism. However, as mentioned in Chapter III, it is masculinity contest. Silva’s touching of Bond’s body indicates that the hero is dominated by this villain. Silva ridicules Bond’s scars as if he knew how it felt to be betrayed; Silva wants to prove to Bond that M is not a good boss. Therefore, Silva does not need to tie Bond any longer because this villain succeeds in intimidating Bond. Silva is more enthusiastic in revealing Bond’s score in his test which is, in fact, not appropriate to bring the hero back as an operative. As the ex-agent, Silva degrades Bond’s capability in handling his mission; from Silva’s perspective, Bond does not deserve to be Dench’s M’s favourite agent. This villain confronts Bond’s masculinity with his heroic experiences in the past. Silva’s masculinity was challenged when he was left in China because Dench’s M preferred saving six other people rather than his life; however, Silva survives. Meanwhile, Bond begs for his job although his test results are below operative standards. In *Spectre*, Bond is seated again. Unlike the previous films, in which Bond is bound by a rope, in *Spectre* Bond is tied in a chair designed like a dentist chair which moves easily while Bond’s hands and feet are secured in automatic cuffs

that are difficult to escape from. This time, the focus of the villain is on Bond's head.

Across these three films, there is an apparent pattern to the focus of the villain's intentions in these scenes: the torment is moving from the bottom up. Bond's masculinity is tortured, starting from his virility (in *Casino Royale*) via his soul (in *Skyfall*, represented by his chest) to his mind (in *Spectre*), signifying that the persecution starts from Bond's sexuality (Bond being well-known for his libidinal conquests) to his body (Bond's locus of masculinity) and then to his brain (Bond's ideas). Blofeld believes that a man lives inside his head, where the seed of his soul is located (01:49:47-01:49:52). Therefore, he plans to use technology to eliminate Bond's memory, wanting to erase Bond's recollections of their childhood, in particular. In the narrative, Blofeld is convinced that the drilling machine penetrating Bond's head will work well. He wants to render Bond's condition into something between life and death; Blofeld plans to keep Bond alive but unable to remember anything, with no one in his skull. However, Bond still remembers his watch, the only 'weapon' he has. When Swann approaches him, he asks her to take the watch and throw it in one minute's time; one minute later the watch explodes and ruins Blofeld's computer – the brain at the centre of his criminal project to destroy Bond. The technology Blofeld created, then, fails to destroy Bond. According to Viol, Bond shows that his humanity is too strong to accept the effects of technological interference even after it is injected into his body: "Bond ignores trauma inflicted by technical instruments and can rely on being himself and keeping his memories, values and affections" (2019, p.8). Bond still recognises Swann and says "I'd recognise you anywhere" at the crucial moment. Bond is still alive as a human with

someone in his skull. It shows how the hero fights with another type of technology inserted into his head and rejects further attempts at cyborgisation.

Bond's emergence as a cyborg creates a battle inside himself which he finds frustrating. Thus, this hero decides to fight back against the villain in the way the criminal does to him in order to keep his masculinity intact: being active, being passionate and being mindful. Being active is connected with his body; Bond rejects any limits on his mobility; a masculine figure must be active. Although the surveillance system can detect his movements, Bond moves from one place to another to find and collect information. He visits Mr White to find out more about the villain; he visits Madeleine Swann to learn about the "American", and he investigates the American Hotel in Tangier. Through exploiting the smart blood system, Bond succeeds in finding Blofeld's location, faces up to his torture and preserves his memory. He reaches the villain not by tracking Blofeld's movement but by instead letting himself be detected by the surveillance system; in the diegesis, Blofeld is able to detect Bond's location; therefore, he sends a 1948 Rolls Royce Silver Wraith to a deserted train station (where Bond and Swann get off the train) to pick both up and escort them to his place.

In terms of his soul, Bond remains passionate by starting another romantic relationship with a woman. He finds love with Swann after for a long period of longing for Lynn. Over two periods, represented by *Quantum of Solace* and *Skyfall*, Bond almost loses his capacity for libidinal conquest; he has no attraction to Camille Montes and he does not care about Severine's death. Craig's Bond might have intimate intercourse with some female characters apart from Lynn, but this sexual activity is soulless. He does it just to maintain his position as a heterosexual masculine figure. In some cases, Bond follows

the formula used earlier in the 007 franchise: seducing the female character to get some information. In the *Spectre* diegesis, he seduces Lucia Sciarra (Monica Bellucci) to obtain information about SPECTRE. Intimate intercourse is Bond's habitual method. For example, he also approaches Solange in order to reach Dimitrios in *Casino Royale*. The sexual relationship itself is not Bond's objective; he leaves the women as soon as the information is in his hand. Swann is presented in the narrative as someone to replace Lynn's position in Bond's heart. At first, Bond might show his empathy for Swann as she is the daughter of Mr White, the SPECTRE assassin. Her father commits suicide because he refuses to do the job assigned by the criminal organisation he belongs to. However, Bond's empathy turns into love that fills his soul so that he recovers his spirit of life. His heterosexual masculine figure is back. As one who has experienced killing many criminals, Bond finds that he and Swann can mutually support each other to live a better life without leaving MI6, as he had planned with Lynn. Bond is convinced that Swann understands his job. In the denouement, Bond uses his Aston Martin to spend time with Swann; it shows that Bond does not hide his identity as an agent. He has freedom being himself; he is not intimidated by his romantic relationship.

Being mindful is another effort Bond makes to remain human; it connects him to his brain. He realises that erasing his memory would be the way Blofeld takes revenge on him. This villain blames Bond for his father's death, although he himself committed the murder of his father. Thus, wiping Bond's childhood experiences from his memory would release Blofeld from the bondage of law; there will not be a living witness of Blofeld's crime, even though his very presence is proof that he murdered his father.

From the exposition above, Bond creates a pattern of surviving in a similar way to the way the villain creates the torture for him: body-soul-mind. The torment apparently occurs in three films (*Casino Royale, Skyfall* and *Spectre*), but in fact, in the diegesis of *Spectre* the villain plans to destroy Bond in a complete way, telling Bond he will be "gone" even though he is still alive, unable to remember anybody (01:50:05). That is, this villain tries to destroy Bond's identity as human; Bond will remain as a soulless and mindless person. For this reason, Bond fights to remain conscious; the second he awakes, he tries to identify a lizard climbing up on the wall and a cat on the floor, and he recognises the condition of his bound body. The movement of his hands and feet demonstrates that he is attempting to get free. In this case, Bond proves what Blofeld believes: a man's life starts from his head, the source of thought. Bond's body's response shows his rationality, and his wish to fight back is evidence that he does not want to be dominated; his masculinity is still there. This condition proves that Bond acts as a guarantor of the notion that the human mind cannot be colonised by technology (Viol, 2019, p.9). His mind retains its liberty and he cannot be forced by technology to give up his humanity. His logic helps him to think what he has to do to live as a 'normal' human.

Concerning humanity, Bond shows his at the end of the film. He does not kill the villain, although Bond holds a gun ready to shoot. Blofeld has already lost; he is unable to walk properly from the burning helicopter. He falls and crawls - shot from an extremely high angle. Consequently, he appears small and vulnerable. His life is in Bond's hands. Looking up to the hero, Blofeld even says, "Finish it". He is in danger and has lost his dominance. On the other side, Bond – shot in low angle – shows his control and domination over his rival. While directing his gun to Blofeld, Bond responds, "Out of bullets". This scene indicates that Bond's

masculinity is not about intimidating the weaker person; he lets M take care of the villain. In addition, neither M nor Swann – who are at the location – distract from Bond's focus on Blofeld. They seemingly allow space for them to talk as foster brothers not as the hero and the villain. Bond's prudence in letting the villain live is the substantiation of his humanity. He not only strives to remain human but also appreciates the humanity of others.

Figure 19 Blofeld is dominated

Conclusion

Bond and technology, generally, cannot be separated; technological innovation has been present in the 007 franchise since its first film. Technology is needed in this series to display the hero's masculinity; technological literacy is another manifestation of masculinity. Up until this film, Bond has been the user of technology as a technical exterior object. However, *Spectre* presents Bond as the technology itself in the form of a cyborg, the smart blood system is inside his body. Thus, literally, Bond and technology are inseparable; they become one, and it does not make him more masculine than before. His masculinity is threatened because he shifts from the user of weapon (the technological artefact) into the 'weapon' itself and one empowered by the villain; he is the artefact. This film presents a new perspective on the hero; he assumes the

villain's position by taking control the technology. The villain makes himself a cyborg in order to attack Bond; however, Bond cannot attack the villain back even though he is a cyborg. As a piece of 'human technology', Bond is positioned as the object. He is dominated by Blofeld's surveillance technology that threatens to take his masculinity away.

Technology, in this sense, is no longer identical to masculinity; it destroys Bond's identity as a masculine figure. Owing to the technology, Bond also almost loses his humanity. Bond fights not only against the villain but also against himself (to remain human). He survives by breaking the rules of the system the villain creates; Bond keeps moving, keeps feeling and keeps thinking. He refuses to stay at a certain location and thereby limit his mobility; he starts falling in love with Swann, who really understands Bond's work as an agent, and he fights against Blofeld's attempted revenge to remove his memory. These three actions demonstrate his attempt as human. He might be a cyborg, but the technology cannot omit his humanity. Limiting his access to act, to feel and to think would be a form of slavery, a mechanical slavery, with the villain as the master.

For Bond, his body is the asset of his masculinity; he can fight without weapons but he cannot fight without his body. The problem is that his body is the weapon that he cannot own himself. That is, he must take the body back and recover his authority over it. Technology, fundamentally, is created by humans and presented as tools to make human life easier. In short, humans control technology; it is not technology that controls humans. Bond also believes that the human mind cannot be colonised by technology. The memory in a human's mind is more complicated than the software in the computer Blofeld uses to torture the hero. Bond still treats the villain as his foster brother and feels

sympathy while the villain begins his revenge against Bond. Thus, technology cannot transform the human into a soulless non-human or an inhuman. In this case, Bond proves that he is the guarantor of humanity.

Conclusion

As outlined in the Introduction, the idea of masculinity does not have a singular meaning. Its meaning depends on the perspective used, whether it focuses on male physical traits or on the practice of 'manhood' in society. Through the analysis of the previous chapters, this thesis emphasises the practice of masculinity that Bond performs in carrying out his mission. He does not exhibit his muscular body in order to construct his masculinity; rather, within the film narrative, he exposes it as evidence that he has an ideal, heroic version of the male torso, which is not always about muscles. To better understand the construction of Craig's Bond's masculinity, this thesis identifies several outcomes of the discussion that are displayed through his body, his emotions, his relationships with other men, and his internal struggle as a human. The construction of his masculinity is a complete package as it covers both the inner and outer parts of Bond.

In the earlier Bond cycles, masculinity is about male dominance, either over women or over other men: specifically in Bond's context, his opponents. Traditionally, Bond's masculinity is constructed as hegemonic; his dominance asserts his hegemony over anyone and everyone. He displays his control over women through his relationships with them. He also dominates the villain by applying the technology Q provides him with. His task, specifically, is to fight against criminals and defeat them. The technology used is not only helpful when beating the villains but also when attracting the female leads, so that Bond can show his omnipotence and virility. Through technology, Bond can amaze them with his power. However, Craig's Bond no longer maintains his predecessor's hegemonic masculinity over women. He does not demonstrate his masculinity by seducing the innocent female leads who need Bond's

protection. Furthermore, the female characters in Craig's era are not presented as damsels in distress who have a one night stand with Bond, and whom Bond also does not use as human shields. The female leads during Craig's tenure are presented as more mature, rounded characters; they know what their goals are and often work together with Craig's Bond as partners. That said, Bond does not completely jettison his womanising habits, as he needs to be acknowledged as heterosexual. However, he is no longer a misogynist. He does not degrade the female position just to show his masculinity. His sexual intercourse with the female characters (not the protagonist ones) in the diegesis is just to 'hook up'. It is about casual sex, with neither person in a committed romantic relationship.

In addition, Craig's era presents two lovers for Bond: Lynd and Swann. While there is the sexual engagement found in Bond films, they also share some commitments. With Lynd, Bond resigns from MI6; he plans to live with her for the rest of his life. Meanwhile, Bond does not resign from MI6 when he meets Swann; instead, he plans to involve Swann in combatting the villain, the one who terrorised her father (Mr White) so much that he kills himself. Bond says he loves Swann because she is still by his side facing Blofeld. Bond's sexual engagement with Swann happens with a commitment that he will protect her. Later, in *No Time To Die* (2021), Swann proves her commitment to Bond by having their child, Mathilde.

As an agent, Bond in Craig's era is no longer provided with sophisticated technology prepared by Q as in the traditional Bond films. In fact, Bond needs to steal 009's car to travel to Rome as M forbids Q giving Bond any gadgets. In Craig's instalments, Q only provides Bond with very simple devices such as a radio and a wrist watch. Thus, Bond's task is not only to combat the villains but also to find the best strategy to beat them. Moreover, the missions Bond carries

out mostly threaten himself. In the first chapter of Craig's era, *Casino Royale*, the exposure of his torso threatens his masculinity; he becomes the object of voyeurism either from female or male characters. In so doing, Bond endangers himself unintentionally. Solange, Dimitrios' wife, returns Bond's gaze and seduces the hero for sexual intercourse. Therefore, Bond's masculinity is in danger, as Solange dominates him erotically. Le Chiffre even openly says that Bond is in great shape, seeming to suggest that he is seeking to challenge Bond's heterosexuality; Le Chiffre suggests a homoerotic element as he tortures a naked Bond. However, the presence of Vesper Lynd in the story helps Bond show his (heterosexual) authority; Bond might be the object of gaze but he has authority to determine who his lover is. Bond's deep feelings for Lynd help him to prove his heterosexuality. It might be the first time the hero falls in love in the franchise; however, this is the best way to demonstrate Bond's masculine sexually.

Besides helping to construct Bond's masculinity, the presence of Lynd becomes the reason Bond becomes so aggressive in his attempts to uncover the crime organisation Quantum. Lynd died after this organisation blackmailed her so that she would betray Bond. Her death gives Bond great pain, and this suffering is a threat to Bond because a masculine man ostensibly cannot express his feelings. Masculinity and emotion are two contradictory things, in traditional constructions of the term. Masculinity is believed to be associated with rationality; emotions are often attached to femininity. A man who shows his feelings is often considered vulnerable. However, Lynd's death encourages Bond to take revenge and also ignore the female lead, Montes, in *Quantum of Solace*. With Montes, Bond finds a fit partner for a vendetta. Although there is no romantic engagement between Bond and Montes, Bond is still considered as a

masculine man. He combats the villain in the name of his lover. From his job's perspective, Bond accomplishes the mission very well; he is a man with integrity. However, Bond's pain is expressed through his cruelty in defeating the criminals; Bond knows how to transform his emotion into action. He must not reveal he is mourning for the loss of his lover as it would destroy his masculinity.

After overcoming threats that emerge from inside himself, in *Skyfall* Bond faces a menace from outside. The threat in this film challenges him individually as a man; it is a masculinity contest between two men. Here, Bond is forced to compete against his senior at MI6, Silva, an ex-agent who had become M's favourite. He is a smart agent and his intelligence vanquishes Bond's own qualities. Silva's abilities as a secret agent, in fact, was wasted by M; he was left in Hong Kong to save other six lives. This experience is a testament to Silva's loyalty towards MI6. He is back because he knows that M has a new favourite agent, having set him aside. Silva envies Bond. For Silva, Bond is his junior who needs to be challenged to reveal his capability; M needs to know who is best. Compared with Silva, Bond not only has less experience but also a lack of knowledge, but he is in the same situation as Silva. Bond is injured because of Moneypenny's shot; he also feels betrayed by M because of this shot. Like Silva, Bond has been hurt by M. However, Bond overcomes this threat professionally. He does not face up to Silva's challenge in the name of male competition; Bond faces Silva in the name of his job as an agent. Although the aim of this competition is to attract M's attention, Silva uses this contest to take revenge on M. That is, Silva not only wants to defeat Bond but also to combat M; Silva must be acknowledged as the most powerful man. Here, Bond brings M to the battle so M knows how hard it is to be an agent in the field. Although Bond cannot save M's life, he can end Silva's threat. Silva cannot

dominate Bond although Bond is inexperienced from Silva's point of view, which proves that Bond's victory is gained not through threatening other men in this case, but through his integrity as an agent.

The fourth chapter, on *Spectre*, shows how the film presents the most serious threat to Bond's masculinity. In this film, Bond is threatened by the villain and this threat actually develops inside his body; Bond must fight against himself. He becomes a form of human technology as a result of the smart blood system injected into his body. In the traditional Bond films, Bond is presented as a technology user; he is known for his ability to employ any device when carrying out his mission. This time, he is the technology himself. He is used by other people – in this case is the villain – for their benefit. Therefore, as a human Craig's Bond does not have freedom; he is controlled by the technology user. He is turned into a cyborg, a man in a new corporeality. Bond becomes a technological slave as his movements are controlled by his 'master' (the villain). Therefore, Craig's Bond struggles to control himself to remain a human, a free man. His ability to defeat this threat lies not in removing the technology from inside himself but by confronting it with humanity. Bond refuses to be dominated by technology, instead he decides to negotiate with it.

To summarise, Bond's masculinity is constructed through the threats he faces. The findings of each chapter in this thesis demonstrate that there are turbulent threats against Bond's attempts to establish his masculinity; it endangers his freedom as a man and in some ways it endangers his existence as a human. The masculinity he constructs covers all elements: his physiology and psychology. Unlike the traditional Bond that constructs his masculinity through his masculine exhibition to the audience, Craig's Bond formulates his masculinity through his defence from many threats in the film narrative.

Interestingly, the threats facing Craig's Bond are all motivated by revenge. In the film narratives, revenge is the underlying reason for all Bond's missions. In *Casino Royale*, Bond returns to face Le Chiffre because he wants to avenge the villain poisoning him during the card game. Le Chiffre wants to be the winner by killing Bond. However, Lynd saves him; Bond is still alive and surprises Le Chiffre with his presence. This unsuccessful mission leads to Le Chiffre torturing Bond; he threatens Bond erotically by whipping Bond's bare genitals. Therefore, this homoerotic scene is also considered a threat to Bond's masculinity.

In *Quantum of Solace*, Bond's motivation for revenge on the villain is very clear: it is to avenge Lynd's death. Lynd is known as Bond's lover who was blackmailed by the Quantum organisation, and his mourning is expressed through these vengeful actions. In this film narrative, Bond is presented as the cruellest agent when combating the criminals; however, the vendetta Bond carries out in this film is like shooting two birds with one stone. He fights the villain out of duty to MI6 and to avenge his lover.

The revenge in the third film, *Skyfall*, is no longer Bond's; it is Silva's. Silva presents his vendetta to M. He was ignored by his boss, who then replaced him with a new agent, Bond. Thus, the competition Silva challenges Bond to join is to hurt M; he wants to show that he is irreplaceable. He wants to prove that M made a big mistake by removing him from the list of MI6 agents. That is, the revenge appears motivated by Silva's jealousy; jealousy among workers looking to get the Boss's attention.

Staying with jealousy, the narrative of *Spectre* also exposes it. This time the vendetta is between Bond and his foster brother, Blofeld. Blofeld envies Bond,

blaming Bond for taking his father's love during their childhood, after which, Blofeld becomes a criminal in order to take revenge on Bond in the name of their past. He even becomes the head of several crime organisations in order to reach Bond and complete his mission. However, Bond is an intelligence agent; he completes his mission in the name of his duty as an MI6 agent, not to seek revenge against his foster brother. Thus, Blofeld's decision to become a criminal is in order to confront Bond; opposing Bond via his crime organisation is an easier way to complete his vendetta.

From the explanation above, in short, Bond's masculinity is constructed in response to the threats he faces and the threats are present because of revenge. Responding to these threats, Craig's Bond's masculinity is constructed across several dimensions: authority over himself physically, emotionally and sexually; logical skills to identify a better strategy with which to face his opponents without gadgets; professionalism in completing his mission which means he treats the female leads better (and not only as sexual objects); and his awareness of his position as a human. He might be an intelligence agent but Bond is a human being with a past, present and future. Bond might an orphan but he still relates to other people, including his foster family.

Suggestion for Further Study

After discussing the construction of Craig's Bond's masculinity, I suggest for further study an exploration of the existence of female leads during Craig's tenure. This topic is interesting as an attempt to understand how the female characters are presented and constructed to support the construction of Bond's masculinity. I believe there is a mutual relationship between Bond and his female partner in the narrative. In the traditional Bond films, the femininity of the

female leads is exposed through their weaknesses as sexual object, or criminalised victims. Their presentation in the diegesis is an important tool demonstrating Bond's heterosexuality and thus his hegemonic masculinity. However, in Craig's outings the femininity of the female leads is not obvious. Although they are presented more as independent, smart, and decisive women, the construction of their performance needs to be declared so the readers comprehend the appropriate female partners for Bond that construct Bond's masculinity.

Epilogue

A Hero's Tragic Ending in No Time To Die: Bond's Masculinity and his Fatherhood

Finally, the last instalment of Craig's Bond, *No Time To Die*, has been released. In truth, the narrative of the film is surprising; there are many unpredictable plot twists in the narrative. Unlike *Skyfall*, in which the audience believes Bond will reappear from his 'death', in Craig's last outing, the audience must realise that even a superhero like Bond is not eternal. Bond is human and death is inevitable. In the denouement, Bond lets the missile fired from a Royal Navy ship hit his body to protect his family. It is certainly an unexpected ending, particularly because the hero has just realised he has a family; however, it is the way the franchise shows the humanity of the hero to the audience.

From the point of view of the title, *No Time To Die* illustrates the struggles of many characters to stay alive. At the beginning of the story, the film shows how Madeleine Swann (Lea Seydoux) used a gun for the first time. She hides from Lyutsifer Safin (Rami Malek), the murderer of her alcoholic mother, who is looking for Swann's father to take revenge for the murder of his whole family; Safin is the only survivor from the family that was killed by Mr White. From the perspective of the family, Safin is a hero. Meanwhile, Swann struggles to stay alive by shooting Safin and dragging him out of her house. Swann's shot, however, has not killed Safin. He reawakens and terrorises Swann, who flees and falls into a frozen lake. (In the narrative, Swann survives because Safin rescues her; it could be because he remembers the terror of death he felt as a child.)

As far as survival is concerned, Bond is death's main target from the start. Ernst Stavro Blofeld (Christoph Waltz), who is imprisoned in Belmarsh, uses a disembodied 'bionic eye' to hold a meeting of SPECTRE members in Cuba and celebrate his birthday at the same time. At the party, Blofeld orders Valdo Obruchev (David Dencik), a Russian scientist, to kill Bond with the 'nanobot' bioweapon. However, Obruchev, who also works for Safin, reprograms the nanobots to kill only SPECTRE members. This time, Bond survives. Instead of killing Bond, the nanobot kills the architect of the plan, Blofeld, when Bond and Swann visit him in the prison. Bond does not intend to kill Blofeld, but his touch ends Blofeld's life. The nanobot is transferred to Bond from Swann, a person who Safin insists must commit this crime in return for rescuing her in the past. Swann fails to execute this operation, but Bond commits the murder, unwittingly.

Swann is not an assassin like her father but she is surrounded by killers. Both her lover, Bond, and the villain, Safin, are killers, and surviving the assassination leaves Swann traumatised. In *Spectre*, when Craig's Bond teaches her how to shoot before facing Blofeld, she refuses to do so. Bond is surprised, as he knows she can use a gun well but avoids doing so. This narrative is clearly shown so that the audience understands the link between *Spectre* and *No Time To Die*. The link also elucidates Bond's feelings for Swann; Swann is the second woman in Craig's era who becomes Bond's lover – after Vesper Lynd (Eva Green). Unlike Bond's love for Lynd in *Casino Royale*, Bond's love for Swann lacks trust. In the narrative, Bond takes the word of Primo (Dali Benssalah), Safin's henchman, rather than believing Swann's explanation. Bond believes that the explosion in Lynd's tomb is Swann's plan, which shows that Bond's feelings for Lynd are irreplaceable. He trusted Lynd,

who was a double agent and betrayed him, more than Swann, who is not an agent but is a daughter of an assassin.

Figure 20 Bond brings Swann to the battle, the moment when Bond doubts her

On the subject of love, the franchise shows Bond in a romantic relationship with women in three films: *On Her Majesty's Secret Service* (1969); *Casino Royale* (2006); and *Spectre* (2015). In the first film, although his love is under Draco's (Gabriele Ferzetti) pressure, Bond marries Teresa De Vicenzo (Diana Rigg). However, Bond loses his wife on their wedding day. Because of this tragedy, Bond does not have an opportunity to live as a husband. In his film, Lazenby's Bond states that "an agent should be not concerned with anything but himself" (01:51:21). That is, getting married is a risky thing for Bond. The death of Tracy helps the franchise to continue and preserves Bond's status as a hero who is responsible to the Queen, not to his family. Since being single is the consequence of being a secret agent, in *Casino Royale* Bond intends to quit as an agent in order to live with Lynd; however, Lynd drowns right after Bond sends his resignation letter to M (Judi Dench). Thus, her death also saves Bond from retirement. Subsequent missions then lead him to uncover the villain (in the narrative of Craig's instalments, the villains are linked to each other). Bond

then meets his new love in *Spectre* when he rescues Swann from the organisation. Unlike his plans with Lynd, Bond's romantic engagement with Swann does not make him leave MI6. He says he loves Swann but he does not plan to live with her for the rest of his life.

Moreover, Bond is not married to Swann. However, their love does produce a girl, Mathilde (Lisa-Dorah Sonnet). Mathilde's presence is the climax of the plot, as it leads to Bond becoming a father. For the first time in the franchise, the hero has a family. In a departure from Bond's previous lovers, Swann is the only survivor; therefore, she can take care of Mathilde until their daughter is old enough to understand who her father was. According to Kara Kvaran, "almost all modern superheroes are orphans" (2017, p.219) and Bond is an orphan; in *Skyfall*, M confirms that he is the best type of recruit (01:50:35) in that Bond is free to conduct his operations without considering his loved ones. Furthermore, this condition relates to Lazenby's statement in *On Her Majesty's Secret Service*. Having a family is not an ideal condition for Bond as an intelligence agent because it means he has to share his time with them and think about them. Therefore, Swann keeps the presence of Mathilde a secret from Bond. In this way, Swann helps Bond to remain free from any family issues to let him focus on his mission.

Figure 21 Bond's daugther, Mathilde

Bond’s mission, this time, is to uncover the Heracles project, a bioweapon containing nanobots, as mentioned previously. It is like a virus that infects via touch but it is genetically coded to an individual’s particular DNA. This bioweapon is produced on a massive scale at Safin’s headquarters, which is located between Japan and Russia. Bond arrives on the island to save Swann and Mathilde, because Safin has captured them and brought them to this place. This time, Bond is assisted by Nomi (Lashana Lynch), the agent that had previously replaced Bond as 007. However, before visiting Safin’s dangerous island, Nomi hands the title of 007 back over to Bond.

At first, the presence of Nomi as 007 seems a big issue in the film narrative. The replacement of Bond as 007 by Nomi is considered a signifier for the end of the male agent. Nomi is presented as an intelligent female agent who can work fast and efficiently. Her emotion is more stable than Bond’s, particularly during the chase of Logan Ash (Billy Magnussen), the double agent who kills CIA agent Felix Leiter (Jeffrey Wright). Therefore, Nomi’s existence confirms that the next generation of Bond will be a woman. This new female agent is black, abolishing white male supremacy from the franchise. In this way, the 25th

official Bond film has dispelled speculation as to whether the next Bond must be a white Englishman or a black man. However, Nomi's position as 007 is too short to overshadow Bond as the film's protagonist. She remains working for MI6, effectively as Bond's 'assistant'. This is proved when she returns the number 007 to Bond, saying, "It is just a number". This statement demonstrates that she has succumbed to Bond's supremacy. She gives in without a fight so that the audience realises that the hero is still Bond.

Figure 22 Nomi, the temporary 007

As a hero, Bond succeeds in destroying the nanobot factory. He also succeeds in protecting his family; Safin releases Swann and Mathilde. Bond also sends them to a safe place under Nomi's protection. However, his fight with Safin leads Bond to touch the villain, which transfers the bioweapon to Bond's body. Bond understands that the weapon is set to match with Swann's and Mathilde's DNA, which means, Bond can no longer meet his family as meeting with them again will kill them. Therefore, Bond's masculinity shows his heroism; he lets the missiles hit his body to protect Swann and Mathilde. This ending could never have been predicted, because the hero is always the winner. He must

survive in any kinds of conditions. However, the plot is twisted. In the previous films, Bond loses his lovers so that he can continue his work as an agent, freely; this time, Bond loses his life to set his family free. The meaning of winner changes; it does not refer to those who survive in the end but who can sacrifice so that others survive. The ending of the film demonstrates that Bond's masculinity has been completed. It is no longer a hegemonic masculinity. He does not fight against the villain alone with concern only about himself. He does not dominate any women. He fights because he is concerned about others: he is a human in the world, and must die as a result.

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On Her Majesty's Secret Service. 1969. Dir. by Peter R. Hunt. Eon Production. United Artists.

Skyfall. 2012. Dir. by Sam Mendes. EON Production. Metro-Goldwyn-Meyer Picture. Sony Picture Releasing.

Spercte. 2015. Dir. by Sam Mendes. EON Production: Metro-Gildwyn-Mayer Pictures.

The Living Daylights. 1987. Dir. By John Glenn. Metro-Goldwyn-Mayer

The World is not Enough. 1999. Dir. by Michael Apted. Eon Production, United Artist. United International Picture.

Thunderball. 1965. Dir. by Terence Young. EON Production.

Tomorrow Never Dies. 1997. Dir. by Roger Spottiswoode. EON Production: United Artists.

Quantum of Solace. 2008. Dir. By Marc Forster. Sony Pictures Releasing

You Only Live Twice. 1967. Dir. by Lewis Gilbert. United Artists.