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Greedy men and seductive females

A qualitative gender analysis of the representation of villains in the James Bond franchise

ABSTRACT

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The over 50-year-old movie icon James Bond is as current as ever. Since being the most prominent representation of a male hero and one of the world's most recognizable movie icons, James Bond has been under the academicals loupe for many decades. In 2019, the world is waiting patiently for the realize of the 25th James Bond movie as the same time as several discussions in the media deals with the subject weather or not James Bond could be portrayed as a female or not. However, the long running franchise is bigger than just its main star, and the aim of this thesis is to study the representation of the "bad guys", the antagonist characters of the James Bond franchise.

The aim was narrowed to two research questions that regarded both how the male versus female representation compare to each other and also how the representation of the characters has developed over time. With the background of gender and social constructionism a qualitative analysis with semantic elements was performed on a total of 12 antagonist characters from the James Bond franchise.

The analysis rendered several interesting findings. The result displayed that the representation of the male and female characters differs in several regards. The male characters were represented as authoritarian, well-dressed elderly men. While the female characters were represented more as younger sexually liberated females with a distinctly seductive vein. The time perspective could demonstrate development especially regarding the female characters whom, as time progresses, has become more complexed characters whose motive and background story is displayed much clearer to the audience. The male characters have also become more complex over time, but their stereotypic traits are in many ways unaltered.

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1. Introduction

Little did people know in 1962 when the movie "Dr.No" premiered in the cinemas with a protagonist named James Bond, that it would be the start of the worlds most long-lived and successful movie franchise (Becker, Whitfield, & Weiner, 2011). The tuxedo dressed gentleman secret agent known as James Bond became such a hit with the audience that the movies would come to revolute the whole movie industry (Simpson, 2002).

24 official movies have been produced to this date and the movies has also been adopted to novels, comics and video games. The franchise has had an invaluable impact on the action genre. Many of today's popular action franchises like *Mission Impossible, Fast and furious, Jason Bourne* and *The Dark Knight* have all find minor to major inspiration in the James Bond franchise while other franchises like *Austin Powers, Johnny English* and *The Naked Gun* has been more direct parodies of the franchise (Becker, Whitfield, & Weiner, 2011). However, James Bond himself will not stand in focus in this thesis. But the men and women's that tries to kill him will. The villains. Culture studies have grown greater than just culture and entertainment, just as popular culture has proven to have a great influence on our everyday life. As one of the world's largest popular cultural icons, it is noteworthy how James Bond's enemies have been moving unnoticed in the academic world, especially when the character James Bond himself as one of the most recognizable male archetypes, has been widely anatomized by academic studies and, more specific, by gender studies.

The aim of this study is to examine the representation of male and female villains in the James Bond franchise, from a gender perspective. In an academical sense, a study centralized around these characters are missing. The stereotypical male and female hero role have been a popular topic in the category of gender research and popular cultures. We are turning the concept around and ask ourselves how male and female villains are communicated in the world's most successful film franchise. To study archetypes in popular culture is an important angle. The James Bond franchise is known for several amazing and un-realistic elements but despite this, James Bonds universe is tantamount with our own universe. Meaning that James Bond operates in the same world as we are living, as oppose to, for example, Star Wars where it's arguable that the setting is a different universe than our own. Meaning that each fictional character in a cultural medium like the James Bond franchise is based in a realistic social context. An implicit context that the viewer is supposed to be familiar with. Making the meaning of this thesis more important than just a study regarding popular culture.

By analyzing these famous characters from a critical gender perspective it's my hope and belief that this study will provide an uncharted angle in the studies of gender and gender roles in cinemas and popular culture.

1.1 The World's most famous secret agent

The contradictory attribute of being the world's most famous secret agent has to be attributed to James Bond also known as agent 007. The sophisticated gentleman-spy first saw his light in *1953* when author Ian Fleming released his first novel *Casino Royale*. After this first novel another eleven where released by the same author. The novels became popular and former U.S president John F Kennedy even named fifth James Bond novel *From Russia, With Love* as one of his top-10 favorite novels in a magazine (Becker, Whitfield, & Weiner, 2011, s. 3). Ian Fleming was convinced that his created spy universe also could be a hit in the theaters. However, Fleming struggled during the 50s to get any film producers to adopt his idea. In *1961* the ice was broken by film producers Albers R Broccoli and Harry Saltzman. The film producers whom decided to buy a majority of the rights to Ian Flemings James Bond novels and adopt it into a film series (Lindner, 2003). They also created their own production company named "EON Productions" who still to this day produces the James Bond movies.

The first James Bond movie *Dr. No* starring Sean Connery as James Bond premiered in theaters in 1962 and became an instant hit. Sean Connery then starred in a total of five James Bond movies between the years *1962-1967* before departing from the role. The James Bond movies of the 60s was pioneering to the whole industry, their combination of pure cinematic entertainment consisting of violence, humor, sex and funny spy gadgets turned out as a huge hit with the audience (Becker, Whitfield, & Weiner, 2011). For example, the fourth James Bond movie *Thunderball (1965)* was seen in theaters by almost 74 million Americans (Becker, Whitfield, & Weiner, 2011). Ian Fleming however, died in *1964* and never got to witness the huge popularity of his character and created spy universe, nor the impact that the franchise would have on popular culture. When Sean Connery declined to continue play to James Bond after his fifth appearance in *1967* the producers didn't want James Bond to die out. They were convinced that the franchise was bigger than just one actor and started to look for a replacement.

Figure 1. Sean Connery introduces James Bond to the audience in Dr. No (1962), receiving his famous Aston Martin in Goldfinger (1964) and ordering his trademark drink vodka martini for the first time, also in Goldfinger. Three seminal moments in film history. (Source: MGM)

The result was George Lazenby, whom only starred as James Bond in one movie, but did however start a trend, to pass over the role of James Bond (Simpson, 2002). To this date six

actors has portrayed James Bond on the big screen and the movies continues to be a popular subject in the cinemas. In *2012* the James Bond franchise celebrated 50 years and the 23rd James Bond movie *Skyfall* was released the same year. *Skyfall* ended up grossing over one billion dollars making it the highest-grossing James Bond movie so far and one of the highest-grossing movies ever made. The fact that the film producers, after 50 years of James Bond manages to produce the most successful James Bond film ever, underlines the fact that James Bond, despite his age, is still one of the most important icons in the world of cinema and popular culture, and remain just as relevant nowadays as during the 60s (Moore, 2013).

EON productions have released 24 official James Bond movies to this date. Also, two "unofficial" James Bond movies have been released. *Casino Royale (1967)* starring David Niven as James Bond and *Never Say Never Again (1983)* starring Sean Connery as James Bond. These two movies where produced by competing companies to EON production and is therefore not countable in the official James Bond series. (Becker, Whitfield, & Weiner, 2011). The unique nature of the James Bond franchise makes it a priceless asset in studies about popular culture. James Bond as a phenomenon has been a popular subject for examination and James Bond as a character has been under the loupe for several decades now. However, James Bonds archetypical manly behavior and his actions towards his leading ladies in the movies is such an obvious angle that it tends to steal the attention from other important aspects and characters of the franchise. This study is important since it will provide a new angle in the field of popular culture and gender roles. A critical study about well-known characters that has been walking under the radar for a long time.

1.2 The better the villain, the better the film

Villains are the characters we love to hate and all good stories requires an evil antagonist. Elisabeth Lyon in her book "*A Writer´s Guide to Fiction*" writes:

> "You may be shocked to learn that the characters who most drives a story is
> the antagonist. Whoever you designate to oppose the actions and desires of
> your protagonist is a powerful character and demands as much careful
> development as your protagonist" (Lyon, 2004, s. 119).

Lyons quotation in her book is a witness that the antagonist character often is being forgotten in critical studies. In my own opinion this comes down to the disbelief that the villain characters often are one-dimensional. This is my motivation to focus this study on antagonist characters. The Cambridge dictionary defines a villain as "*a bad person who harms other people or breaks the law", "something or someone considered harmful or dangerous*", or simply "*a criminal*" (Cambridge Dictionary, u.d.). Antagonist is the character that opposes the main protagonist and compete with, or want to harm the protagonist. This is also the

definition that will be used when pinpointing the selected villain characters from the James Bond movies. Since James Bond himself is the obvious protagonist in the franchise the selection of characters for analyzation will only consist in James Bonds antagonists in the movies observed. Film producers love to create villains that the audience love to hate. The famous film producer Alfred Hitchcock once said *"The better the villain, the better the film"* (Lyon, 2004). Similar to my quotation about the James Bond franchise the villains tend, in critical studies to walk in the shadows of their good-hearted antagonists. Despite being among the most famous movie characters of all time the total amount of critical studies centralized around this type of characters is critical low.

The James Bond franchise in itself has become famous for its peculiar villains. Some of the most famous villains of the James Bond franchise is probably the 7, 2 feet tall beast known as *Jaws* who tried his best to kill James Bond in the movies *The Spy Who Loved Me (1977)* and *Moonraker (1979),* and *Oddjob* in *Goldfinger (1964),* who killed his victims by throwing his razor-blade provided hat on them, cutting their throats off (Lindner, 2003). In many of the James Bond movies of the 60s, James Bond usually went up against the evil crime syndicate SPECTREs plans to take over the world. The leader of SPECTRE, Ernst Stavro Blofeld with his bald head, distinct scar in his face and constantly stroking his white cat is probably one of the most recognizable movie villains of all time (Becker, Whitfield, & Weiner, 2011).

Despite being among the most famous movie characters of all time the villains tend, in critical studies to walk in the shadows of their good-hearted antagonists. The total amount of critical studies centralized around this type of characters is critical low. The evil character emits just as archetypical as the hero and should also from a critical point of view be treated accordingly.

2. Aim and research questions

Aim

Examine the representation of male and female antagonists in the James Bond franchise.

To answer my main question, I have chosen a number of total 12 characters from the James Bond franchise, scattered all from the 60s to present day. I will use a semiotic analysis as a tool to decode my chosen material. A number of selected characters that are present in the material will act as my analysis basis because it's these characters that I will focus on when analyzing my material using the chosen method. In my previous research section, I will give an overall picture of field, mostly regarding gender studies in popular culture. This will also provide me to account for my research gap in the field and the importance my study will have in this field. My approach to this aim will be to expand the aim into two separate research questions:

Research question 1

How does the representation of male and female villains in the James Bond franchise compare to existing theories about male and female stereotypes in popular culture?

My theoretical approach will consist of a custom-made framework. This framework will be structured based on valid theories regarding male and female character traits in popular culture. This approach allows me to examine the representation of the characters and whether the examined characters from a gender perspective are following the same pattern or a different one. This will also enable me to examine if the representation of these characters in the James Bond franchise tends to maintain any stereotypical tendencies or not.

Research Question 2

In what way has the representation of the male and female villains developed over the years?

The time perspective is absolutely necessary as the James Bond series has been produced over six decades. The question will then be if it's possible to look at any development regarding the characters from the more uncritical 60s and 70s to more modern present day where gender studies have gained significance and have a much greater impact. Having structured the characters representation accordingly to the first research question, I will then implement a comparison of the representation of the characters, to see if any development could be witnessed. I'm confident that these two research questions and my selected methods, will help me to achieve a result in this study.

3. Previous research

In what way are movies/music and magazines influencing our everyday life? This question has been discussed since the time when popular culture started to be mass-produced. Scientists within this area all agrees on the fact that popular culture have affected our society and still does. One author is Lane Crothers whom in his book "Globalization and American Pop Culture" writes that popular culture influence modern culture to such degree that any scientist studying globalization must have a broad knowledge of popular culture (Crothers, 2014). Arthur Berger writes in his book "Manufacturing Desire: Media, Popular Culture, and Everyday Life" that popular culture like movies, comics and pop music for a long time was considered insignificant for science (Berger A., 1996, s. 6-8). But during the late 70s and 80s when popular soap operas like *Dallas* and *Dynasty* was dominating the TV-screens in the western world several scientists decided to analyze, how it affects society, that a large amount of the population is consuming the same television show.

From the time when popular culture-studies started to our present day several studies have been conducted on the subject how popular culture influences our lives. Which means that studies regarding popular culture is more current than ever, considering the mass production of movies, games and music, that today reaches more people than ever before. In this chapter I tend to introduce the field. I will therefore first introduce a couple of relevant studies in the field of gender studies and popular culture and then more specific the social construction part which includes traditional male and female character traits that former studies successful has proven in popular culture.

3.1 Gender studies in cinema

When gender studies got its main breakthrough, many eyes quickly turned to popular culture. With the advent of gender studies, prevailing social structures began to be called into question and in many cases called social constructions. Many researchers argued that popular culture consciously, or unconsciously, by producing among other things, characters in film, provided to maintain these structures. In this case social constructions regarding gender. Many authors establish that the male and female roles in cinema was one-sided in the early movie productions age and up to the 70s. The female characters were portrayed as weaker, and overall secondary to their male counterparts (Tasker, Working Girls - Gender and Sexuality in Popular Cinema, 1998). According to Yvonne Tasker in her book "Working Girls: gender and sexuality in popular cinema" the female role in movies before the 70s was very one-sided and especially in action movies. The performance from the female characters was mostly portrayed as week and secondary to a male character (Tasker, Working Girls - Gender and Sexuality in Popular Cinema, 1998, s. 115-118). Also, the author Stephanie Genz in her book "Post-feminism in popular culture" mention the one-sided female characters but unlike Tasker also mention the fact that the characters were more developed in the late 70s (Gentz, 2009). Laura Mulvey who is a pioneer in this subject established the concept "the male gaze" in 1975. Laura Mulvey argued for the fact that the absolute majority of filmmakers, both producers and screenwriters are heterosexual men. This means that the produced film takes its origin in a male gaze and in a male heterosexual context (Mulvey, 1989). As a result, Mulvey argued for the fact that female characters in popular culture consequently becomes secondary and more passive than their male counterpart. Mulvey also mentioned the fact that female characters tend to be over-sexualized as a result of a male heterosexual normative (Mulvey, 1989).

More current studies however manifest that popular culture, just as the society, has progressed and the progression is more prominent for female characters. Female characters have evolved to become more complex and are no longer as secondary to their male counterparts as they used to be (Milestone & Meyer, 2012). Since distributors like Netflix entered the stage and started to mass produce both movies and tv-series, the creation has become significantly more creative and obviously critical of the "male gaze". In many Netflix series, where *Orange is the new black,* is probably the most obvious example, the "gaze" is moved to a female one (McDonald & Smith-Rowsey, 2016). The male characters have also been subject to a change. While classical male macho characters still are present in the popular culture of our present day, many male characters of today tends to challenge the established macho embodiment and instead portray the male characters as more down-to-earth.

This is a development that is also seen in the James Bond-character (Brittany, 2014). During the 60s and 70s James Bond was portrayed more like a superman in a tuxedo, whose portrayal is undoubtedly far from a real person. However, in 2006 when Daniel Craig entered the stage as James Bond and the franchise was rebooted with *Casino Royale* the James Bond character was portrayed more as a real person with human emotions. This is clearly manifested in the movie, James Bond engages a fist fight and in the following scene he is seen having bruises and scars, he is also seen crying at one point and even sits in a wheelchair as a result of torture. This is a radical change from how the character was portrayed in the 60s (Brittany, 2014). This was a conscious choice from the producers since the James Bond movies of the 90s was criticized for being outlandish and campy (Brittany, 2014).

Laura Mulvey in her book "Visual Pleasure and Narrative Cinema" writes that the reason why popular culture and fictional characters have such influence on ordinary people is a psychological phenomenon, that is based on the fact that ordinary people finds pleasure by visualizing themselves as fictional characters (Mulvey, 1999, s. 3-5). To speak plainly, it's a joyful way for ordinary peoples to escape the ordinary life. In a similar study that was based in psychoanalysis, author E. Ann Kaplan argued that this phenomena could be traced back to Sigmund Freud's theories regarding dream interpretation, which in this matter could explain the unconscious pleasure of viewing oneself as another person, in this case a fictitious one (Kaplan, 2012). Laura Mulvey's theory leads us in to the James Bond Franchise as James Bonds macho embodiment in combination with his luxurious and adventurous lifestyle consisting of constantly flirting with beautiful females, always winning in card games and driving luxury sports cars has made the characters into one of the most recognizable stereotypes in popular culture (Simpson, 2002). Many authors do state that James Bonds archetypical manly behavior is one of the keys to the success of the franchise, as stated in the book "James Bond – In World And Popular Culture", James Bond when he first entered the screen in 1962 became the man "*All men wanted to be and all females wanted to have*" (Becker, Whitfield, & Weiner, 2011, s. 8). This concept made the character to cause a huge impact on the audience and is one of the most common explanations to the franchises success (Becker, Whitfield, & Weiner, 2011).

From this overall insight of the field it can be learned that the authors in this particular area agree on the fact that there is a connection between the produced popular culture and gender studies. That expresses itself in terms of both the producers of the material and the characters that we are viewing in front of the camera. In the next segment of this literature review I will present and summarize results from studies similar to my own, focusing mainly on the representation of male and female characters in popular culture and the recurring characteristic traits that could be traced from these particular studies.

3.2 Male and female characters traits in popular culture

Studies that are focusing on gender roles and archetypes regarding fictional characters has mostly been centralized around protagonist characters. In studies about famous heroes in popular culture, James Bond, Batman, Superman and endless Disney characters are among the most frequent ones observed. Studies like these mimics my own, and has helped me gain a greater understanding of this field, and I have therefore studied several of these studies. In the studies examining the classical male hero, it is possible to draw several recurring patterns. Above all, it is the stereotypical macho man who repeatedly represents the stereotypical male hero (Shadraconis, 2013). The male hero is physically strong, very intellectual and rarely ever shows any emotions. He is accordingly very actionable and dresses in an elegant way. He is popular among women, sexually liberated, and in physical interactions he is always victorious (Shadraconis, 2013). In addition to James Bond, you can name several classic male heroes who all more or less fit into this character description. Batman or Bruce Wayne is a physically strong character, who has multiple love interests, dresses elegantly and has a luxurious life style. The Superman also known as Clark Kent is also recognized in this pattern. Superman is also a very physically strong character who constantly rescues women from various dangers, while his alter ego Clark Kent is portrayed as a journalist with a more normal lifestyle, he still is a well-dressed and attractive man who definitely operates in the higher strata of society (Richardson & Wearing, 2014).

During the 90´s and early 00´s the classical male heroes who dominated the screen for several decades were challenged by more modern male characters. Within James Bond´s genre both Jack Bauer (24-series) and Jason Bourne (Bourne-series) are mentioned (Holt & Thompson, 2004). Characters like these were more lovable and realistic. These characters were operating in more realistic settings and dealt with more realistic complex characters. Jack Bauer for instance was portrayed as a father that didn't have any superpowers or funny gadgets to rely on, only his own personal ability (Shadraconis, 2013). This type of male hero has advanced since the 2000s and has become more and more normative. Today's audience has proven much easier reconciling with these types of characters. Despite this fact however there are still many traces of the classical male hero. Although the new characters can be said to depict a new type of masculinity, they are still masculine characters. The characters are all physical strong and very dominant towards their surroundings (Holt & Thompson, 2004). Which means that even though the characters have changed over time, there are still many traces of the classical archetypal male hero in today's character portrait of a male hero.

The classical female heroes in literature and in film have been very different from their male counterparts. The female heroes are certainly primary in their own story. But their character traits are significantly less dominant than the male hero. Two examples of the older female heroes are Agatha Christie´s Miss Marple and Walt Disney´s Mary Poppins (Chen, 2010).

These characters are very intellectual but not as dominant against their surroundings as their appearance is humbler (Chen, 2010). This is a distinction from the more egocentric domination of the classical male hero. However, in the book "Action Chicks: New Images of Tough Women in Popular Culture" by Sherrie A. Innes the author describes a new type of female protagonists in popular culture. As the society has proceed so has also female characters in popular culture and the author describes a new kind of female protagonists that the author refers to as "kick-ass girls" (Innes, 2004). This new kind of female protagonists consists of famous characters like Tomb Raider, Buffy the Vampire Slayer and Xenia: Warrior Princess. This modern female character has in common that they are more independent and physically stronger and resemble the traditional male hero more (Innes, 2004) rather than the older female protagonists like Mary Poppins or Miss Marple. Female protagonist characters like Tomb Raider that engages fistfights and fire handguns was very rare before the 90s (Ellis, 2014)

Antagonist's characters are not an equally explored area. Nevertheless, there are a number of studies of the topic of accounting. The studies that have been done on antagonist characters have mainly focused on Disney and cartooning. One study analyzed and compared the representation of many female and male antagonist characters in Disney films (Gustafsson & Nordstrand, 2014). The result was that male antagonist characters are largely portrayed as older authoritarian men, who are often portrayed in a suit or some form of military uniform. The female characters are more often portrayed as younger seductive females who often dresses challenging (Gustafsson & Nordstrand, 2014). Another interesting study dealt with the motives of the Disney villains, where it could be demonstrated that classical female Disney villains like, Cruella De Vil, Mother Gothel and the witch in Snow White, had neither money nor power as a motive. Instead, their motives were largely connected to their physical appearances (Martz , Bazzini, Curtrin, Joslin, & Reagan, 2010). Cruella De Vil in "*Pongo and the 101 Dalmatians*" for example, wants to kill the puppies in order to be able to make a fur out of their skin. The witch in "*Snow White and the seven dwarfs*" wants to kill Snow White because a magical mirror tells her that Snow White is the most beautiful woman in the country. This contrasts the classical male Disney antagonist characters like Captain Hook in "*Peter Pan*" and Stromboli in "*Pinocchio*". Where the motives to a much higher extent concerns power and more specific money. For example, Stromboli forces Pinocchio to perform on stage in order for himself to earn money. This type of behavior is rare among female antagonists (Martz , Bazzini, Curtrin, Joslin, & Reagan, 2010, s. 11).

There are authors who draw parallels between these villain archetypes and the real world. The male antagonist archetypes are largely influenced by dictators and military leaders. The characteristics of leaders like Adolf Hitler, Josef Stalin, Idi Amin and Fidel Castro is that they are all authoritarian military leaders often with distinct looks (Isherwood, 2007). The main

influencer for the female antagonist archetype seems to be Mata Hari (Leonard, 2010). Mata Hari was an accused spy on Germany's behalf during the First World War. This while working as an exotic dancer, constantly seducing French soldiers. A character trait that has become highly recurring regarding female antagonists. The term "femme fatal" refers to this classical female stereotype (Leonard, 2010).

A study of more quantitate kind, regarding male and female character traits was performed by Authors Marc Choueiti and Stacy L. Smith. Their aim was to analyze the visual representation of male and female characters of the over the top grossing movies of 2008. Their analysis is very extensive and included all male and female characters (who have some sort of dialogue), in the hundred most successful films in 2008. A of total 4,370 characters was analyzed which makes their study very accurate (Choueiti & Smith, 2008). Their empiric study showed on great differences between men and women regarding their visual representation. In regards of appearance the female characters in general was younger and thinner than their male counterparts (Choueiti & Smith, 2008). The authors could also prove a difference in how the characters was exposed, both in clothing and physical appearance. Only 6, 9% of the male characters (21-30 years old) was exposed sexually, while it could be demonstrated that 32, 4% of the female characters (21-39 years old) was exposed sexually (Choueiti & Smith, 2008). The results were very similar in regards of scenes including nudity of partial nudity as if was demonstrated that 10% of the Male characters (21-39 years old) was involved on such scenes while 30, 5% of the female characters (21-39 years old), could be demonstrated to be involved in such scenes. It's also worth mentioning that of the over four thousand characters, the male characters screen time consisted of 70% of the total analyzed material, while the female characters screen presents only mounted to 30% (Choueiti & Smith, 2008). The authors also mention the fact that over 95% of the screen writers and directors were men, as a connection back to the male gaze (Mulvey, 1989).

3.3 Research Gap

There are several things to be learned from my literature research. Popular culture tends to affect our everyday lives and there is also a connection between classical gender stereotypes and the representation of male and female characters in popular culture. The characters that will be used as a basis are very well known but do not participate as a basis in any other peer review study. The most important factor isn't however that the characters are famous but that they are antagonist characters, and as could be learned from my literature review, studies regarding representation of antagonist characters remains critical low.

One of the most important aspects will be the time aspect. The nature of the James Bond franchise will give us an opportunity to analyze whether it is possible to see any form of development of the antagonist characters. Based on my previous research section many authors identify a development of the heroic male and female characters over time. Corresponding studies with antagonist characters as a basis have however proven to be critical low, within my search. Despite the extensive field of popular culture research, this study will explore a relatively unexplored area. It is my hope and belief that this thesis will contribute to further broaden this field.

4. Theoretical frame and concepts

In this part I will clarify the concepts and theories that I will constantly refer to during this thesis. I will also present my theoretical framework that I will be using as a background when I conduct my analysis.

4.1 Social constructionism

The social constructionism is very close to gender concept and is one of the basic concepts for this study. Author André Kukla writes in his book "Social Constructivism and the Philosophy of Science" that the concept is based on the fact that social constructions is a result of social interactions between humans. Concepts such as masculinity are therefore not a definite concept but a relative concept that is created as a construction in social contexts (Kukla, 2002). Another example of social construction is the definition if beauty and fashion, which has varied through history. During the 18th century, tight corsets were considered beautiful garments for women, in the 1980s, ruffled jackets and long curly hair were thought to be fashionable for men, but today these two phenomena are not considered modern and do not fit into the beauty ideal of the 21 century. This is an example of social constructions, where the interaction between people and society have created constructions, in this case beauty constructions (Simkin, 2014). This concept is today used widely both within gender research as well as in the political sphere. A User's Guide" the authors Imre Szeman and Susie O'Brien state that western popular culture is based in a social context and that, therefore popular culture has been built up by foundations taken from our own universe (O'Brien & Szeman, 1982). These foundations also consist in social foundations that form social structures. Authors Peter L. Berger and Thomas Luckmann describes the creation of a social construction in their publication "The Social Construction of Reality". Their model for the creation of social constructions is based on the habit of humans. They argue that it starts with habits and institutions in society, which then go on to objectification, and then finally become a socially perceived reality (Berger & Luckmann, 1991). They further argue that this process takes a long time and continues presumably for generations. Therefore, today's social structures in society are deeply rooted (Berger & Luckmann, 1991).

In my own analysis I will examine how prevailing social constructs are reflected in my chosen material. In my previous research chapter, I reproduce many studies done on this phenomenon, which shows for a correlation between social structures and popular culture. After all, popular culture is created by humans, according to Jenn Brandt and Callie Clare that conducted a study about social constructions on American television, to think that the social structures that characterize society do not reflect on TV or in the cinemas is to be naïve (Brandt & Clare, 2018). Popular culture is expressed as a product of the society in which we live. For example, during the 60s and 70s the questioning of the classic male role was not

particular loud. As a result of this *Sean Connery* and *Roger Moore's* portrait of James Bond during the 60s and 70s was like a superhero in tuxedo that barely showed any emotions. Nowadays the classical male role is questioned, consequently *Daniel Craig's* portrait of the character in the 21-century is more complex and down to earth (Görke, 2019).

4.2 Gender

People's belief regarding gender used to be that being born a man or a woman would automatically, by nature, render in different attributes and personalities. A man was condemned to work, focus on his career and earn money to support his family, and was by nature considered more independent and aggressive. A woman was condemned to raise children and take care of the household, and was by nature considered less independent. This picture of gender used to be imprinted in people's mind (Weisner-Hanks, 2011). But during the 60s many studies on the subject gender revolutionized people's minds about gender roles. The studies that was published did suggest that this traditional picture of men and women being by nature condemned to certain attributes wasn't necessarily decided by nature but by social constructions (Weisner-Hanks, 2011).

The concept of gender, however, is a disputed and broad concept. Gender as a concept is said to be born in the 70's when author Gayle Rubin released her essay "The traffic in Women: Notes on the "Political Economy of Sex". In her essay, Rubin argues that gender is something that is socially constructed by social and cultural factors (Rubin, 1975, s. 15-19). Rubin emphasizes that, women's more secondary role to society is the result of a patriarchal societal structure, and the underlying cause of women's oppression (Rubin, 1975). Rubin's publication is the first to argue for gender as a concept. Already in 1949, French author Simone de Beauvoir published her book "The Second Sex" where she argues that the male sex is – and has always been – considered the default, and that women, in addition, were considered to be the second or the "other" gender (Beauvoir, 1949). Beauvoir argues that history and the social context are created by men and that women have always been barred from the intellectual institutions. Similar to Gayle Rubin's publication, Beauvoir also argues that the built-up social constructions are created by men to keep women controlled (Beauvoir, 1949).

The concept of gender is also, by many researchers, linked to the concept dichotomy. Dichotomy means that entirety consists of two categories and that all units of the entirety must belong to one the two categories (Connell & Pearse, 2015).

Modern feminist and gender researchers are trying to challenge the classic dichotomy-model arguing for the concept of gender. The reason for today's gender researchers is to prove that the answer to gender stereotypes lies not in biology, but rather in the relationship between humans and society. Reawyn W. Connell argues in her book "Gender and Power: Society, the

Person and Sexual Politics" that gender are not determined by biological reasons, but rather from social constructions that places men and women in different compartments (Connell R. W., 1987). Gender research has had a major impact on society, there is no clear scientific view of men and women inheriting certain characteristics and the subject is still widely debatable. However, Gayle Rubin and Simone de Beauvoir's view that the interaction between man and society is the basis for much of what we call gender is now widely accepted by many researchers.

In the western world, the questioning of the old gender structures has come further than the rest of the world. In the western world, women have worked their way up to the same rights and opportunities as men, the last hundred years, and are no longer oppressed by social structures. Many argue that a change in society already can be seen. In the western world, women in school generally have higher grades and there are significantly more women than men who study at university (Maremmani, Perugi, Akiskal, Rovai, & Arduino, 2011). More women in the western world choose to focus on their careers and often marry and give birth to children later in life (Janssens, 2007) .Many gender researchers see these new tendencies as proof that when social constructions are questioned and men and women are given the same opportunities, and the same open-minded growth and conditions, classical social constructions will fail. The gender concept is my main theoretical approach in this thesis (Atthill & Jha, 2009). My entire thesis concept is based on society's formation of the normative genders. Which in this case takes its expression in fictional characters (O'Brien J. , 2009).

4.3 Clarification of concepts

4.3.1 Genre

The word "genre" originates from French and means "type". Genre is more specific codes and forms that people connect to certain types of music, literature and movies. Therefore, a genre could be classified as a way of categorize this certain codes, types and forms (Neale, 2000).

A genre also works as a template when creating culture since it plays on the audience expectations of what to expect from certain genres (Neale, 2000). The James Bond franchise will find itself classified under the action genre. Action is a genre that is categorized by violence, battles and fast paced story telling (Tasker, Gender, genre and the action cinema, 1993). Even though action may be the main genre that people associate with the James Bond, the franchise has been recognizable for its mix of certain genres like action, comedy, thriller and adventure (Becker, Whitfield, & Weiner, 2011).

There is also a concept known as "sub-genre" referring to more complex and intricate forms of already large and established genres (Neale, 2000, s. 45). James Bonds impact on society is again demonstrated by the fact that James Bond in itself has become an own sub-genre. For instance, to all official James Bond movies a title song has been recorded, often with the same title as the movie. These songs consisting of a mix of classical, pomp and elegant tune has been widely recognized as "bond-songs" (Becker, Whitfield, & Weiner, 2011).

4.3.2 Representation

To represent something means to depict or symbolize a meaning (Hall, 1997). Representation from an art perspective is best described as a person's perception and descriptions of an object or in our case a character (Hall, 1997). Author Stuart Hall in his book "Representation: Cultural Representations and Signifying Practices" describes representation as an interaction between language and meaning in a cultural context (Hall, 1997, s. 112). The characters we are to analyze thus represent a meaning in a social context. The characters symbolize a meaning that we as an audience translate into language. By studying the representation of the characters, we can therefore examine if the characters are represented along a reflective image that exists in society, or if the characters are represented along the producers personal meaning (Hall, 1997).

4.3.3 Archetypes

The term "archetype" is regular outed in this study. Archetypes as a term have long been represented in research context. An archetype refers to a certain type of performance or characteristics of an object/culture or a human being, who has been transferred between generations through tradition (Stevens, 1982). Swiss psychologist Jolande Jacobi studied archetypes from a psychological perspective already in 1925. Jacobi describes archetypes as perceived elements and signs that we from a psychological sense sort into perceived categories. Where the categories consist of specific characteristics (Jacobi, 1925).

5. Method and material

5.1 Qualitative content analysis

Based on the existing theories of male and female stereotypes I chose to do a qualitative analysis. The concept of a qualitative content analysis is to interpret the selected material in more depth. My aim is to analyze social constructions, and for this I need to thoroughly examine my material and the interpretive and inductive nature of a qualitative content analysis will be most suitable for this aim (Miles, Huberman, & Saldana, 2014).

I did a quick re-watch of the selected movies and made a quick study of the involved characters and it is my belief that a quantitative method consisting of several variables and characters wasn't the most appropriate approach. The main reason for this selection is that roughly 10 of the James Bond movies are missing any eminent female antagonist, so choosing all 24 James Bond movies for this analysis and conduct a quantitative analysis would not be possible. In the end, I chose to work with six films, one film from each decade from the 60s and onwards. My aim to examine how male respectively female villains are represented in the franchise will require me to carefully examine selected scenes in my chosen material and therefore the qualitative approach is the most appropriate. I will in my analyze work with visuals and textures and any collection of quantitative data is not relevant to achieve my aim (Born & Watzlawik, 2007). Of the studies that I have included my previous research-chapter, the majority of the studies was conducted with a qualitative approach.

5.1.1 Semiotic analysis

To decode our material a semiotic analysis will be conducted. Semiotic is a common tool to help us understand how to interpret signs from media material (Gripsrud, 2011). Semiotics means the doctrine of the sign. In order to decode signs from media material semiotics are usually divided into serval different starting points (Gripsrud, 2011). This starting point consist of for instance analogy, symbolism, metaphor and communication. These variables provide me with several ways of decoding the material from a reasonable perspective.

Semiotics therefore gives us the opportunity to study the communicative, both in form of text, image, gestures and also other mediated resources (Chandler, 2004). This is a widely used method of decoding moving material. Since I'm conducing a qualitative analysis this is the most logical approach since it provides me with more opportunities to examine my material in more depth.

A semiotic analysis can be conducted in several different ways but I will use the concepts denotation and connotation (Compagno, 2018). A denotation is the abstract meaning of an

object, the literal and obvious meaning of a sign. If you see a picture of a tree, the denotation of the picture is a tree and nothing more. A connotation is a description of how the recipient interprets the sign (Chandler, 2004). It is my interpretations of the denotation that will form the basis of the analysis. To clarify these two concepts, we again go back to the James Bond franchise. James Bond, from an abstract denotative point of view, is the male hero personified. A handsome well-traveled man who saves the planet from all sorts of danger.

This was in many ways how James Bond was interpreted as a character when Ian Fleming created the character, and also broadly how the audience in the 60s interpreted James Bond as witnessed by previous mentioned statements regarding the character in the 60s. In this study, as well as other studies done on the phenomenon of James Bond, topics such as sexism, racism, or, in this case, archetypes of male and female characters, are treated, which may not seem to be close to the denotative hero James Bond (Martin, 2015). In this case, the cognitive part of James Bond refers to all the symbolic treats that can be interpreted by the character James Bond and the franchise in general.

This type of interpretation of semiotics is common. Of the studies I have studied in my case study, it seems that the majority of researchers have chosen to use denotation and connotation to decode their selected material. Daniel Chandler in his book "Semiotics: the basic" emphasizes that this approach is the most genuine for this type of analysis (Chandler, 2004). Especially regarding analysis of feature films. Where the denotation gives an opportunity to stop and uncritically describe the abstract in the picture. Where the connotation then allows the author to put the abstract signs into context (Chandler, 2004).

However, there are researcher who point to a certain risk with this type of interpretation of a material. This type of method is based on the author's interpretations of a sign, naturally one must also realize that the author is also influenced by culture and context which may affect the interpretations of the material (Miles, Huberman, & Saldana, 2014). This is always something that one must consider in a connotative analysis. To interpret semiotics through denotation and connotation will still be my natural approach to decode my material. I understand that the authors own perceptions and cultural context may reflect the content. As connotation is entirely depending on a person's interpretations there is no real way to get around this problem. In this regard however, I am clear which theatrical approach I will use in this study, and it is this approach that will form the basis of my interpretations of the material.

5.2 Analyzing model

Based on my material and selection of methods and theories, I created an analyzing model. This model consists of variables that will be analyzed. This variable is selected because they reflect my theory and research background in a good way. After carefully studying the selected films, it is my belief that these variables will give me enough information to come to a conclusion in my analysis. In my analysis, I will describe both the denotative and connotative part of the following variables, which will be the decoding of the material that will then analyze using my analytical framework.

Tabell 1. Analyzing model

Variable	Description
Origin	Given background description of the character
Appearance	What is it possible to interpret from the appearance of the characters, both in terms of clothing style and physical appearance?
Motive	Are we given any stated motive, that could explain the actions of the character?
Actions	What actions does the characters perform?

12 characters from six movies will be selected for this analysis. The scenes that the characters are present in have been carefully examined. Since all charterers have different number of scenes in their respective movie that they are present in, I have decided to sample 6 scenes from each character, exclusively I have decided to select the six scenes that the characters have most screen time in. This means that a total of around 70 scenes have been analyzed in this analysis. The selected scenes and the descriptions of the selected scenes could be found in the Appendix.

Please notice that it's only the information that could be extracted from the films that will be presented regarding the characters. Many of the characters in this study is based on characters created by Ian Fleming. The first movie analyzed *Thunderball (*1965*)* is based on Ian Flemings novel *Thunderball* and the characters in the film also originates from the novel. A more detailed background story about the characters may therefore exist in the novels as well as more detailed information about the motive and origin of the characters. This is however irrelevant for me, since it's only the representation in the movies I will analyze.

5.3 Material

Six James Bond movies was selected in this analyze: *Thunderball, Live and Let Die, A View to a Kill, Goldeneye, Die another Day* and *Skyfall*. One main male and female villain from each selected movie where selected for this analyze. Which consists of 12 characters in total.

The criteria for the selected movies where as follow:

- One movie per decade
- Movies released by a spam of roughly ten years
- Movies including both one main male villain and one main female

For instance, based on my "spam of ten years criteria" choosing *Casino Royale* (2006) and *SPECTRE* (2015) over *Die Another Day* (2002) and Skyfall (2012) would be more appropriate. However, neither of those films contains any eminent female villain. Which is why, *Die another Day* (2002) and *Skyfall* (2012) is selected instead.

The table that follows describes the James Bond movies that where selected for this qualitative analyze, the year the movie was released, the male respective the female villain as well as the box office gross amount (adjusted for inflation).

Tabell 2. Detailed description of selected material

Film	Year	Male Villain	Female Villain	Box Office
Thunderball	1965	Emilio Largo	Fiona Volpe	$1,014,941,117
Live and Let Die	1973	Kananga	Rosie Carver	$864,886,695
A View to a Kill	1985	Max Zorin	May Day	$321,172,633
Goldeneye	1995	Alec Trevelyan	Xenia Onatopp	$529,548,711
Die another Day	2002	Gustav Graves	Miranda Frost	$543,639,638
Skyfall	2012	Raoul Silva	Séveriné	$1,108,561,008

Figure 2. Official posters from the six selected James Bond Movies 1965-2012 (Source: MGM)

6. Analysis (and result)

6.1 Origin – denotation

What are we told in the picture about the background of the character? Do we get to learn the origin of the character? Do we get any information regarding the character that explains the committed actions of the characters in the movie?

Starting off in the 1965 movie *Thunderball*, we have the male antagonist *Emilio Largo* and the female antagonist *Fiona Volpe*. *Largo* is introduced very early in the film. It then appears as if *Largo* is on a meeting at the evil crime syndicate "SPECTRE". *Largo* is referred to as "number two" which indicates that he is the second highest rank member of the crime syndicate. During the meeting we also learn that *Largo* is the "SPECTRE"-chief of blackmailing operations. Apart from this meeting scene in the beginning of the film, there is no information about Largo to extract from the movie. The female antagonist *Fiona Volpe* is referred to as "number 10" by *Largo* once in movie, which indicated that she is the 10th highest ranked member of the same crime syndicate. Other than this the origin of the both characters remain a mystery in the movie. No information given in the movie about the characters explains their actions or why they are working for the crime syndicate. Both characters are however speaking English with heavily Italian accent, which might be an indicator that both characters originate from Italy.

In "*Live and Let Die*" the male antagonist Dr. Kananga is presented as a crime lord and corrupted politician representing a fictional Caribbean island nation named "San Monique". Dr.Kananga smuggles opium to the United States which helps him to finance his island nation. The female antagonist *Rosie Carver* is first introduced as a CIA-agent assisting James Bond in the field. She is however later revealed to be working rouge for Dr.Kanangas account. Nothing more about her origin is reveled in the movie, why she decided to go rouge in favor or Dr.Kananga is not revealed.

We presented in 1985 years movie "*A View to a Kill*" with a very detailed background story for the male antagonist *Max Zorin,* early in the movie Bond and a contact is on a horse track observing *Max Zorin* and the female antagonist *May Day*. Bond asks his contact about information regarding the two persons. The contact then describes *Max Zorin* as a business man that fled from East Germany in the 60s and then became a respectable businessman in the west. During the same scene Bonds asks about information regarding *May Day*. The contact replies that he doesn't have any information about her except that she is presumed to be an American girlfriend of *Max Zorin*. There is no background story regarding *May Day* to be extracted from the movie, and the characters origin remains a mystery during the movie.

Figure 3. The horse track scene in A View To a Kill as it's played out (Broccoli & Wilson, 1985)

Later in the movie we learn that *Max Zorin* is working with the KGB as an undercover operative in the west, and uses his businessman profile as a mantra. We also learn that *Max Zorin* as a child was subject for Nazi experiments, experiments that has led to *Zorin* being a mentally ill psychotic and ruthless person.

Both the characters from "*Goldeneye*" are more complex than the earlier characters. The male antagonist *Alec Trevelyan* starts the movie as an allied agent to Bond but soon switch sides and works for his own crime syndicate against James Bond and the British secret service. A longer dialog in the middle of the movie between Bond and *Trevelyan* explains why he now rules a crime syndicate against Bond and England. He explains his origin and that his parents where Lienz Cossack that during the world war II was betrayed by the British. When he then became an orphan, he was adopted by the Mi6 to become a British agent, but when he was old enough to discover the betrayal he decided to work against the British and create his own crime syndicate known as "Janus". The female antagonist *Xenia Onatopp* is presented as a soviet ex-pilot of Georgian origin. This origin information is vague but it's more information about the origin of the character that the three first analyzed female antagonists.

Moving over to *Die Another Day*. The Male antagonist *Gustav Graves* is first (similar to *Max Zorin* in A View to a Kill) introduced as a respectable businessman, but is later revealed to be an North Korean officer that used gene therapy to change his looks to an British upper-class businessman. His origin isn't furthermore discovered in the movie. The female antagonist *Miranda Frost* gets the most complex origin of the female characters so far. Miranda Frosts starts out as an allied agent to Bond but is later revealed to work

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alongside *Gustav Graves*. In her first scene in the movie we see her fence and learn that she apart from her employment as a British agent also is a professional fencer and that she won gold in the Sydney Olympics 2000. Her motive for switching sides is revealed in the middle of the movie, where she explains that she in fact won the silver in the Olympic competition of fence and that *Gustav Graves* assassinated the golden medal winner. This lead to *Miranda Frost* winning the gold. After this Miranda decided to work alongside *Gustav Graves*.

In the last movie *Skyfall* both the characters are given drafted origin stories. It's revealed that the male antagonist *Raoul Silva* is a former British agent, who was held captive in China for several years condemned of spying. The British government however didn't help Silva in his situation but left him for his destiny. After released from the prison, he now seeks revenge on the British for their betrayal. The female character *Séveriné* is more complex and elaborated that the previous analyzed female characters. She is seen in the beginning of the movie working a long side male antagonist *Raoul Silva*. We learn her background story in the middle of the movie when she is having a conversation with Bond in a casino. Bond discovers a tattoo on her arm and recognizes it as a tattoo connected to the "Macao sex trade". Bond suggests that *Séveriné* is an issue of sex trade and that she has been bought by the male antagonist *Raoul Silva*. *Séveriné* later confirms Bonds assumptions to be true. In regards of her name and broad French accent it could be assumed that she originates from France.

6.1.1 Origin – connotation

In all six analyzed movies the male characters was given more detailed and complex descriptions of their origins. It's interesting to notice the difference between the three first movies and the three latter ones. The female characters from the three first movies weren't hardly given any description of their background at all. The only thing we get to know is that they are lovers to the main male antagonist. But how they ended up as lovers to an evil man is not clarified in the slightest. Its only vague information that could be extract from the three first female characters. For instance, we get to learn that *May Day* in A View to a Kill is American, but not any explanation to why she is co-working with *Max Zorin* or why she acts the way she does in the movie. The background story for the three first male characters is however decent. This is a recurring feature in the three first movies. The pattern of the male characters background description to be more complex is also recurring in the three last movies. However, the female character descriptions gradually become better and more complex in the latter films. The key scene for the character *Séveriné* in Skyfall is an interesting one. The dialog between Bond and *Séveriné* lasts about four minutes and during this four minute we learn more about *Séverinés* background than the three first female characters combined.

Figure 4. The dialog between Bond and Séveriné in Skyfall (Broccoli & Wilson, 2012)

By learning that *Séveriné* was subject for the Macao sex trade and then bought by the male villain *Silva* immediately makes her character more complex. Suddenly it's all explained why *Séveriné* is working with the male antagonist and it also explains some of her actions in the movie. Scenes like this are missing in the three first movies to explain the origin of the female characters.

6.2. Appearance – denotation

How are the characters portrayed in regards of their appearance? What is it possible to say about the characters just based on their clothing and appearance?

      Emilio Largo in *Thunderball* most obvious feature is his black-eye patch that he wears throughout the whole movie. He is grey haired and tall and for the vast majority of the movie he is seen in either a black suit, or a white tuxedo. *Fiona Volpe* is portrayed as a red-haired female in her mid-30s. She is seen wearing multiple colorful outfit's throuout the movie.

      Dr. Kananga in *Live and Let Die* is portrayed as a male in his mid-40s and does wear several suits throuout the movie. He does at rare occasions wear colorful suits, but mostly during the movie he is walking around in a full-black outfit. *Rosie Carver* is portrayed as a female in her early 30-s. In the first scene that she is present in, she wears a shorter white shirt, the rest of the movie she spends wearing bikini, before she is killed off. Notably she is also wearing a wig in her first scene and is also seen removing it.

      Max Zorin in *A View to a Kill is* portrayed as a slimy businessman, he is seen wearing tuxedo in his first scene present. He is for the rest of his scenes present seen wearing two types of business suites. *May Day* does change her appearance and clothing more than any other of the characters in this analysis. She wears many different colorful outfits throughout the film, and is also wearing heavily makeup including an eye-catching red eye shadow in all her scenes. Her hair style is also astonishing and very ostentatious as she appears to change her hairstyle constant.

      Alec Trevelyan in *Goldeneye* wears two outfits throughout the film. A whole black outfit consisting of black pants and a black sweater and an all-black suit. Because the character only wears all-black clothes, his change of clothing in the movie goes pretty much unnoticed. However, he has a starling physical defect. At the beginning of the film he is injured by an explosion, and the rest of the film, his face is deformed by scars, as a result of

the explosion. *Xenia Onatopp* similar to *May Day* in *A View to a Kill*, does change her appearance in every scene that she's present in. She wears different dresses in three of the scenes, just a robe in another scene and different military uniforms in the remaining. She changes hair style in all her scenes, and also wears different hats in three of the scenes.

Figure 5. The male antagonists from A View To a Kill, Goldeneye and Die another Day portrayed in suits (Source: MGM)

Gustav Graves in *Die another Day* is the male character in the analysis that makes the most change of outfit. Like the other male characters in the analysis, he is portrayed in a suit, in two of the scenes. In addition, he changes his outfit in all the scenes. In the final scene, he wears a very eye-catching space-like suit. In addition, ha has a visible scar in his forehead, which is explained in the film is the result of gene therapy. *Miranda Frost* also changes her outfit in all of her scenes. She wears a dress in two of the scenes and a fencing outfit in another. She also wears a more casual outfit in one scene, and wears a light jacket. All her outfits are white or pale, which makes her change of outfits less starling than the previous female antagonists.

Raoul Silva in *Skyfall* wears four different outfits in his scenes. In his introduction scene, he wears a beige suit. In a later scene, he wears a full beige prison outfit. Later in the film he is seen wearing a police uniform, and in the last part of the film he wears a full black outdoor outfit consisting of a black coat and black sweater. *Séveriné*, in four of her scenes wears three different dresses, one full black, one dark blue and one burgundy. In another scene, she is wearing a robe and in the final scene she is in the shower and consequently wears nothing. Like the previous female characters, she changes her hairstyle several times throughout the film.

6.2.1 Appearance – connotation
There is a recurring pattern regarding the appearance of the male versus the female antagonists. All of male characters is wearing suits during at least one occasion in their respective movies. All the male characters are very well dressed in general and have descent haircuts. It is also noteworthy that none of the male characters change their hairstyle during the course of the film, as oppose to the female characters that constantly change their hairstyles. The male characters just as the female characters is changing their outfits during the movie. The outfit chancing isn't however as obvious with the male characters as the

female. *Max Zorin* for instance is during the movie shifting between a grey suit and a black suit. *Emilio Largo in* Thunderball is wearing several suits and tuxedos during the movie, but white, black and dark blue are the only colors that could be seen in his outfits throughout the movie. Alec *Trevelyan* in *Goldeneye* is wearing solid black clothes throughout the whole movie. Which contributes to the fact that his change of outfits in the movie isn't obvious. The outfit changes regarding the female characters is more eye-catching. The main reason being that the female characters is wearing stronger colors and also outfits that are less discreet that an ordinary suit. For instance, both *Fiona Volpe, Andrea Anders, May Day* and *Xenia Onatopp* in their respective movies is at one occasion wearing a very big and eye-catching hat. *Fiona Volpe* in *Thunderball* changes her outfit from a solid pink one to a solid blue one within one scene. Obvious and colorful outfit changes like this is very rare among the male characters. In regards of hairstyle all of the female characters except *Rosie Carver* changes their hairstyles multiple time throughout their movies. *Fiona Volpe* in *Thunderball* is even featured in one scene sitting in front of a mirror hair spraying her hair.

Figure 6. The female antagonists from Thunderball, A View To a Kill, Goldeneye and Die another Day portrayed in dresses (Source: MGM)

When comparing the male and female characters to each other it's very interesting to notice the recurring pattern of physical defects among the male characters. All the male characters except *Max Zorin* in *A View to a Kill* and *Dr. Kananga* in *Live and Let Die* has some sort of physical defect. This is however not to be found in a single one of the female characters. The conclusion of this analyze shows for an interesting result. All twelve analyzed characters where portrayed as well dressed. Suits where recurring for the male characters and dresses for the female characters. The obvious underlying expression from this analyze when comparing the appearance of the characters is that the female characters appear keener on their appearance and clothing than the male characters.

6.3 Motive – denotation

Does it emerge what motive the antagonist characters have, that explains their actions in the film? And even more important, that explains why they are operating for the evil side?

In *Thunderball* the evil crime syndicate SPECTREs evil plan is to hold the world at ransom, by planting two nuclear warheads at unknown places in the world, threating to set them of if the governments of the most powerful nations in the world doesn't pay them a ransom. *Emilio Largo* is in the beginning of the movie given the head responsibility for this

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operation by the crime syndicate "SPECTRE". Largos personal motive for the plan are not clarified in the film, he appears to be merely a middleman who is given responsibility for the operation by the head of the crime syndicate. It is mentioning several times in the film that the motive for the crime syndicate is money. It can therefore be assumed that also Largos motives are money, but it never stated in the film. The same goes for the female antagonist *Fiona Volpe,* her motives are not clarified in the film and her actions in the film are thus unexplained. It only appears that she is a member of the crime syndicate. Similar to Largo it could be assumed that her motives are money, but again, this is not stated in the film.

Dr. Kananga's motives in *Live and Let Die*, however, are clarified with clarity. It is clarified in the film that *Dr.Kananga* is a corrupted prime minister of the fictional Caribbean island San Monique. It is stated that in addition to his political job, he is also a drug baron who smuggles large amounts of opium from San Monique to United Stated. It is stated that *Dr.Kanangas* motive is money, more power at San Monique and increased drug empire in the United States. The motives for *Rosie Carver* are unclear and not stated in the movie. It is noteworthy that *Dr.Kananga* and *Rosie Carver* do not meet in the film, nor do they share any dialogue, however, it is made clear in a scene that *Rosie Carver* is operating on behalf of *Dr. Kananga*.

Figure 7. The male antagonists from A View To a Kill, Goldeneye and Skyfall explains their evil plans and their motives behind them (Source: MGM)

Max Zorins motive are stated clearly in *A View to a Kill.* In a longer scene, *Max Zorin* thoroughly explains his plan to his subordinates. Max Zorin explains that he tends to detonate a bomb in Silicon Valley, in San Francisco. The bomb will cause an earthquake that will subsequent flooding that will destroy the majority of companies in Silicon Valley, which will lead to the fact that Max Zorin's company are given a monopoly on the market. Just like her background story *MayDays* motive is not stated in the film. It remains a mystery who she is and what motivates her actions.

In Goldeneye, *Alec Trevelyan's* motive are clear. It is explained many times in the film that it is a personal revenge motive against England. Alec's plan is to cyber-robber all banks in London, before he seconds later destroys the city by firing a hijacked nuclear weapon against the city, which till destroy the city and erase all traces after the robbery.

Xenia Onatopps motives do not appear, she is part of the crime syndicate, but some personal motives explaining her actions are not found.

In *Die another Day*, again the motives of the male antagonist are stated clear. *Gustav Graves* is explained to be a North Korean general who has undergone gene therapy in order to take a new shape in the form of a white British millionaire named *Gustav Graves*. Graves's final motive is to incorporate South Korea into North Korea so that the north side will control the entire Korean peninsula. It explains in the movie that in addition to the obvious political motives, Graves wants to make his dad, an aging North Korean general, proud. *Miranda Frosts* motive is vague. The movie explains that she is collaborating with Graves because Graves helped her win gold in fencing in the Olympic Game. However, that does not explain her motive for assisting Graves with the plan to invade South Korea, nor what she would gain from implementing that plan.

In *Skyfall, Raoul Silva's* motives are clearly stated. *Silva* is not introduced up until roughly one hour in the movie. His first scene is a long scene where he shares a dialogue with Bond and clearly explains his motives. Silva reveals himself as a former MI6 agent who was left to die in the field. However, he survived and is now seeking revenge against MI6. He explains that he tends to publicity announce names of secret operating MI6 agents around the world, and finally kill the chief of the entire MI6. *Séverinés* motives are not clear. It is explained that she was bought by Silva as a sex slave and is therefore forced to accompany him. It explains in one scene that she is constantly monitored by Silva's subjects and cannot escape. It can therefore be assumed that she cooperated with Silva out of pure fear.

6.3.1 Motive – connotation
Regarding the motives, one can observe a clear difference between the male and female villains. In all six films analyzed, it is the male villain who is the main mastermind behind the evil plan. It is the male villain's motive that drives the evil plan. In the last three films, it is interesting to note that there is a clear personal anchor in the male villain's plan. *Alec Trevelyan* in *Goldeneye* clearly states that his main motive is personal revenge. In *Skyfall,* this is even clearer, where the entire motive for the male villain is about personal revenge and not any power or financial gain.

In *Live and Let Die* and *A View to A Kill*, it is also the male villain's motive that is in focus, where it is clear that they are seeking increased political and economic influence. The only movie where it can be argued that the female and male antagonist are on the same level is *Thunderball,* where the motives are not explained to any of the villains. The male villain is only explained to be the mastermind behind the evil plan, but there are no personal motives explained for any of the characters.

The motives of the female characters are not explained in any of the six films analyzed. It is therefore a mystery in the films why the female characters choose to act as they do. The only female character where we can find any trace of motive is *Séveriné* from *Skyfall*. It is

explained in the film that she is constantly guarded by Silva's subordinate and therefore cannot escape. One can therefore reasonably assume that she helps the villain out of fear of being killed herself. I interpret of this result that the male villains are undoubtedly more complex and primary to the plot that the female villains.

Figure 8. The male antagonists from A View To a Kill and Goldeneye explain their evil plan with the female antagonist in the background (Source: MGM)

Except the first film *Thunderball*, the motive of the male villain is clearly explained in all the films. In *A View To a Kill* and *Goldeneye,* there are even longer scenes when the male villain explains his motives, when the female antagonist is clearly standing quiet in the background. These scenes are symptomatic, since the motive of the male antagonist is clearly the force of the plot, while the motive of the female character is more unclear.

6.4. Actions - denotation

In this part, I will summarize the actions of the characters in my selected scenes. The focus will be on how the character's evil is expressed in the films. What evil acts are they committing in the film? This is to further broaden my analysis and get as clear result as possible.

Emilio Largo in *Thunderball* is a very active character. He demonstrates his wickedness by instruct a gang of thugs to throw a subordinate who has failed an assignment into a pool of sharks as punishment. In the final stages of the film, there is a major sea battle between S.P.E.C.T.R.Es army and the U.S Navy, where Largo himself participates and kills a couple of American soldiers. *Fiona Volpe* is in her first scene seen seducing a navy pilot, it turns out that she intends to kill him and steal his identity, which she succeeds with. In her second scene, she assassins an S.P.E.C.T.R.E agent who has failed his mission, by blasting his car. In the middle section of the film, she also tried to kill Bond by, first seducing him and the killing him, which subsequently fails.

In *Live and Let Die* neither of the antagonists are particular active in regard of evil actions. *Dr. Kananga* is heard in a couple of scenes instructing his subordinates to have certain people executed, but he is not personally killing anyone in the movie. He is however slapping a women in one scene and does engages in a fist fight near the end of the film. Nor does *Rosie Carver* commit any violent acts in the film. She does however seduce Bond in order to learn some information from him.

Max Zorin in *A View to a Kill* is very active in his actions in the film. He tries to kill Bond by drowning him in a lake in the beginning of the movie. In the middle of the film,

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he orders his subordinates to execute a Russian spy. He also tried to kill Bond a second time by locking him in an elevator and lit fire on the elevator shaft. In the film's final stage, he is seen gunning down hundreds of his own subordinates with an automatic rifle. *May Day* also commits several evil and violent actions in the movie. In the beginning of the film she assassinates a French agent. In the middle section of the film she strangles both a British and then an American secret agent.

Figure 9. Dr. Kananga in Live And Let Die, Miranda Frost in Die Another Day and Raoul Silva in Skyfall engaging in fights (Source: MGM)

Alec Trevelyan does not commit any direct acts of violence in the film and he is not seen killing anyone except in the beginning of the film, but then he is co-working with Bond as an MI6 agent. He is however violently forcing a woman to kiss him in one scene and in the end of the film he tries to kill Bond by engaging a fist fight. *Xenia Onatopp* is portrayed very violent and sadistic, more than any other character in this analyze even the male ones. In the beginning of the movie she assassins a man during a sex act by strangling him to death, and later in the movie she guns down a large number of innocent workers at a Russian military complex. She also engages in fights with Bond twice and tries to strangle him. *Gustav Graves* in *Die another Day* is also quite passive. He is seen barking our many orders but commits only a few violent actions himself. During the course of the film he kills his own father by shooting him and also engages a fist fight with Bond. *Miranda Frost* is also seen barking out orders to subordinates, she seduces Bond in one scene in order to gain his trust and later tries to kill him by shooting at him. Near the end of the film she also engages in a sword duel.

Raoul Silva is committing many violent actions in *Skyfall.* He is seen killing a woman by shooting her straight in the head and later he enters a court hall and opens fire with a gun, killing several peoples. *Séveriné* does not commit any evil or violent actions. She is part of an assassination put up by *Raoul Silva,* but she is passive in the process.

6.4.1 Actions - connotation

I have already stated that it is the male antagonist's motive that is the main one to the plot. However, by more thoroughly analyzing the characters actions in the scenes, it becomes clear that the female characters are not to be considered passive bystanders. Regarding the evil and violent actions in the film, there was only a marginal difference between the male and female

antagonists. However, the male antagonists are still to be regarded as more active than their female counterparts. In all six analyzed movies except *Goldeneye*, the male antagonists are definitely to be considered more active and violent. In regards of active physical violence Xenia *Onatopp* as a character stands out with a margin compare to the other female characters, but also *Fiona Volpe* and *MayDay* turned out to be active in this compartment. Interesting to note is that all female antagonists engage sexually with Bond during the film, and three of the female characters engage sexually with additional male characters in the course of the film. This is in strong correlation to the male antagonists, whom doesn't engage sexually at all in the films.

Figure 10. Bond engaging sexually with the female antagonists from Thunderball, Die another Day and Skyfall (Source: MGM)

From the denotation of the characters actions, it can be interpreted that the female antagonists are more seductive in nature and the male are more aggressive and violent. The characters are thus marginally equally active, but their actions take on different expressions. 5 out of 6 female characters seduce men in the movies with the aim of extracting information from them. While all the male characters are engaging at least one fist fight.

7. Conclusion

7.1 Summary

Through my analysis I have obtained several interesting answers and aspects linked to my aim. In my first research question, I intended to examine how the representation of male and female villains in the James Bond franchise compare to existing theories about male and female stereotypes in popular culture. There are several answers to these questions. The most obvious observation is that it is undoubtedly the male characters that are dominant. If you compare the characters meaning the plot of the film, there is no doubt about this view. This was evident in the complexity of the characters. Where the male characters motives and given background, descriptions were constantly more detailed than their female counterparts. This result is in good agreement with the theory. Where several authors pointed out the difference in complexity between male and female characters in popular culture (Chen, 2010). Against this background, it is possible to conclude that the female antagonists are represented as secondary to their male counterparts. This is also in line with especially Laura Mulvays theory regarding the male gaze. That popular culture is portrayed from a male perspective and as a result of this the female characters tends to become secondary (Mulvey, 1989). This was something that was clear also in my analysis.

The examination of the appearance of the antagonist did not render in any major surprise either. All male characters were seen in costume and 4 out 6 male characters had a visible physical defect. The male characters performed few changes of outfits and their hair style was intact during the film. This in correlation with the female characters whom constantly changed their outfits in the films, often from scene to scene. The female characters consistently dress more colorful and change hair styles several times in the films (Ellis, 2014). This result was almost identical to the result that had been made of the studies regarding antagonist characters in Disney cartoons (Martz , Bazzini, Curtrin, Joslin, & Reagan, 2010). It was interesting how well the antagonists in the James Bond franchise, which are feature films correlated to the antagonist in the Disney cartoons. Regarding the antagonist's actions, the characters studied, also followed the stereotypical pattern. In general, the male characters acted more aggressive and performed more evil and violent acts. The first research question did not give me any surprises and the conclusion must be that the characters studied to a large-scale correlate well the prevailing theory and that they follow the stereotypical pattern of male and female. Although there are exceptions and there are other important aspects to consider with my analysis. The nature of the James Bond films gives us a grateful foundation to investigate the time relationship. By choosing a movie every decade from the 60s onwards, my other research question meant that I would examine if there was any development of the characters over time. The answer to this question became far more interesting than the first

research question. The female characters show a very interesting development. The origin and background story regarding the three first female characters is unknown. But in the three later films, you can see a clear evolution in the female characters complexity, which in this matter consists in a more complex background description of the characters that is more clearly told to the viewers in the movies. The same applies to the motives of the characters. A motive explaining the characters actions was not described to any of the first four female characters. From an audience point of view these female characters just appears to be evil and co-work with the male villain, without any given explanation to why this is the matter. This contrasts the fact that the male counterparts are given a much more detailed background story and motive, which in a more satisfying way explains their actions. However, there was a clear contrast between the female characters of the four first movies and the two female characters from the two later movies. The two later female characters were given equal character descriptions as their male counterparts. Which must be considered a big leap.

The development of the male characters was not as clear. Just like the female characters, the male has become somewhat more complex and it is clear that the origin of the characters actions is explained in a more satisfying way in the latter films. Regarding appearance, no major development could be observed. There were no clear differences in the appearance of the antagonists from the 60s to the 2010s. The same for the characters actions. As a matter of fact, the female antagonist from the 60s was more active than the female antagonist from the 2010s. In conclusion it is possible to indicate a certain development of the characters that is in line with the theory.

Many modern researchers point to the fact that, especially, female characters in popular culture have become more complex and less-one sided (Ellis, 2014). This is definitely visible in my chosen material. The results of both my research questions does generate a response to my main aim of this thesis. The male and female antagonist characters in the James Bond franchise largely follow the classic social constructive template, where it is the men who are the primary, aggressive and the driving to the main storyline. Just as the female characters are represented as secondary and less important to the main storyline. All of the female antagonists are to be considered seductive, which definitely places them under the classic designation "femme fatal". However, it is possible to show some development of the characters. In particular, the three most recent films from 90s onwards, that the female characters were given a much more complex background story and consequently became more important to the storyline of the film.

7.2 Discussion

The result of the characters representation left me with both expected and unexpected results. The fact that the male villains would play a more active part was expected from my own part. Conducting my first viewing of the movies it became obviously that the male characters was more complex and their background story and motive would play a more central role in the movie that their female counterparts. Just as I mention in my previous studies-chapter, earlier studies centralized around antagonist characters especially in cartoons have pointed out that there is a similarity between reality and fiction. In this regard the similarity expresses itself in the representation of the male and female antagonist characters which seems undeniably inspired by reality. The male villains often take the shape of well-dressed, wealthy and powerful men in uniform or suit. Which is a trend that is undoubtedly valid also in the James Bond franchise. As all of the male antagonists are portrayed as powerful, wealthy and well-dresses men. Of course, it is interesting to see the relationship with our own reality. The "bad-guys" of our own history consist of people like Julius Cesar, Napoleon, Adolf Hitler and Stalin, all powerful and wealthy men. It is certainly not as easy to find corresponding female persons in history. I do believe that there is an underlying relationship between fiction and reality. Although film is about fiction, it is possible to assume that the filmmakers might think that the audience would have difficulty identifying with, for example, a greedy businesswoman, or a female dictator in military uniform. In any case, it is interesting to observe how reality is reflected in fiction, both in cartoon and feature films. This can definitely be called a social construction. A majority of history's dictators and military generals have been men. This of course creates social institutions in society that consequently creates a context in our minds that a male antagonist should look in a certain way and have certain characteristics and it reflects in popular culture.

Something that I find worth mentioning is that the many of female characters turned out to be more progressive than I expected. Despite playing a clear secondary role in terms of the storyline of the film, many female characters turned out to be highly active in regards of their own actions. Meaning that they were not passively starring on their male counterparts to conduct any evil actions, but was indeed highly active themselves in conducting these actions. Most noteworthy is the female character *Fiona Volpe* from the first movie analyzed *Thunderball (1965)*, while still being portrayed as a younger seductive female, whose origin we are not shared with in the film, she was still an active character. In several scenes she is seen barking orders to male underlings and she is through the movie constantly taking an active part in the evil action-section. I find this remarkable since the typical female characters of the early James Bond movies is usually depreciated as unwise damsels in distress (Becker, Whitfield, & Weiner, 2011).

7.3 Further research

I find that there is some interesting further research that could be conducted based on my analysis. In my own opinion one of the more interesting aspects with this thesis and especially when highlighting the female characters, is that the female characters representation, arguable, is very close related to James Bonds own representation. James Bond has often been pinpointed as the archetypical male hero. James Bond in his own persona has been represented as an independent, well-dressed, sexually liberated man, which often has rendered in the title "the perfect man". It's then interesting to notice that James Bonds characteristics, to a high extent is visible in the female characters. The sexual liberation-part is probably the most obvious aspect, since all six analyzed female characters did appear in several love scenes, while the male counterparts didn't appear in a single one.

In the case of James Bond his sexual liberation has often been highlighted as a positive aspect of the traditional male role (Shadraconis, 2013). In this case however we are dealing with characters, that the producers want us as an audience to interpret as bad or evil. It could be possible do a comparison with several female antagonist to examine if there is any reason for this taught.

To spin on this track even more, the nature of the James Bond franchise gives us several more opportunities based on this thesis. All James Bond movies consist of a "primary Bond girl" that acts as the major love interest to James Bond in their respectively movie. With the background of social constructivism, it could therefore be interesting to do a similar analyze like my own, but with the "primary" bond girl and the antagonist one. To examine if there is any pattern regarding their representation.

I hope my study will inspire other authors to contribute to studies regarding social constructionism and popular culture. As popular culture and gender research are more current that ever. This also applies to the movie icon James Bond as of 2020 the 25th James Bond movie "No time to die" is being produced and set to release in April, at the same time as heated discussions are ongoing in the media whether or not James Bond could be portrayed by a female or not. Meaning that James Bonds adventures, weather he is a female or not will keep on, and still after 50 years, leaving the audience shaken not stirred.

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Appendix

Appendix – Thunderball

Emilio Largo

	(Source: MGM)
Name:	Emilio largo
Portrayed by:	Adolfo Celi

Scene and duration	Description of scene
Scene **1** [07:35 – 11:29]	Largo is introduced at a SPECTRE meeting in Paris.
Scene **2** [49:46 – 51:53]	Bond and Largo first encounter at a casino in Nassau. Bond upsets Largo by winning over him in Baccarat. Largo does however invite Bond to his luxury estate *Palmyra* In Nassau.
Scene **3** [1:06:42 – 1:08:43]	Bond sneaks around Largos boat, underwater, in a diving suit. Largos henchmen spots the intruder and Largo orders them to drop hand grenades in the water to kill him, but Bond escapes.
Scene **4** [1:11:53 – 1:14:22]	Bond visits Palmyra as Largos guest. Largo shows him around the estate, and Bond again upsets Largo by flirting with Largos girlfriend Domino.
Scene **5** [1:16:57 – 1:21:22]	Bond sneaks at *Palmyra* during night. A guard however spots him and raises the alarm. Largo orders his men to find and shoot the intruder. Bond and a henchman to Largo encounter each other in a fist fight. Bond and the henchman fall down in a swimming pool. Largo closes the pool and lets some sharks in the pool. The henchmen get killed by a shark, but Bond manages to escape.
Scene **6** [2:05:16 – 2:07:20]	After Bond manages to disarm the bombs, he manages to climb on, board Largos boat *Disco Volante*. Where Bond and Largo engages in a fistfight. Largo manages to overcome Bond in the fight and holds him at gunpoint, but Domino turns up from behind and shoots Largo with a harpoon in his back, killing him.

Fiona Volpe

	(Source: MGM)
Name:	Fiona Volpe
Portrayed by:	Luciana Paluzzi

Scene and duration	Description of scene
Scene **1** [18:35 – 21:41]	Fiona is introduced, when she in the bed with a man. The man turns out to be a NATO pilot, and Fiona is revealed to be sleeping with the man, just to kill him and steal his identity.
Scene **2** [1:06:42 – 1:08:43]	Fiona and Bond first encounter in Nassau. Bond hitchhike and Fiona stops and picks him up, driving him to his hotel.
Scene **3** [1:10:10 – 1:10:48]	Fiona and Largo is seen together for the first time. They are shooting clay pigeons together at Largos estate. Fiona tells Largo that she plans to kill Bond when the moment is right.
Scene **4** [1:22:07 – 1:23:57]	Bond goes to his hotel room and finds Fiona in a bath tube in his hotel room. They end up in bed with each other.
Scene **5** [1:24:05 – 1:25:58]	After Bond and Fiona's love encounter, they are in the hotel room getting ready to join a carnival party in Nassau. When they are going to leave the room, three of Fiona's henchmen opens the door and captures Bond, and Fiona relieve herself to Bond as a SPECTRE operative.
Scene **6** [1:26:05 – 1:31:46]	Fiona and her henchmen drive James Bond to Palmyra, but ends up stuck in a carnival-parade in Nassau. Bond then escapes the car and runs into the parade. Bond escapes the parade and goes in to a dance club. Fiona then comes into the dance club and approaches Bond and starts to dance with him. Bond realizing that a sniper is aiming at him while he is dancing. Bond however uses Fiona as a shield, which causes the sniper to accidently shoot her instead of him, killing her.

Live And Let Die

Kananga

	(Source: MGM)
Name:	Kananga
Portrayed by:	Yaphet Kotto

Scene and duration	Description of scene
Scene **1** [16:05 – 17:44]	Kananga is introduced in the movie. He is seen in his office and it's established that he is the leader of a gang of criminals and that he is considered a drug lord.
Scene **2** [25:45 – 26:00]	Bond is captured and taken to Kananga. They only briefly encounter as Kananga instant order his men to kill Bond. Bond escapes however
Scene **3** [46:10 – 48:43]	Kananga is seen with his prophetess, telling her to find out where Bond is.
Scene **4** [56:15 – 58:02]	Kanga is seen on the phone barking that "Bond must die" to his henchmen.
Scene **5** [1:10:48 – 1:17:32]	Bond is capture by Kananga. Kananga ties Bond to chair and interrogates him. One of Kananga's henchmen then knocks Bond unconscious and Kananga orders his henchmen to take Bond to a crocodile farm.
Scene **6** [1:49:08 – 1:55:07]	Bond and Solitaire gets captured in Kananga's hideout cave and Kananga gives them a drink and tells Bond about his plans. He them orders his henchmen to tie Bond and Solitaire to a platform above a swimming pool with Sharks. He then lowers the platform into the swimming-pool but Bond manages to untie himself using a sawblade watch. Bond and Kananga then engages in a fistfight which causes both Bond and Kananga to fall in the swimming pool, where Bond kills Kananga.

Rosie Carver

	(Source: MGM)
Name:	Rosie Carver
Portrayed by:	Gloria Hendry

Scene and duration	Description of scene
Scene **1** [35:06 – 38:16]	Bond finds Rosie in his hotel room. Rosie introduces herself as a CIA operative that has been assigned to assist Bond with his mission.
Scene **2** [38:28 – 39:03]	Rosie is seen very briefly taking a shower, when Bond leaves the hotel room and tells Rosie to meet her at the harbor.
Scene **3** [39:24 – 39:44]	Rosie and Bond walks together in a harbor, trying to find a tourist boat that will take them to Kananga's island.
Scene **4** [39:51 – 40:33]	Rosie is seen changing clothes in the boats lower-deck when she suddenly realizes that the boat driver has a suspicious looking radio central, and a handgun, placed in the boat.
Scene **5** [40:35 – 41:42]	Rosie takes up a gun and holds the boat driver at gun point, asking him about the radio central in the boats lower-deck. Bond then reveals the boat driving man, to be an agent assigned to help them. Rosie puts down her gun, realizing her mistake.
Scene **6** [44:00 – 45:52]	Bond and Rosie is having a sexual encounter in the jungle when Bond suddenly reveals that he knows that Rosie is a traitor. Working with Kananga and not CIA. Rosie then runs away in the jungle with Bond tailing her. A scarecrow placed in the jungle then suddenly open its mouth to reveal a gun pipe which shoots and kills Rosie.

Appendix –

A View To A Kill

Max Zorin

	(Source: MGM)
Name:	Max Zorin
Portrayed by:	Christopher Walken

Scene and duration	Description of scene
Scene **1** [12:47 – 15:20]	Zorin and May Day is introduced together as James Bond and his colleagues observes Zorin and May Day at a horse racing track.
Scene **2** [32:04 – 34:00]	Zorin and Bond meets each other at Zorin's castle. Zorin explains his interest for horses and Bond upsets him by start asking about his interest for microchips.
Scene **3** [41:22 – 43:25]	May Day and Zorin trains judo together at the castle. Zorin overcomes May Day in judo and they start kissing, before learning that they had an intruder at the castles lab.
Scene **4** [1:25:29 – 1:28:36]	While Bond sneaks around at the San Francisco city hall he Is encountered by Zorin and May Day. Zorin locks Bond in an elevator and lit the elevator and city hall on fire
Scene **5** [1:49:30 – 1:53:00]	Zorin reveals that he intends to kill his henchmen and also May Day in the cave. Zorin and his henchmen Scarpine detonates a bomb that floods the cave and guns everyone down with machine guns while laughing and smiling.
Scene **6** [1:59:00 – 2:06:25]	After failing destroy Silicon Valley, Zorin tries to escape in his weather balloon. Bond manages to catch up Zorin's weather balloon by grabbing a rope connected to the balloon. Bond manages to tie the weather balloon to the golden gate bridge. Then Bond and Zorin engages in a fight at the Golden Gatebridge where Bond overcomes Zorin and throws him from the Golden Gate bridge into the water, killing Zorin.

May Day

	(Source: MGM)
Name:	May Day
Portrayed by:	Grace Jones

Scene and duration	Description of scene
Scene **1** [12:47 – 15:20]	Zorin and May Day is introduced together as James Bond and his colleagues observes Zorin and May Day at a horse racing track.
Scene **2** [17:38 – 21:29]	While Bond is having a dinner with a colleague at the Eiffel Tower, May Day turns up and kills the colleague. May Day then escape by climbing up to the top of the Eiffel Tower and parachuting down to a boat on the river that she escapes in.
Scene **3** [41:22 – 44:07]	May Day and Zorin trains judo together at the castle. Zorin overcomes May Day in judo and they start kissing. May Day suddenly recalls Bonds face from the Eiffel Tower and Zorin realizes his a secret agent.
Scene **4** [56:00 – 59:00]	Zorin has a meeting in his big Zeppelin explaining to a bunch of businessmen about his plan to destroy Silicon Valley. One businessmen protest to Zorin's idea and May Day accordingly escorts him out. May Day escorts the man to a door that she opens and throws the man out of the Zeppelin into the water.
Scene **5** [1:25:29 – 1:28:36]	While Bond sneaks around at the San Francisco city hall he Is encountered by Zorin and May Day. Zorin locks Bond in an elevator and lit the elevator and city hall on fire
Scene **6** [1:56:02 – 1:59:17]	After realizing Zorin betrayed her, she helps Bond removing the bomb and escorting it out of the cave in Silicon Valley. The bomb however explodes, from save distance from the cave, but killing May Day.

Appendix –

Goldeneye

Alec Trevelyan

	(Source: MGM)
Name:	Alec Trevelyan
Portrayed by:	Sean Bean

Scene and duration	Description of scene
Scene **1** [03:52 – 07:06]	Alec Trevelyan and James Bond together infiltrate a Siberian military base. The mission gets compromised and end with Alec seemingly being shot dead, while Bond escapes.
Scene **2** [1:08:07 – 1:10:05]	At a graveyard Alec reappears as the leader of the crime syndicate Janus. His death was staged to fool Mi6. Alec and Bond shares a dialog where Alex explains to Bond that he switched to the evil side when he learn that his parents was killed in world war two as a result of a British betrayal. He now wants to revenge England by robbing all English banks and bomb London. Bond tries to shot him, but ends up getting tranquilized and captured.
Scene **3** [1:25:55 – 1:31:58]	Alec and Xenia Onatopp is on a train in St. Petersburg when Bond arrives and holds them both at gun point. However Alex and Xenia manages to escape the train and also manages to lock Bond inside the train, with a bomb set to go off in the train. But Bond, like always manages to escape.
Scene **4** [1:50:47 – 1:55:49]	Bond is infiltrating Alec's headquarters which is located in a military base in Cuba, but gets captured by Alec's guards. Alec's then explains his plan, which is to rob all banks in London using a cyberattack, while seconds later firing a missile to destroy the city.
Scene **5** [1:57:22 – 1:58:55]	After Bond escapes and Alec realizes that Bond has tampered whit the missing, causing it to explode, he goes after Bond.
Scene **6** [1:59:49 – 2:03:08]	Bond and Alec finds themselves fighting on the top of a huge antenna. Bond is victorious in the fight an Alec falls down the antenna to his death.

	(Source: MGM)
Name:	Xenia Onatopp
Portrayed by:	Famke Janssen

Scene and duration	Description of scene
Scene **1** [13:52 – 16:28]	James Bond is driving in the mountains in southern France when suddenly Xenia Onatopp turns up in her red Ferrari, they decide to race.
Scene **2** [18:00 – 21:27]	Bond encounters Xenia at a casino in Monte Carlo. Bond beats Xenia in Baccarat and shares a dialog with her, before witnessing Xenia walking away with an elderly male, who turns out to be a Canadian admiral.
Scene **3** [23:24 – 24:23]	Xenia is seen in bed with the elderly admiral, and during a sex act, she kills him, by squeezing him between his legs, which causing him to suffocate. She then steals his ID-card.
Scene **4** [31:43 – 35:54]	Xenia and a Russian general named Orlov visits a Siberian military computer base, to the cause of steal the Goldeneye satellite that they will use to destroy London. Orlov steals the missiles guiding chips, and Xenia happily guns down all the workers at the computer base, while sexually moaning.
Scene **5** [1:04:08 – 1:06:15]	Bond is at a swimming hall in St. Petersburg when suddenly Xenia approaches him and starts to kiss him, and then she tries to kill Bond by squeezing him between his legs, but Bond overpowers her.
Scene **6** [1:43:00 – 1:44:30]	While Bond is in Cuba, trying to infiltrate Alec's base of operation, Xenia rappels down from a helicopter and engages a fight with Bond, and again tries to kill him by squeezing him in between her legs. Bond however manages to get hold of an assault rifle that is strapped to Xenias back, and shoots the helicopter pilot, which causes the helicopter to crash and Xenias rappel gets stuck in a tree and squeezes her to death. To which bond quips "She always did enjoy a good squeeze"

Appendix –

Die Another Day

Gustav Graves

	(Source: MGM)
Name:	Gustav Graves
Portrayed by:	Toby Stephens

Scene and duration	Description of scene
Scene **1** [50:42 – 52:06]	Graves is first introduced when a big audience is waiting for him in front of Buckingham Palace. It's revealed that Graves is going to be knighted by the Queen, and he parachutes down from a plane into the crowd to a big applaud. Graves's reveals to the media that he plans to show them a new project called "the Icarus project" which he is going to show on Iceland.
Scene **2** [52:24 – 59:50]	Graves is training fencing at his club, when Bond approaches him and challenges him for a fencing duel. Bond is victorious in the duel and beats Graves. Graves explains that he is not a bad loser and invites Bond to Iceland, for the screening of his Icarus project.
Scene **3** [1:09:31 – 1:10:17]	Bond meets Graves in Iceland, and Graves shows Bond the hotel build out of ice.
Scene **4** [1:13:53 – 1:15:47]	Graves explains his Icarus project to a big crowd at Iceland. It turns out that "Icarus" is a Satellite in the sky that graves controls.
Scene **5** [1:27:04 – 1:30:30]	Bond holds Graves on gunpoint, and Miranda Frost turns up, and reveals herself as working with Graves and not for Mi6 and she instead turns the gun on Bond. But Bond escapes.
Scene **6** [1:55:50 – 2:01:49]	Bond and Graves fights on a plane, and Graves manages to beat Bond down. Graves then puts on a parachute in an attempt to escape the plane. But Bond manages to trigger the parachute before Graves jumps out of the plane, which causes him to fly into the plane engine, killing him.

Miranda Frost

	(Source: MGM)
Name:	Miranda Frost
Portrayed by:	Rosamund Pikes

Scene and duration	Description of scene
Scene **1** [50:42 – 52:06]	When the audience awaits Gustav Graves in front of Buckingham Palace, we are also introduced to Miranda. She talks to some journalists about Graves and appears to be in somewhat relation with him.
Scene **2** [53:25 – 59:50]	Miranda is seen fencing at Graves fencing club and we learn that she the top issue of the club, since she won the Olympic gold in fencing in the 2000 year Olympics. We are also told that Miranda is graves fencing teacher.
Scene **3** [1:07:04 – 1:08:23]	We see Miranda in the Mi6 office and learn that she is a British agent working undercover at Graves. The head of Mi6, "M" assign Miranda to go to Iceland and co-work with James Bond.
Scene **4** [1:18:34 – 1:20:38]	In Iceland Bond and Miranda successfully infiltrates one of Graves business complex. Before heading back to the Ice Hotel where they sleep with each other.
Scene **5** [1:27:04 – 1:30:30]	While Bond is holding Graves at gunpoint, Miranda appears and points the gun on Bond. Miranda then reveals herself as working with Graves. We are told that Graves arranged an overdose to Miranda's top-competitor in the Olympic games, which caused the competitor to die and Miranda to win the Olympic gold in fencing. After this Miranda started to work with Graves against Mi6.
Scene **6** [1:57:53 – 2:00:26]	In the plane Miranda Frost and Jinx are engaging a sword fight with each other. Where Jinx is victorious and kills Miranda by stabbing her in the heart.

Miranda Frost

Appendix –

Skyfall

Raoul Silva

	(Source: MGM)
Name:	Raoul Silva
Portrayed by:	Javier Bardem

Scene and duration	Description of scene
Scene **1** [1:10:37 – 1:17:10]	A longer introduction scene for Silva. Silva's men has captures Bond and taken Bond to Silva's private island. Silva then introduces himself to Bond as a former Mi6-agent.
Scene **2** [1:17:24 – 1:20:55]	Silva takes Bond for a shooting practice duel. Turns our Séveriné is the target and Silva kills Séveriné. Bond however reveals a radio-GPS in his pocket. Which causes a couple of helicopters to arrive to the island and arrest Silva.
Scene **3** [1:21:38 – 1:25:23]	Silva's Is seen captured at Mi6. He explains that he now is working rouge against Mi6 since he was abandoned and left for dead during a mission. Silva also shows that he bait a cyanide capsule, but didn't die from this. However his Jaw has been deformed consequently.
Scene **4** [1:40:44 – 1:42:19]	After escaping Mi6, Silva approaches a court hall in London, where he and his henchmen kills many people. Bond and "M" who is present in the court hall, survives however.
Scene **5** [2:00:24 – 2:03:20]	Silva and his men are seen attacking the Skyfall estate.
Scene **6** [2:10:01 – 2:12:50]	In the movie climax, Silva tends to kill "M" and then committee suicide. While holding "M" at gunpoint, he is however killed by Bond who throws a knife in his back.

Severiné

	(Source: MGM)
Name:	Séveriné
Portrayed by:	Bérénice Marlohe

Scene and duration	Description of scene
Scene **1** [48:50 – 50:44]	Séveriné is first introduced when she and a group of thugs is seen assassinate a man. Séveriné isn't active in the assassination but is present.
Scene **2** [57:11 – 1:03:10]	Bond and Séveriné meets for the first time at a casino in Macao. Séveriné tells Bond she is working for Raoul Silva. Bond however spots a suspicious tattoo on her wrist which indicates that she is owned by him. Bond tells her that he wants to meet her employer. Séveriné tells him to meet her at a boat the next day.
Scene **3** [1:05:26 – 1:07:01]	Séveriné is seen on the boat dressed in a robe and waiting for Bond. Bond doesn't show up. She then starts to shower and Bond turns up in the shower and they start kissing.
Scene **4** [1:08:21 – 1:09:13]	Séveriné is seen standing on the boat while it approaches Silva's island.
Scene **5** [1:09:23 – 1:10:12]	Bond and Séveriné goes a shore at Silva's island, together whit a bunch of Silva's henchmen. Séveriné tells Bond about the history of the island. That Silva fooled the islands inhabitants that a chemical plant has leaked, which caused all inhabitants to evacuate and leave the island. Bond and Séveriné is then taken apart by Silva's henchmen and Séveriné is taken to an unknown location.
Scene **6** [1:17:39 – 1:19:59]	Silva duels Bond on a practice shooting. Turns out Silva intends to use Séveriné as the practice target. Bond deliberately misses, but Silva shoots Séveriné dead.