universität wien

DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Is Hegemonic Masculinity Still Alive?
An Analysis of the British Films *Casino Royale*,
About Time and *Weekend*“

verfasst von / submitted by

Cornelia Zeiner

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

Magistra der Philosophie (Mag.phil.)

Wien, 2020 / Vienna, 2020

Studienkennzahl lt. Studienblatt / degree programme code as it appears on the student record sheet:	UA 190 344 299
Studienrichtung lt. Studienblatt / degree programme as it appears on the student record sheet:	Lehramtsstudium UF Englisch und UF Psychologie und Philosophie UniStG
Betreut von / Supervisor:	Univ.-Prof. Dr. Sylvia Mieszkowski, MA

Acknowledgements

I want to thank Univ.-Prof. Dr. Sylvia Mieszkowski for being willing to supervise my thesis despite her already full schedule. I am very grateful for her professional guidance, invaluable feedback, her always quick responses and her encouragement to write my best possible thesis.

Furthermore, I want to thank my family and boyfriend for their emotional support during the writing process.

List of Abbreviations Used

CR	=	*Casino Royale*
AT	=	*About Time*
W	=	*Weekend*
WCR	=	waist-to-chest ratio
WSR	=	waist-to-shoulder ratio
CMNI	=	Conformity to Masculine Norms Inventory
MN	=	masculine norm
MNs	=	masculine norms
UK	=	United Kingdom
MSM	=	men who have sex with men
OECD	=	Organisation for Economic Co-operation and Development
BBFC	=	British Board of Film Classification
CPR	=	cardiopulmonary resuscitation

Table of Contents

1. Introduction

Masculinity studies, often referred to as 'men's studies', may be defined as an interdisciplinary academic field concerned with the research on men's and boys' issues. In the introduction to *Theorizing Masculinities*, Harry Brod and Michael Kaufman outline their understanding of masculinity studies as an investigation of the "relations and manifestations of unequal power and the internalization and re-enactment of those relations" (4). Research within masculinity studies may encompass topics such as men's identities, social positions, interactions, settings, health and gender relations. The interest in making masculinities visible developed out of gender studies, which emerged out of the field of women's studies. As researchers in women's studies attempt to rectify the exclusion of women from the academic canon by correcting the fallacy that a man represents the generic human, I agree with Scott Coltrane that studying the relation between power structures and men as gendered beings complements the critical work done in women's studies (44). Since the late 1980s and early 1990s, the research interest in men and masculinities has produced a growing body of literature across various disciplines, particularly the humanities, behavioural sciences and social sciences. Michael Kimmel, Jeff Hearn and Raewyn Connell argue that the increasing academic interest in masculinity studies can be observed in the emergence of scholarly journals, book series, as well as entire research collections focusing on the "origins, structures, and dynamics" of boys' and men's identities and challenges (1). The rapid development of masculinity studies as an interdisciplinary area indicates the relevance of men's real-life experiences and their effects on the individual, specific societies and global interactions.

In masculinity studies, two broad approaches can be distinguished: essentialism and social constructionism, the latter of which will be explained in more detail later. Engaging in essentialist thinking means regarding gender as an innate and fixed set of properties that form a collective 'essence' for a particular group of people. Using a supposedly universal core of features to define masculinity results in understanding it as pre-given and timeless. A well-known example is Robert Bly's book *Eisenhans*, in which he describes masculinity as an innate opposite from femininity which men may restore by congregating in male-only rituals. Such an approach to gender has several negative implications which give rise to extensive criticism. One drawback is that essentialists tend to over-generalise the members of one group by neglecting the differences between individuals (Longhurst et al. 274). This often leads to stereotyping of a particular cultural group by reproducing common prejudices about them (Longhurst et al. 274). In addition, essentialists' choice of core traits is completely arbitrary

(Connell, *Masculinities* 69) since any personal and biological characteristics may potentially be established as a universal basis of gender. Based on these weaknesses, I reject an essentialist understanding of gender and decided to follow the social constructionist approach in my analysis of masculinity.

In this thesis, gender is considered as a spectrum of culturally, socially and relationally ascribed characteristics that is changeable. It will therefore be written from a social constructionist approach towards gender, which is based on the non-essentialist view that gender identity is constructed by culture, society and oneself. This focus on the social dimension of gender identity has been greatly influenced by Judith Butler's performativity theory. She states that gender is "performative" because it is the product of "a sustained set of acts" which are constantly repeated and naturalised (Butler xv). Moreover, she warns that the consequence of naturalised performative acts is the impression of gender as "an internal essence" (Butler xv). Following Butler's view that gender is the product of a repeated enactment, I will regard gender as a set of practices that one can reject or engage in. Consequently, whenever I use gender-related adjectives such as 'masculine' and 'feminine', I refer to behavioural patterns or traits allegedly associated with the respective gender instead of limiting these practices rigidly to a particular sex. Furthermore, I will combine the social constructionist approach with sociological studies mostly centring on Anglophone participants, which supports a more focused discussion on the characters' gender portrayal in relation to empirically verified changes in gender performance. As filmmakers create meaning by aligning or contrasting their characters with the real world, sociological findings are relevant for my analysis in this paper. Hence the combination of the social constructionist approach with sociological results will prove useful for my analysis of filmic constructions of masculinity in the selected movies.

The social construction of gender can be exemplified by its representations in movies, since film is an influential medium for distributing messages on gender performance. Films serve a twofold goal since they are generally produced to be sold, which depends on the target audience's approval. One way to achieve a positive review is to adhere to a particular genre and display gender according to its pre-established patterns. Following this direction, filmmakers can decide to present gender based on common beliefs and expectations. In addition, films have the potential to challenge, criticise and alter local understandings of gender. For instance, examining how films portray men and masculinity can yield information on dominant relations and roles in a given society. A means for examining male dominance in movies is the Bechdel test, which was developed by American cartoonist Allison Bechdel and asks whether a work features at least two women who talk to each other about something else than a man. In concert

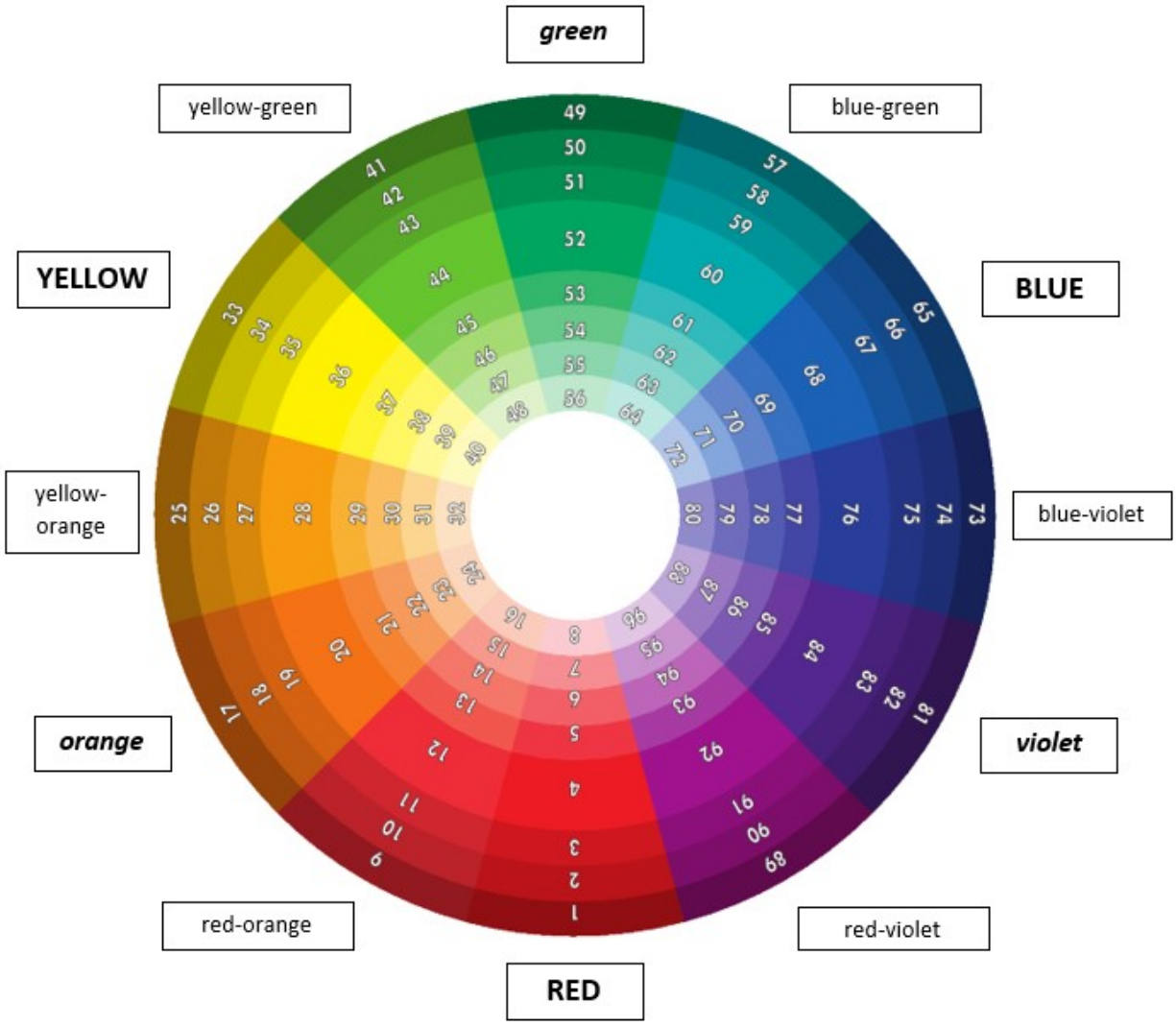
with this line of thought, Martha Lauzen investigated over 2,500 characters appearing in the 100 most successful films of 2018. She claims that, in these works, men comprise 65 percent of speaking characters (Lauzen 3) and that 64 percent of individuals who appear more than once and are instrumental to the narrative development are also men (Lauzen 2). Based on these findings, I suggest that many film narratives continue to centre on males. As film characters are often perceived as role models, their actions contribute to a society-wide sense of masculine norms, which in turn has an impact on how members of society enact their identities in real-life. Acknowledging the significant contribution of films to actual gender performance, I will analyse the filmic construction of masculinities since it is highly relevant for understanding current transitions of masculine identities.

In this paper, I outline a spectrum of masculinity constructions presented in three British films of the 21st century. The movies under analysis are *Casino Royale* (2006), *About Time* (2013) and *Weekend* (2011), to which I will henceforth refer to as *CR*, *AT* and *W* respectively. The first of these films, *CR*, a spy film directed by Martin Campbell, narrates the beginning of James Bond's career as a MI6 agent with 00-status. Portraying a young, tough, athletic and defiant Bond, *CR* introduces Daniel Craig as the Bond actor preceding Pierce Brosnan. The film's diegesis is based on the book *Casino Royale* by Ian Fleming, the author of the well-known Bond novel series. The second film, *AT* is a romantic comedy directed by Richard Curtis which tells the story of Tim, who shares his male family members' ability to travel through time. Guided by his father's advice, Tim uses his extraordinary gift to find love - and build a happy relationship with Mary, the woman of his affections. The third movie, *Weekend*, a British romantic drama directed by Andrew Haigh, portrays the encounter and sexual relationship of Russell and Glen, who meet shortly before Glen moves to America. Although the two men feel differently about their homosexuality and about relationships in general, they draw close to each other over the weekend. Moreover, the movie effectively narrates the internal struggles homosexuals might face nowadays. Although an analysis of these characters' masculinities is partially influenced by subjective judgements, I intend to examine them as objectively as possible. In general, I consider *CR*, *AT* and *Weekend* suitable objects of analysis since they present a range of different masculinities on screen.

When displaying gender in movies, filmmakers draw on a variety of stylistic features. One of these is 'mise-en-scène', a French expression originally applied in theatre productions. The term denotes every element visible in the frame, namely the setting, lighting, staging, costume and make-up (Bordwell and Thompson 113). The lighting, for instance, casts patches of highlights and shadows by including a number of sources which illuminate the setting and

characters from different directions. Typically, each main character has their own key light, fill light and backlight, which are combined to generate the intended effects (Bordwell and Thompson 127). By controlling all components of mise-en-scène, filmmakers are able to direct the spectator's gaze to specific areas in the frame. This effect is further achieved by cinematography, which is "the process of capturing moving images on film […] and the manipulation […] [and] development of such images" (Mooney, online, n.p.). This serves the purpose of producing each shot based on a range of choices such as lens type, depth of field, selective focus and camera position, all of which influence the audience's perception of the narrative. The film technique through which these shots are joined into entire scenes or sequences is then called 'editing' (Bordwell and Thompson 219). Even this brief introduction of the basic terms of film studies demonstrates that filmmakers have a multitude of tools at their disposal in order to influence the audience's view and convey specific meanings of the narrative. Therefore, I will draw on these features when examining the objects of analysis in more detail.

As colours are one tool for filmmakers to express meaning through mise-en-scène (Bordwell and Thompson 119–21), I will analyse its potential effects by referring to the colour theory presented by Tina Sutton and Bride Whelan. Their colour wheel (see figure 1) illustrates possible colour compositions on the basis of the primary hues red, yellow and blue. A hue is the fully saturated version of a colour without any white or black, for instance the number 52 for green in figure 1. When two primary hues are combined, they result in the secondary hue located between them on the wheel, for instance, yellow and blue create green. Furthermore, mixing a primary and secondary hue produces a tertiary hue, for example blue-green. The addition of white or black to a hue generates either a tint (see 53, 54, 55 and 56 in figure 1) or shade (see 51, 50 and 49 in figure 1) respectively. The combination of these different versions of one or more colours in one frame is called a 'scheme'. When a scheme consists of different hues, tints and shades of three neighbouring colours on the wheel, it is described as 'analogous' (Sutton and Whelan 24). I decided to include potential effects of colour components on the audience in my analysis since these can yield a broader understanding of the filmic production of masculinities. Thus, I will examine how the components of mise-en-scène, most of which contain colours, are used to construct gender identity in the three objects of my analysis.



The Colour Wheel (Sutton and Whelan 10), Figure 1,
Primary Colours in Capital Letters,
Secondary Colours in Bold,
Tertiary Colours in Smallest Letters

Turning away from colour terminology now, I will base my detailed analysis of the characters' masculinity on Pat Kirkham and Janet Thumim's model, which was developed specifically for investigating the masculine identity of film characters. I chose their framework since it organises its filmic construction into four relevant areas, namely the body, the action, the external world and the internal world. The research questions I aim to answer are how Bond's, Tim's, Russell's and Glen's constructions of masculinity differ in the three objects of analysis and how their representations relate to the concept of hegemonic masculinity. My analysis reveals that their masculine performances deviate from traditional hegemonic

expectations, although the hegemonic ideal remains the point of reference for the filmic constructions of masculinity. Despite the fact that I will discuss each relevant part of Kirkham and Thumim's model at the beginning of each respective chapter, a short description is provided here as well. While the domain of the body focuses on the male physique and the connotations of power and strength created by its visual presentation (Kirkham and Thumim 12), the action refers to the characters' activities such as "chivalrous deeds, sports, combat and violence" and their competitive nature (Kirkham and Thumim 15). With regard to the external world, I will explore how aspects such as "hierarchy, […] language and [professional] success" relate to the construction of masculinity in films based on a European patriarchal society (Kirkham and Thumim 18–19). In addition to the hierarchy among men, I will examine how the male characters' interaction with women influences their masculine identity. The internal world focuses on the characters' emotions, desires, fears, wishes, and personal needs (Kirkham and Thumim 12). I will deduce these inner aspects mostly from the characters' spoken words, actions, body language and reactions to the external world. Drawing on the variety of aspects which are covered by the body, the action, the external and the internal world, the chosen model by Kirkham and Thumim is an effective tool for analysing the representation of masculinity in the selected movies.

A highly influential theory of masculinity is that of 'hegemonic masculinity', which was developed by the Australian sociologist Raewyn Connell and first presented in the 1980s. She argues for the existence of multiple masculinities that occur in an intra-masculine order within one society (Connell, *Masculinities* 76). Among them, the hegemonic form is a cultural practice as well as a category that promotes the ascendancy of men and the male dominance over subordinated or marginalised members of society (Connell, *Masculinities* 77). In other words, it is "a question of how particular groups of men inhabit positions of power and wealth, and how they legitimate and reproduce the social relationships that generate their dominance" (Carrigan, Connell, and Lee 592). Although it is intended to fit only a minority of men, its naturalisation as an ideal version of a real man generally meets a large measure of consent (Connell, *Gender and Power* 185). By serving as the cultural ideal against which all other versions of masculinity are measured, it greatly influences how men who embody different forms of masculinity relate to each other. Consequently, boys and men who manage to embody hegemonic masculinity gain and exert the most domination over others. Moreover, she stresses that it is open to historical change since it needs to adapt to new social developments in order to maintain its leading position (Connell and Messerschmidt 832–33). Though the concept has been further developed since its introduction, the core aspects described here remain extremely

relevant in studies on men and masculinities since they draw attention to the diversity of masculinities in relation to gender order, class, ethnicity and sexuality.

After approximately 20 years of Connell's concept of hegemonic masculinity being present in masculinity studies, Connell and James Messerschmidt published a reformulation in the well-known article 'Hegemonic Masculinity: Rethinking the Concept'. With regards to the area of gender hierarchy, a highly relevant refinement relates to women's influence on the construction of masculinities. They argue that women's changing social roles, identities and practices has an impact on men's self-understanding of masculinity (Connell and Messerschmidt 848). This influence can be understood as an example of the "agency" of subordinated and marginalised groups to protest against patterns of hegemonic masculinity (Connell and Messerschmidt 847–48). I suggest that this possibility contributes to the constant repetition that hegemonic masculinity can be challenged by non-hegemonic members of society (Connell and Messerschmidt 832–33; Connell, *Masculinities* 77). Another aspect, namely the integration of non-hegemonic masculinities into the existing gender hierarchy as a means to maintain the hegemonic position, remains rather vague since the implications of such an "incorporation" are not specified (Connell and Messerschmidt 848). I claim that this argument does not include any reformulation at all. By describing the four relations between men (Connell, *Masculinities* 76–81), Connell has already acknowledged the existence of subordinated and marginalised masculinities within the gender order. Therefore, the idea that their inclusion facilitates hegemony cannot be part of a new formulation. If Connell and Messerschmidt intend to argue that such an integration is supposed to assist acceptance and equality, they fail to clarify this. Apart from the recognition of women's influence on masculine identities as a form of agency of subordinated groups, I consider the revisions in the area of gender hierarchy in need of further explanation.

Connell and Messerschmidt's reformulation also includes aspects in an area called "geography of masculinities" (849). They classify three different arenas on which hegemonic masculinities may operate: the local, regional and global levels. There exist a multitude of local hegemonic masculinities since they are established through "face-to-face interaction of families, organizations, and immediate communities" (Connell and Messerschmidt 849). These forms of masculinity are often constructed on the basis of regional hegemonic masculinities, which are nationwide established models within a culture and result from the interaction of specific local masculine performances with society-wide relevance (Connell and Messerschmidt 849). Connell and Messerschmidt name film actors, professional athletes and politicians as examples of how local and regional hegemonic masculinities can interact,

challenge and modify each other (849). The differentiation between local and regional masculinities is highly relevant for this thesis since it clarifies that my analysis of filmic constructions of masculinity examines regional images of masculinity instead of specific local forms. As these filmic representations exemplify the currently accepted forms of dominant regional masculinity, they can serve as frameworks for local masculinities. Therefore, I will frequently draw on sociological studies in order to exemplify the influence of regional models on local masculine practices. The third level refers to the growing influence of global masculinities, which are established in transnational contexts such as world politics or international business (Connell and Messerschmidt 849). In an age of globalization and international agreements, global hegemonic masculinities can influence local masculinities by changing their living conditions (Connell and Messerschmidt 850). Although all three levels are connected with each other in an interplay of masculinities, they form no power hierarchy (Connell and Messerschmidt 850). Overall, Connell and Messerschmidt's threefold classification demonstrates that patterns of hegemonic masculinity can differ from and overlap with each other at the same time.

Although the reformulated version of Connell's concept of hegemonic masculinity accounts for many interplays in gender relations, its adjustments in relation to gender equality seem rather contradictory. Connell and Messerschmidt claim that a positive hegemonic masculinity, which seeks equality with women instead of recreating hierarchy, is a crucial part of the adaptability of hegemonic masculinity to contemporary reforms (853). In a recent article, Raghunandan Reddy, Arun Sharma and Munmun Jha criticise that Connell and Messerschmidt seem to underestimate the scope of alterations needed for a positive hegemonic masculinity to operate in gender relations (305). They argue that a transformation from patriarchy to gender equality requires changing not only ideological structures but also material ones such as the control over resources (Reddy, Sharma, and Jha 304). In other words, Connell and Messerschmidt's vision for a positive hegemonic masculinity that supports "democratizing gender relations" and "abolishing power differentials" (853) is unrealistic when ideological or material power arrangements of patriarchy prevail. In addition to Reddy, Sharma and Jha's critique, I argue that any version of hegemonic masculinity is incompatible with gender equality as long as the former is defined as the currently accepted solution which "stabilize[s] patriarchal power or reconstitute[s] it in new conditions" (Connell and Messerschmidt 853). As Connell and Messerschmidt do not adjust this part of the concept in their reformulation, it continues to express the consistent wish to maintain power over women and other men. I claim that such an understanding contradicts every vision of a hegemonic masculinity that aims for equal status,

rights, responsibilities and advantages for all genders of a society. Therefore, Connell and Messerschmidt's attempt of a positive hegemonic masculinity includes several inconsistencies, which renders its support for gender equality questionable.

I will analyse the filmic constructions of the characters' masculinities in the chapters two to five, in which I will discuss their bodies, actions, external and internal worlds. This division serves the purpose of establishing a clear focus of analysis based on the facets described at the beginning of each section. Limiting the examination to the most relevant aspects is necessary due to the predefined scope of this work. Starting the analysis in the second chapter, I will pursue the question how signs on the bodies' surface and inherent physical characteristics contribute to the characters' masculinities. As the characters analysed differ significantly in their biological features such as body shapes, I will provide my findings how bodily traits may support specific masculinity constructions. In addition, I will examine the characters' costumes since they can support a particular version of masculinity by foregrounding or concealing the bodily features described. In the third chapter, I aim to demonstrate how the characters' physical skills, sex lives and potentially health-compromising actions relate to their masculine performance. By discussing how the characters use their abilities in order to acquire a particular masculine identity, the findings effectively prepare the reader for the next chapter on the characters' interaction with the diegesis's social and institutional structure. Consequently, my centre of attention in the fourth part is how the hierarchy between male characters as well as between men and women influences the forms of masculinity embodied by the characters. Moreover, I will show the relevance of structural and social institutions such as work, family and fatherhood for their masculine identities. In the fifth chapter, I intend to evaluate how internal aspects such as the characters' motives and emotions contribute to their masculinities. Last but not least, I will summarise how each character's masculinity is constructed based on my findings, acknowledge my work's limitations and provide suggestions for further research areas in the conclusion.

My analysis of the main characters' masculinities in *CR*, *AT* and *Weekend* is based on Kirkham and Thumim's useful model for examining the filmic representation of masculinity. Although their model was first described already some time ago, in *You Tarzan: Masculinity, Movies and Men* in 1993, it still proves extremely useful for investigating the formation of masculinities in films of the 21st century. Recent examples of its use are José Díaz-Cuesta's articles "Representations of Masculinities in Steven Spielberg's Film Text *War of the Worlds*" and "Representations of Masculinities in John Michael McDonagh's Satirical Film Text *The Guard*". Kirkham and Thumim organise the filmic construction of masculinity into four

relevant areas, namely the body, the action, the external world, and the internal world. Based on the variety of aspects which are covered by the thesis's structure, the four main chapters are complementary areas for understanding the spectrum of filmic masculinity constructions. My analysis of Bond's, Tim's, Russell's and Glen's masculinity on screen outlines potential ways how heterosexual and homosexual male characters perform their masculine identities in *CR*, *AT* and *Weekend*, three British films of the 21st century.

2. The Body

The first area of Kirkham and Thumim's model to be investigated is the body. An analysis of how it is presented on screen focuses on the male characters' physique and the masculine connotations of power and strength which may be created by its depiction. Kirkham and Thumim refer to several aspects which play an important role in these visual presentation. First, they acknowledge that its filmic demonstration may serve the audience's pleasure and that, hence, these visual presentations may include its "(potentially) erotic displays" (12). They argue that men's sexual appeal is characterised by a contradiction between the vulnerability created by being the object of the audience's gaze and the power they are supposed to embody in a patriarchal society (12). Second, Kirkham and Thumim's theorisation focuses on how qualities such as "suffering, endurance and pleasure" are presented "*on* the body of the male" by visible marks (13; original emphasis). In other words, analysing the physique's influence on the filmic construction of masculinity includes evaluating indicators of physical effort and exertion. Third, Kirkham and Thumim include clothing in their analysis (13). Although clothes exhibit a person's gender rather than their sex, I include them in this chapter since their power connotations are highly relevant for my analysis of how the characters' masculinities are constructed. The presence of particular garments and how these adorn characters contributes to the construction of masculinity as much as the absence of any garments. Based on Kirkham and Thumim's considerations of corporeal aspects which influence the construction of masculinity on screen, I will discuss the potential sexualisation of men's figures, their clothing, and the visible indicators of physical strength in *CR*, *AT* and *Weekend* in this chapter. In short, I will analyse how male bodies are displayed in these films and how these depictions shape the audience's view on the characters' masculinities.

2.1. Inherent Features

The male physique, as one component of Kirkham and Thumim's model, plays an important role in the construction of filmic masculinity. Its relevance is apparent, for instance, in the

portrayal of Bond in *CR*. Craig, the actor staging Bond in *CR*, had to undergo an intensive work out prior to the film's shooting start (Henderson, online, n.p.). This physical preparation allowed to introduce a new Bond portrayal that draws more on physical features and skills to construct a masculine impression in comparison to previous actors' performances. Figure 2, taken from the Bahamas scene, is a successful example of how foregrounding a body's aesthetic advantages contributes to the establishing of it as a symbol of masculinity. In the subsequent paragraphs the contribution of individual elements in figure 2 is explained in more detail.

The Bahamas scene, Figure 2 (CR 0:30:15)

The mise-en-scène in figure 2 is based on several choices with regards to setting, lighting, costume, make-up and staging, all of which foreground Bond's physical qualities as a major part of his masculinity. The Bahamas scene has been shot on location, meaning that the director chose a locale that actually exists instead of building a stage set. The real location on which figure 2 was shot is the beach in front of the Albany House on New Providence Island on the Bahamas (Bertelsmann Lexikon Institut 24). The setting is dominated by an analogous colour scheme, ranging between the three consecutive hues of blue, blue-green and green. Based on the colour wheel described above, it includes the number 71 as primary blue, 64 as tertiary blue-green and 54 as secondary green. The green-tinted sea and the blue-tinted sky serve to create a prominent contrast to Bond's tanned figure and his light and dark blue swimming trunks. The difference in saturation between the light hues of the surrounding setting and the saturated colour of Bond's torso accomplishes a stronger contrast than a primary blue sea and sky could

have managed. Thus, the decision to use this particular setting with its blue, blue-green and green colour scheme effectively puts Bond's body on display.

The foregrounding of Bond's physiques in figure 2 is further caused by the shot's lighting. Its dominant direction comes from behind the character, which makes the backlight create the brightest illumination. Positioned high above and on the character's left side from behind, it creates an authentic impression that the off-frame sun is the natural and only source of light in this scene. If this were the case, its bright colour would have cast a darker shadow on Bond's chest. As the scene uses high-key lighting, the front and fill light successfully illuminate this shadow with soft light and enable the spectators to enjoy the presented trained torso. Additionally, the sparkling reflections on the sea surface create the sense of a wide off-frame space around the character, with him as the visible centre of attention. These lighting choices clearly foreground the silhouette of his body, especially the shape of his stomach, chest, arms and neck musculature. Therefore, the shot contributes to Bond's masculinity by presenting him as a physically strong and trained male character.

The filmmakers made further decisions concerning make-up and costume in the Bahamas scene in order to present Bond's physique as alluring and masculine. Although viewers are accustomed to men wearing make-up in films, its application is often intended to look as natural as possible (Bordwell and Thompson 122). Bond's make-up in figure 2 fulfils this function by allowing his face to look wet and not re-arranged in a specific way after emerging from the water. As make-up is generally more associated with women than men, the fact that the make-up remains quite unnoticed supports his appearance as 'a real man'. His costume contributes to his masculinity as well by being restricted to a pair of swimming trunks and an Omega watch. The swimming trunks' colour combination of a tinted and a shaded blue definitely matches the analogous blue-green colour scheme of the setting. In addition to complementing Craig's/Bond's blue eyes, the costume puts his upper body on open display for the fellow characters and the screen audience. The absence of any clothes covering his torso contributes significantly to its erotisation by revealing the aesthetic features of his muscles, which are well-outlined against the background. All in all, Bond's costume is appropriate for the setting and highly useful in flattering his trained features.

Staging plays an important role in every shot because it contributes to a character's individuality and development. Its foregrounded aspects in figure 2 are Bond's arm movements and his walk, which are further displayed by the cinematographic decision of camera distance. Shots usually focus either on a character's facial expression, mainly conveyed by the mouth, eyes and eyebrows, or on general physical movement such as walking, standing etc. (Bordwell

and Thompson 140). The camera distance plays an essential role in guiding the viewer's attention by enabling them to clearly see a character's facial expression or rather their overall movement. Thus, the choice of using a medium shot and the fact that Bond is looking downwards serve the purpose of prioritising his bodily movement over his facial expression in figure 2. To be precise, it does not show a typical medium shot since such shots usually present a character "from the waist up" (Villarejo 38). This shot rather frames him from the hips upwards, which provides the spectator with a view of his swimming trunks and, hence, adds a light blue to the colour scheme within the frame. Moreover, this adapted medium shot provides more information on his hand movements and walking style than any regular medium shot could reveal. His walk is steady, though marked by a slight swaying due to the water surrounding him. The focus on Bond's general way of moving rather than his face enables the display of his torso's aesthetic features, which supports his depiction as a healthy, physically strong and attractive man.

The effectiveness of the foregrounding of Bond's physique as a significant contribution to his masculinity in *CR* is demonstrated by the female characters' reactions to his physical appearance. In addition, even his opponent LeChiffre comments on how Bond "has taken good care" of his body (*CR* 1:43:08). The display of physical parts which are associated with strength and power, such as his trained muscles in figure 2, creates an erotic attractiveness for other characters as well as the audience. This eroticisation and objectification for the pleasure of female characters is successfully exemplified in the reaction of Solange, Dimitrios's wife, to his bare-chested torso in the Bahamas scene. Her positive reaction to his muscular stature is expressed by her staging, which includes an intense gaze, a stumble and blinking in his direction, a pursing of her lips, and a hint of an approving nod by moving her head somewhat up. Her entire performance, especially her intense look, serves as affirmation that Bond's physical characteristics support the perception of him as a sexually desirable and masculine man. In this sense the female gaze functions as confirmation or rejection of a presented masculine appeal.

A hegemonic version of masculinity, which embodies "the currently most honored way of being a man" (Connell and Messerschmidt 832), manifests itself in all 4 parts of Kirkham and Thumim's model. With regards to the hegemonic bodies of heterosexual men, I claim that they exhibit features whose combination is most appealing to potential sex partners. This ideal mixture of attractive traits is embodied by a minority but still internalised by the majority at a specific historical time and place as the perfect body worth striving for (Connell and Messerschmidt 832). Moreover, they are required to defend their priviledged status, which

results in these men emphasising their competence to physically attack other people, both male and female. The depiction of dominance in the form of violence and torture will be discussed in the third chapter as part of the characters' actions. I argue that hegemonic bodies are based on health, fitness, strength, competitiveness and virility, which is in line with the muscular ideal suggested by researchers (Tiggemann, Martins, and Kirkbride 19; McCreary and Sasse 302; Duggan and McCreary 53). From all the film characters analysed in this thesis, Bond in *CR* best exemplifies such a combination of appealing and potentially dangerous characteristics. His figure is trained and muscular, hence it may easily overshadow others. Interestingly, the physical features indicating the capability to exert power over others are often the same attributes heterosexual women find attractive in men. For instance, the low waist-to-chest ratio (WCR), that researchers have identified as some females' preference (Swami and Tovée, "Britain and Malaysia" 389; Fan et al. 222), serves as an indicator for a highly muscular torso, which is well-qualified to defend as well as control and abuse weaker bodies. By having a tendency towards being attracted to physically strong men, those people may unintentionally contribute to some men's drive for the very same body shape that contributes to others' physical subordination. Taken together, Bond's muscular figure represents a hegemonic version of masculinity due to its attractiveness for possible sex partners and its potential to dominate women and other men.

In *AT*, Tim's, the main character's, masculinity is not primarily constructed through his physical appearance, which results in him embodying a very different type of man than Bond in *CR*. While the secret agent's trained body greatly contributes to a masculine identity through physical strength and erotic appeal, Tim's masculinity is based less on physical aspects. His thin and lanky body does not allow his masculine identity to be based on toughness. In the Sex Time Loop scene, his slim and rather bony chest can be seen best since it exhibits the most bare skin in the entire film. Although the interpretation of him as rather skinny is somewhat subjective, a comparison of all characters analysed in the three films shows that Tim is at least the skinniest of the four. This is further supported by his self-description as "too tall, too skinny, too orange" (*AT* 0:0:42-0:0:45), which emphasises his non-ideal physical appearance through the triple repetition of the word "too". Another aspect contributing to the minor importance of the body for Tim's masculinity is that, although the plot shows his development from a late adolescent to an adult, his physical appearance does not alter significantly over the course of the narrative. His barely changing slim figure is clearly visible in the Eye of the Storm scene and the Breakfast scene, which belong to the very beginning and end of the movie. The

consistency of Tim's lanky shape is a key factor in prioritising masculine markers other than a muscular body in the construction of his masculinity.

Tim's physical appearance has an influence on his allure for women. In the first half of the movie, the female characters do not perceive his body as sexually attractive. His non-desirability as a sexual partner for the opposite sex is indicated by Charlotte's rejection (*AT* 0:13:43-0:16:54) and his non-existent contact with females over the first six months in London (said in *AT* 0:20:41-0:21:03). Based on these examples I suggest that Tim does not make a sexually appealing impression on most women. This is probably the result of his high WCR and waist-to-shoulder ratio (WSR), which has been proposed as the most influential factors in ratings by females on how attractive a presented male body shape is (Swami et al., "Britain and Greece" 16). Tim's high WCR and WSR means that his chest is nearly equal in size to his waist, which is evident from the Eye of the Storm scene, which clearly shows that Tim does not have the muscular V-shaped upper body often preferred by women. The tendentious female preference for a low WCR or WSR in a man's attractiveness has been supported by numerous research findings (Maisey et al. 1500; Fan et al. 222; Swami and Tovée, "Britain and Malaysia" 389). However, these studies fail to consider the influence of women's short-term or long-term intentions when judging a man's desirability. Margaret Braun and Angela Bryan investigated the effect of relationship types (a date, a one-time sexual encounter, and a long-term relationship) on women's ratings of different WSRs of men as desirable or non-desirable. They report that their female participants generally draw on the WSR in choosing potential one-night stands but not long-term romantic partners (Braun and Bryan 815). These findings are in accordance with previous discoveries that physical attractiveness is more valued in casual sex partners than romantic partners (Sprecher and Regan 476). As Mary, the women whose heart Tim tries to win, is looking for a serious relationship rather than a one-night stand, Tim's high WSR does not prevent her positive rating of him as a potential romantic partner.

Although Tim's masculinity is not based predominantly on physical attractiveness, some bodily aspects do contribute to the construction of his masculinity. A relevant physical factor of his masculinity is his voice, since the perception of a male voice has shown to be relevant for women's preferences (Jones et al. 59) and ratings of men's masculinity (Cartei, Bond, and Reby 571; Feinberg et al. 565). An analysis of a film sequence (*AT* 0:03:51-0:04:01) with the app *Stimmanalyse* / *Voice Pitch Analyzer* reveals that Tim's voice vibrates at a mean frequency of 102 hertz (Hz) (see figure 3), while Bond's mean frequency is 104 Hz (see figure 4). Compared to the mean of 109.1 Hz for a low male voice frequency in connected speech (Cartei, Bond, and Reby 573), both voices are very low in this sample. In their study on masculine

aspects of male voices, Valentina Cartei, Rod Bond and David Reby found that a male voice with a lower fundamental frequency, also referred to as lower pitch, is rated as more masculine by female listeners (571). These findings are consistent with previous studies revealing a positive correlation between low voice frequency and women's higher ratings of men's masculinity (Feinberg et al. 565; Pisanski and Rendall 2203) and attractiveness (Feinberg et al. 566; Saxton, Caryl, and Roberts 1183). Based on this correlation I argue that Tim's voice is a relevant physical component of his desirability for Mary, which is apparent in their first meeting in the Darkroom scene (*AT* 0:21:47-0:23:36). Not being able to see him, his voice is the primary physical characteristic in her rating of him as a man. As they are both interested in meeting each other again, I conclude that his voice contributed to her initial attraction for him. Thus, Tim's low voice is a fundamental physical contribution to his masculinity.

Figure 3

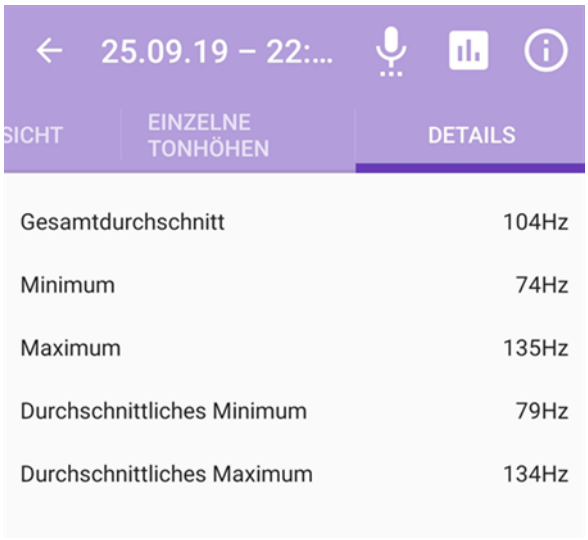


Figure 4

In addition to his low voice, Tim's body displays several other inherent physical characteristics which play a role for his masculinity. As a man's bodily features are closely connected with the hormone testosterone, a high testosterone level influences physical attributes which are perceived as traditionally coded masculine (Penton-Voak and Chen 236; Cartei, Bond, and Reby 572). The relationship between more testosterone and masculine features can, for instance, be observed in a low voice frequency and a taller body (Cartei, Bond, and Reby 571). As Tim is taller than Mary (see *AT* 0:47:27), his height works to his advantage in creating a masculine impression. Moreover, he is taller than most other men, which further supports her perception of him as young but nevertheless masculine male. In addition to resulting in a taller body, researchers investigated the influence of testosterone on facial features

(Fink et al. 1995; Schaefer et al. 418) and their perception as masculine (Penton-Voak and Chen 236). A higher salivary testosterone rate seems to govern for instance a facial elongation, rounder eyes, and eyebrows following the round eyes' shape (Schaefer et al. 418). Relating these facial aspects to Tim's face, it is clear that his eyes are considerably rounder than Mary's and his face is significantly more elongated and less round than hers. Although we have no means by which to define his salivary testosterone level, these attributes allow an implication that he does indeed have a high one. Anyway, as a face with signs for higher testosterone is perceived as more masculine than others (Penton-Voak and Chen 236), Tim's facial features, in combination with his tallness, support his masculine appearance.

A man's height has several socio-cultural implications for his attractiveness for women. Research studies have found that tall males are not only perceived as more masculine but also as more attractive by females (Nettle 487; Swami et al. "Factors Influencing Preferences" 398). Although positive correlations between tallness and attractiveness were discovered, only few studies provide social reasons for this connection. I assume that women's tendentious preference for taller men is based on a supposed correlation with fertility. Based on the finding that taller men tend to have more children (Mueller and Mazur 307), I argue that some women who plan to have children may draw on these men's higher number of children in their assumption that taller men's sperms are also more fertile. However, this belief is a misconception because the fertility of taller men is proven not to be superior (Mueller and Mazur 308). The described fallacy nevertheless seems to contribute to women's ratings of taller men as more attractive, because they tend to have more success in attracting females (Mueller and Mazur 307). In addition to possible misconceptions about taller men's fertility, some women might also prefer taller men since the resulting height difference allows them to adhere to feminine behaviour expectations. In George Yancey and Michael Emerson's study, female college students self-reported that dating taller men promotes their sense of protection (64) and femininity (64) as well as a comfortable feeling when wearing high heels (67). These motives for preferring taller men are limited to this study's female participants, who are all unmarried heterosexual college students (Yancey and Emerson 59–60). Based on these reports, I agree with Yancey and Emerson that women partly choose taller men to adhere to culturally specific expectations of feminine behaviour such as wearing high-heels (65). Overall it seems that some women's socio-cultural inferences regarding taller men are either wrong conclusions or the conscious or unconscious wish to follow traditional gender notions.

In *Weekend*, Russell and Glen's general body shapes differ from each other in relation to their attractiveness and masculine appearance for homosexual men. Marika Tiggemann,

Yolanda Martins and Alana Kirkbride found that the body ideal of gay men primarily features low body fat and high muscularity, both for themselves and their sex partners (19). In *Weekend* these ideals are more accomplished by Glen than Russell. As can be seen in a comparison of the First Morning scene and the First Sex scene, the two characters exhibit different body fat and muscularity levels. Russell's body has a higher fat percentage, which makes him appear slightly chubby. Typical expressions for the prominence of fat and muscles in a human body, such as slender, lean, muscular or obese, do not match a description of Russell, who can therefore be justifiably classified as average build. Glen, in contrast, is thinner than Russell but definitely not muscular. His slenderness matches one half of the body image ideal in the gay community. I consider the fact that Glen's body partially represents the gay male preference is attributable to his apparently more active involvement in the British gay community. In contrast to Russell, whose only close friend seems to be the heterosexual Jamie, Glen has several homosexual friends with whom he also socialises in public (see *W* 0:43:43-0:48:27). Moreover, Glen's relatively early coming out at the age of 16 (*W* 0:32:15-0:32:30) gave him many opportunities to change his body in order to partially adhere to his social community's tendentious preference for thinness and muscularity. Glen's slender figure may contribute to Russell's perception of him as "out of his league" (*W* 0:12:59-0:13:04), which demonstrates Glen's generally attractive body shape for gay men.

The gay community's body image ideal of a thin and muscular body has relevant implications in relation to the concept of hegemonic masculinity as well. Connell states that some people consider homosexuality as "a *negation* of masculinity" and homosexual men as automatically "effeminate" ("A Very Straight Gay" 736; original emphasis). Although such a conflation of sexual orientation and gender identity should be avoided, its proposed link may influence some gay men in their strive for muscularity in their partners (Lanzieri and Hildebrandt 279) and themselves because they unconsciously seek to embody stereotypically masculine traits. The drive to build up muscles in order to meet a masculine ideal which is also embodied by heterosexual hegemonic masculinities may indicate gay men's desire to be considered as equally masculine. This pursuit of a conventionally masculine body sometimes results in extreme effects. Some researchers suggest that gay men embrace the muscular ideal in a more extreme way than heterosexuals themselves (Swami and Tovée, "The Muscular Male" 63; Kaminski et al. 184). In comparison to heterosexual males, gay men have a stronger preference for a low WCR, hence a more profound V-shaped upper body (Swami and Tovée, "The Muscular Male" 63), a stronger fear of becoming fat (Kaminski et al. 184) and a higher drive for muscularity (Kaminski et al. 184). Although the common drive for muscularity among

gay men has been identified in various studies (Levesque and Vichesky 50; Martins, Tiggemann, and Kirkbride 639), it is not the only desired body shape within the gay community. For instance the 'bears', who are a subgroup within the gay community, idealise a "hirsute", "stocky" and "burly" body figure (Manley, Levitt, and Mosher 98–99). Interestingly their self-understanding as "mature, sexual, and traditionally masculine" gay men (Manley, Levitt, and Mosher 99) represents once again a focus on stereotypically masculine qualities, while excluding muscularity from their masculine ideal. Therefore, I conclude that many homosexual men pursue a masculine appearance in order to deflect marginalisation based on their bodies, for example by adhering to the drive for muscularity or by joining an attitude that excludes thinness and muscularity from the masculine role model.

In addition to their general body figure, Russell and Glen's beards also have an influence on their attractiveness and masculinity for other men. Based on a study conducted by the editors of *YouGov*, a website created by an international research data and analytics group focusing on the UK market, Matthew Smith argues that beards have become increasingly popular since 2011 (online, n.p.). Barnaby Dixson et al. conducted a study on the effects of beard growth and jaw size on female and male perceptions of male faces' attractiveness, masculinity and dominance. Based on their results, Dixson et al. conclude that full beards have a significant and positive effect on all these ratings in comparison to clean-shaven faces (167–69). The general preference for clearly visible beard growth is relevant for *Weekend* since, as the First Morning scene shows, both characters have heavy stubble. The high degree of resemblance in partners has been described in the concept of homogamy, which refers to the individual's preference for potential or actual partners who possess similar personal and physical traits (Štěrbová and Valentová 48). Therefore, I argue that the beards contribute to Russell and Glen's shared attraction since, first of all, beards are generally perceived as attractive and masculine and, secondly, the self-similarity of their beard type further increases their mutual appeal. Regarding the combination of either a full beard or clean-shaven face with either a larger or smaller jaw, the grouping perceived as most masculine is a full beard with a large jaw (Dixson et al. 171), while a full beard and a small jaw are rated as most attractive (Dixson et al. 170). In the First Morning scene, it is clearly observable that Russell and Glen differ notably in their jaw size, with Russell having a bigger jaw and Glen a smaller one. Based on Dixson et al.'s findings, these facial attributes make Russell appear more masculine than Glen and Glen more attractive than Russell. All in all, the similar beards and Russell and Glen's different jaw sizes contribute to the characters' overall sexual interest in each other.

2.2. Features on the Surface – Signs & Costumes

An analysis of the three films in relation to visible signs of physical suffering and endurance on the male body revealed that *CR* mostly draws on such outer symbols of masculinity. In *CR* Bond fulfils his agent assignment with great risk for his safety, which is visible to the audience through physical signs on his body. Two of these features, which even in Roman times were regarded as an expression of great effort and endeavour in achieving a goal (Hoppe 3: 2), stand out in particular: Sweat and blood. These signifiers, combined in the Latin phrase "sudor et sanguis", still stand for the successful achievement of a goal through extraordinary performance (Hoppe 3: 2). Therefore, the visible sweat and blood on Bond's body are distinct signs of physical effort and pain; they are the evidence that he oversteps the boundaries of his body. These signs are displayed in the Construction Area scene, which will be discussed in more detail in the third and fourth chapter. In Bond's case, the physical signs of exertion are augmented by the depiction of wounds, scratches and quick breath. These bodily signs are mostly present in scenes displaying physical attacks on Bond's life (see Poison scene and Staircase scene) and those in which Bond chases after another character (see Construction Area scene). The more bodily marks are present, the more the viewer is made aware of the physicality of the character. In long and detailed violent performances, the extreme form of this consciousness of the physical generates a loss of the viewer's perception of the character as an individual subject. The result is a "de-humanization" that diminishes the human physique to its visible bodily parts (Schneider 256). This reduction focuses the viewer on the musculature, and hence on the strength of Bond's body as a sign of his masculinity.

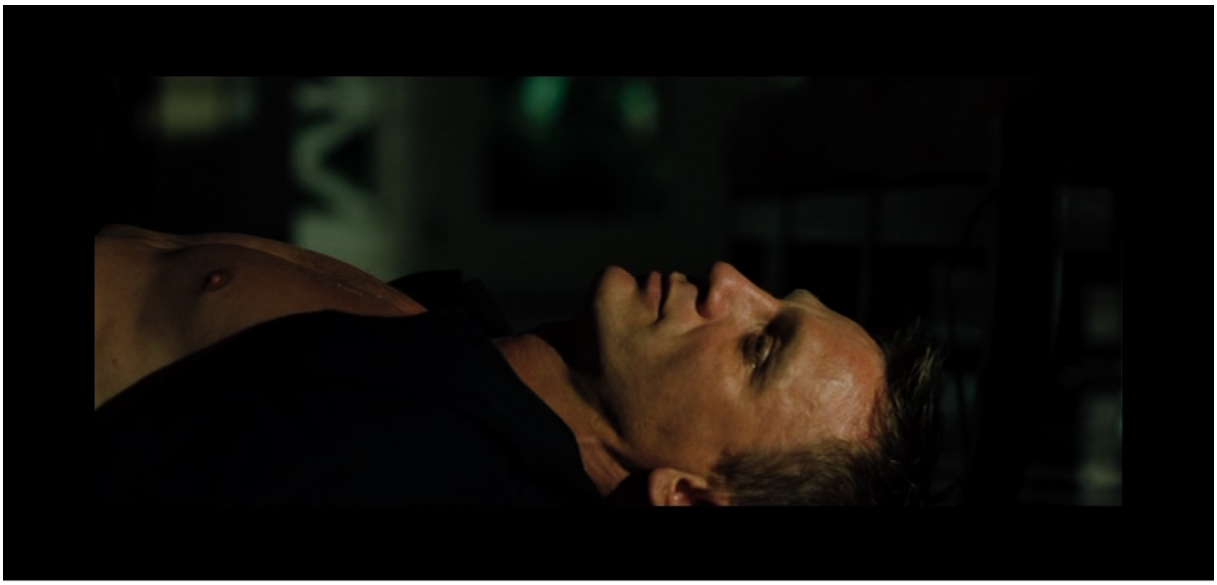
Moreover, the amount of such marks of exertion increases during the course of *CR*. The First Two Kills scene, which includes the first exhibition of violence in *CR*, shows only a few of the mentioned signs directly on the body. As Bond has difficulties controlling the fight, I would have expected the opponent to leave more physical marks on his body than are actually visible. The only signs of endurance directly illustrated on Bond's figure are his facial expression, which displays a grimace of effort and concentration, and the deep breaths, which Bond takes to calm himself after strangling his adversary. After his first two kills, the scenes displaying attacks on Bond's life include a wider variety of bodily marks. The sequence which portrays the most bodily signs is the Poison scene, which shows the physical reactions to the poisoned drink very plainly. The poison spreading through Bond's body results in extreme sweating and lack of control over body movements. Additionally, the position and movement of the camera create the impression of blurred vision and dizziness. This is achieved through the canted framing, various low angles and a hand-held mobile framing, which creates an

extremely shaky screen. Furthermore the music signals danger and appears as diegetic sound, despite actually being non-diegetic, through the suggestion that this is the sound Bond hears in his unsteadiness. The combination of physical signs, camera position, movement and music serves the purpose of emphasising the physical effects of the poison. Based on the described sequences as examples, I argue that the accumulative signs of endurance and suffering visible on his body can be ascribed to Bond's increasing willingness to take risks as the narrative evolves. This tendency results in him using his physical skills with mounting regularity and, hence, creating more signs of activity on his body.

Interestingly the filmmakers decided to display the aftermath of Bond's fights quite clearly, probably to support the character's identity as a newly appointed MI6 agent. After each extensive fistfight with an opponent, the audience gets to see the injuries on Bond's body in the next sequence. Back on the Bahamas, after Bond fights the second bomber on the airport, the remaining scratches on his face are presented in a close-up with a straight-on angle, a level frame and a middle camera height (*CR* 0:52:32). Another example can be found in the Injuries scene, which shows the previous fight's effects on Bond's body by revealing an open chest wound, bruises, scratches, grazed knuckles as well as blood on his face and temple. The unsteady framing of his sequence, indicating that a hand-held camera was used, creates a frantic impression, which effectively reflects Bond's agitated mood. These examples illustrate that *CR* narrates Bond's early beginnings as a secret service agent, having acquired his licence to kill only at the beginning of the movie. The depiction of Bond's injuries serves as a reminder that even the younger Bond is strong and physically able to win a fierce fight with an enemy. Nevertheless he is not invincible. Therefore, the detailed presentation of Bond's injuries contributes to a realistic impression of a strong but still inexperienced MI6 agent.

Another relevant aspect of the body is its decoration achieved by the characters' costumes, which tendencies are examined in the following paragraphs. Over the course of *CR*, Bond's costume serves several purposes, the most important of which is the support in his 00-agent performance. The costume must enable Bond to carry out his tasks without any hindrances due to its texture or colour. Whenever Bond is required to disappear in a crowd or chase a criminal in hot pursuit, his costume tends to blend in with the setting by either mirroring the setting's colour scheme (see *CR* 0:10:31) or by disappearing into the frame's shadows (see *CR* 2:01:36). By being plain and unobtrusive, the costume allows Bond to merge with the setting whenever the narrative requires. This flexibility supports a realistic performance of a secret service agent in action. Additionally, a blending of costume and setting guides the spectator's gaze onto the character's visible skin and facial expressions. This effect of

foregrounding a character's bare skin is most successfully illustrated by a costume mirroring a dark setting. Figure 5, for instance, shows Bond's black shirt imitating the shadowed background. By seamlessly blending with the surroundings, the costume leads the viewer to look at the brighter patches in the frame and hence focus on his bare chest and face. The lighting, consisting of no backlight, a top light from the right and a fill light brightening the shadows on the visible side of Bond's face, mainly illuminates the face while throwing the background into shadows. The blending of costume and setting in combination with the lighting directs the spectator's attention to the subtle changes in Bond's facial expression. The clear perception of his countenance further contributes to his characterisation and secret agent identity.



The Hotel Room scene, Figure 5 (CR 0:37:00)

One highlight of Bond's costume in *CR* is definitely the tailored dinner jacket and black tie he wears for the poker game in Montenegro. In figure 6, this costume is definitely the centre of the spectator's attention. According to Christopher Bray and Nick Foulkes, the designer is Brioni, an Italian design company which already clothed previous Bond actors (online, n.p.). The dinner jacket has a typical Brioni cut with a low waist, shoulder pads and special details such as "black ottoman silk trimmings, pure horn buttons and opaque grosgrain lapels" (Bray and Foulkes, online, n.p.). Its modern style and accentuation of Bond's muscular figure have a stunning effect, which can be witnessed in Vesper's way of sizing him up as well as his reaction while looking at himself in the mirror in the Preparation scene. This scene has an interesting parallel structure since, first, Bond tells Vesper which dress to wear and, second, Vesper overrules his perception of how an appropriate dinner jacket for this poker game looks like. In a way, both characters express their expectations that the other one is supposed to embody

traditional gender roles, Vesper as the fabulous-looking sex object and Bond as the highly-positioned powerful man who "belongs at that table" (*CR* 1:04:21). In my opinion, Vesper's words remind him and the spectator that a suit has relevant social implications, such as being associated with formal occasions as well as the money and power of those in high-status occupations (Edwards 53). Ben Barry and Nathaniel Weiner argue that, although variations of the suit have been worn by marginalised masculinities in some cultures, it is generally considered a symbol of hegemonic masculinity in Western society (154). Therefore, I argue that Bond wearing a tailored dinner jacket from a well-known designer company means that he claims the structurally hegemonic position among the fellow poker players.

The Preparation scene, Figure 61 (CR 1:04:39)

The colour blue has different implications in academic and non-academic colour theory. In popular culture sources, blue is commonly linked to particular personality traits, psychological effects, physiological responses and behavioural patterns (Bellantoni 82; Breiner 93). Statements such as "Year after year, our color investigations show that in a blue environment, people become passive and introspective" (Bellantoni 82) imply that any effect colours might have on the individual are universally valid and reproducible. Such claims completely ignore the research findings that individual responses to colours are influenced by factors such as sex and age (Ling and Hurlbert 356; Dittmar 221) and cultural background (Abdulrahman 3). Although most non-academic sources do not provide empirical evidence on their claimed effects of colours, their statements nevertheless create common associations in Western society. These links initiated by popular culture have been researched in academic 'association studies', for instance by Eva Heller. For 1888 participants aged between 14 and

83, Heller investigated the associated colours for 200 nominalised attributes and verbs in German and found that the same colour is linked with various types of words. Her data revealed that blue is strongly associated with words such as "Ferne" (Heller 23) and "Kühle" (Heller 27) but also with "Sympathie" (Heller 23), "[d]as Männliche", "Mut", "Leistung" and "Konzentration" (Heller 29). Despite the study being conducted towards the end of the 1980s and with a mostly German-speaking sample of participants, it remains the "most comprehensive and valid quantitative-empirical study of colour associations" to date (Breiner 89). The size and empirical execution of Heller's study make its results relevant for my purpose of linking colour associations with possible functions in films.

Bond's clothes in *CR* often include a blue colour scheme in combination with beige or grey. Plenty examples of a blue-dominated clothing can be found from the narrative point when Bond is back in M's favour after preventing the destruction of the Skyfleet plane. His efforts are rewarded by his being re-assigned to his mission (*CR* 0:54:15-0:54:30) and being able to count on the MI6 and especially M's support in the upcoming task of winning the poker game in Montenegro. From this point onwards his clothes start featuring blue in several variations, see for instance *CR* (1:02:36), (1:47:40), (1:52:02) and (1:59:01). I propose several reasons for this regularity. First, a blue-based costume matches Bond's blue eyes, producing an attractive and harmonic visual impression. Based on Heller's findings that blue is frequently associated with coolness, the male and courage, I argue that the repeated occurrence of blue in *CR* is intended to present Bond as an emotionally distanced as well as courageous, determined and athletic man. By associating Bond with a strong will and physical stamina, he appears even more as an impressive and reliable MI6 agent to the audience. In this respect, wearing blue clothing supports the successful portrayal of Bond as a man who pursues his goals without being distracted from his course. Moreover, various surveys have shown that blue has been the most popular colour among both men and women in different decades (Eysenck 392; Heller 23; Dittmar 221). The positive associations, which one can assume in connection with a favourite colour, benefit the audience's positive assessment of Bond as a likeable film character.

In *AT*, Tim's costume is strongly related to the story development and the construction of his masculinity. Primarily, his costume contributes to the realisation of individual story events, which is in line with the function of film costumes as "active role[s] in story development" (Choi, Ko, and Megehee 2915). Examples of this regard are manifold in *AT*, for instance Tim wearing business suits after starting his lawyer career (see *AT* 0:20:09; *AT* 1:52:19), the traditional wig in court (*AT* 1:38:14), a wedding ring after marrying Mary (see *AT* 1:15:49; *AT* 1:27:34; *AT* 1:47:38), and a black suit for the funeral (*AT* 1:41:57). By 'decorating' the body,

the costume contributes considerably to a successful representation of the filmmakers' vision of the scenes. Interestingly, his bare legs are only visible at the beginning of the film (see *AT* 0:10:43) and his naked torso is shown in only one plot sequence in the entire film (*AT* 0:49:33-0:50:58). The decision to clothe these body parts in the high majority of plot events is probably due to Tim's skinny body shape and high WCR and WSR, which do not support a masculine impression. The concealment of body parts by dress practices has been investigated by Hannah Frith and Kate Gleeson, who argue that many men deliberately choose their clothes in order to foreground or mask particular body parts depending on whether they meet their concept of an ideal body (44). Based on the fact that Tim's costume consistently conceals his arms, legs and torso, I conclude that the viewer's attention is meant to be guided away from Tim's bodily form. While not prioritising the body in the construction of Tim's masculinity, the filmmakers used the costume to foreground the bodily aspects described above, which are traditionally associated with masculinity – his tallness, his low voice and his facial features.

In *Weekend*, the costume mainly serves the purpose of providing information about the characters. By supporting the characters' individual moods, attitudes and personality, it fulfils Hyeonyoung Choi, Eunju Ko and Carol Megehee's function of "character description" (2914). While most people wear different outfits when spending time at home and going outside, it is significant in Russell's case since his costume exhibits not only social contexts but also his feelings towards his sexual identity. In his flat he mostly wears casual dark clothes such as a black T-shirt, grey hoodie and black tracksuit bottoms (see Second Morning scene), compared to the jeans, leather jacket and driving cap he wears when going out in the evening (see First Jamie scene). This difference is attributable to the divergent feelings about his sexual orientation which he senses inside and outside of his flat. He describes his insecurities when being in public as a feeling of "indigestion" (*W* 1:13:25). His costume reflects these conflicting feelings through the stretchy and comfortable clothes at home, where he feels relaxed and just himself, and the more rigid material of jeans and a leather jacket, which he wears when socializing outside. His anxieties are further expressed through the preference for rather dark and single-coloured clothing in black and grey. The only clothes which are bright and colourful are those he wears in his job as a lifeguard, these being a yellow T-shirt and red shorts, which are intended to be easily detectable in case of emergency (see *W* 0:20:49). Glen's costume, on the other hand, primarily includes jeans, a zip-up cardigan in red or yellow, and a patterned shirt over an imprinted T-shirt (see *W* 0:18:00; 0:25:35). In my opinion, the consistency of Glen's bright, multi-coloured and patterned clothing, which stands in stark contrast to Russell's tendency towards darker, monochrome outfits, reflects Glen's emotional well-being concerning

his homosexuality identity. Taken together, the colours and materials of the characters' costumes serve the purpose of signalling the characters' feelings about their sexuality in different surroundings.

3. The Action

The action, the second part of Kirkham and Thumim's model, can be described as the character actively using his body for a particular purpose (15). Action refers to "manifestations of the physical", which are depicted as "the male body in action" (12). According to Kirkham and Thumim, male characters' behaviour often foregrounds "chivalrous deeds, sports, combat and violence, with an emphasis on competition" as a way to create a masculine persona (15). An important aspect in the contribution of the action to the construction of masculinity is the display of the character's efforts in acquiring physical skills (Kirkham and Thumim 15). By presenting a man who trains to strengthen his body, films invite the audience to witness his transformation into a 'better' and potentially more masculine version of himself. Kirkham and Thumim suggest that sports films draw on scenes in which men develop a masculine identity in the presence of other men by training as a group or by suffering as a collective from being degraded by a training coach (16). These examples of Kirkham and Thumim's understanding of the term 'action' already demonstrate its limitations, since they focus exclusively on a character's deeds motivated by patriarchal expectations of male power and violence. Their description does not take into account any voluntary male behaviour apart from acquiring physical qualities and using these to fight and exert dominance over others. However, it would be wrong to assume that Kirkham and Thumim ignored any characters' performances in their model, apart from the type of deeds characterised by training and strength. Non-competitive behaviour is mentioned as belonging to the third component, the external world. Therefore, in this part of my analysis of the characters in the selected films, I will discuss how the ways in which physical skills are gained, maintained and used contribute to the construction of their masculinities.

Kirkham and Thumim neglect an important aspect in their understanding of action-related performance. Although they extensively discuss the use of physical skills for exhibiting stereotypically masculine activities, they do not take into account the impact of intelligence on aspects such as winning or risk-taking in competitions. I argue that intellect plays a relevant role in competitive behaviour, since it also serves the purpose of influencing and exerting power over the subjects and objects in a character's surroundings. By excluding intellect from the action in their model, Kirkham and Thumim fail to acknowledge the diversity of ways in which

competitive events can be staged. Furthermore, action-related practices are typically associated with masculine norms, which are socially constructed beliefs and expectations regarding how a man is supposed to be and act (Mahalik et al. 3). James Mahalik et al. conducted a study in which the participants' qualitative data was used to construct the Conformity to Masculine Norms Inventory (CMNI) (5). In this context, conformity is defined as "meeting societal expectations for what constitutes masculinity in one's public or private life", while nonconformity refers to the disregard of these common beliefs (Mahalik et al. 3). The CMNI includes the masculine norms (MNs) of winning, emotional control, risk-taking, violence, dominance, playboy, self-reliance, primacy of work, power over women, disdain for homosexuals, and pursuit of status (Mahalik et al. 6). Although the CMNI comprises by no means a universally valid or an exhaustive list of MNs, it is nevertheless relevant for the objects of my analysis, since most of the 752 male participants are Caucasian and single (Mahalik et al. 7), similar to the characters examined in the present paper. As the study includes mostly Caucasian men, other ethnicities, such as Asian and African, are underrepresented. Based on this limitation, I emphasise that it is not possible to generalise their findings to non-Caucasian film characters. In addition to taking intellect into consideration, I am going to draw on Mahalik et al.'s findings of MNs when analysing the relevance of my characters' action-oriented behaviour in relation to their masculinities.

3.1. The Characters' Skills

Kirkham and Thumim's emphasis on honing and utilising physical skills primarily plays a role in *CR* since Bond is generally associated with the display of abilities based on strength and competition. Such associations are already evoked during the film's opening credits of *CR*, which differ from those of previous Bond-films by foregrounding the protagonist's actions rather than beautiful female bodies. Interestingly, *CR* does not explicitly differentiate between scenes showing the acquisition and the use of Bond's physical powers. Moreover, the film never shows Bond explicitly dedicating time to practicing his skills, for instance in a gym or his hotel room, in order to maintain his strength and prowess. An example in which the processes of developing and demonstrating skills blend together is the Construction Area scene. Bond's pursuit of the bomber provides many opportunities to display his physical skills, since the quick chase takes place over various levels of a building site. However, it is necessary to take a critical stance on this scene. A closer look reveals that Bond shows a few signs of physical inferiority compared to his enemy. His agility when changing positions seems less developed, which can be witnessed when he nearly slides instead of jumps down a roof (*CR* 0:10:28), falls instead of

vaults over the fence (*CR* 0:10:53), and unintentionally rolls down a rooftop instead of landing safely on his feet (*CR* 0:15:11). Thus, the Construction Area scene includes instances in which Bond draws on existing abilities such as speed, accuracy in hitting a target, and muscular strength, while still refining his agility. Furthermore, it is highly relevant since the characters' skin colours contribute to the chase's meaning as a fight between black and white masculinities. As they are often stereotypically associated with low and high social status, the scene further illustrates the competition between these social classes for dominance. Overall, I conclude that *CR* displays a different Bond from previous films by prioritising his extraordinary physical skills as a significant part of his characterisation.

The hegemony of some men refers to their socially established dominance over other males and their subordination of women by practices which in general maintain the patriarchal structure (Connell and Messerschmidt 832). A hegemonic version of masculinity exhibits a particular form of action-related behaviour in order to constantly prove its power over all other members of society. This demonstration may include high conformity to Mahalik et al.'s MNs to an extent that is unhealthy and potentially deadly. Such extreme realisations can include "physical control", "the appearance of being strong and robust" and "the denial of weakness or vulnerability" (Courtenay 1389). Will Courtenay proposes that some men perform these ideals on the basis of their health in order to strengthen social beliefs that those men's bodies are more powerful and, hence, superior to other men's and also women's physiques (1389). As researchers indicate that conformity to particular MNs is often linked to health risks (Iwamoto et al. 908; Levant and Wimer 117), some men may use actions that are detrimental to their health in order to portray themselves as hegemonic. I argue that sport, which is a social context in which men define and align themselves with the leading masculinity (Ramaeker and Petrie 522), provides men with the opportunity to present their physical success in competitions as a way of proving their special skills. This authority over others is supported by their high conformity to the MNs of winning and risk-taking such as in the Construction Area scene in *CR*. By risking his life in his chase of the first bomber, Bond thereby presents himself as the physically dominant man by exhibiting life-threatening behaviour and sustaining only the minimal injury of a scratch. Moreover, shooting his opponent instead of turning him in displays the highest conformity possible to the MNs of controlling a situation's outcome and triumphing over an opponent. Thus, some men, such as Bond in *CR*, draw on health-compromising behaviour to align themselves with hegemonic masculinity.

As Bond, Tim, Russell and Glen differ greatly in their physical talents, an analysis of action related behaviour requires an examination of those abilities that set the main characters

apart from each other. Bond contrasts strongly with the other characters in the physical skills, which relate to chasing and fighting, such as speed, muscular strength, marksmanship and resilience. He generally exhibits a high degree of control over his body in the pursuit of his goals, whether his aim is to stop the bombing of the Skyfleet (see Skyfleet scene) or not disclosing the password for his bank account to LeChiffre (see Torture scene). However, the truly special characteristic of Bond is that he wins against his enemies by combining his physical abilities with his improvisation, for instance when using technical facilities such as excavators and pulleys to gain an advantage and save strength (see Construction Area scene). By scanning and using the potential of his surroundings for his purpose, he is able to consciously pace himself and his energy. These capabilities contribute to his masculinity by conforming to several MNs as identified by Mahalik et al., especially the norms of winning, risk-taking and self-reliance. Bond's high scores for each of these norms indicate his extreme adherence to behaviour generally associated with masculinity. Risk-taking in particular has been related to subscales such as toughness, violence and adventure of the Brannon Masculinity Scale (Mahalik et al. 16). In other words, men's conformity to risk-taking is tendentiously connected with more dangerous and possibly health-threatening behaviour. Therefore, Bond's special combination of physical powers and mental qualities serves the purpose of supporting his masculinity by enabling him to effectively fulfil action-related MNs.

In *AT*, the main character embodies greatly different physical capabilities than Bond in *CR*. Tim's only physical advantage is obviously his inherited ability to travel in time, which makes him stand out from the characters analysed here. As shown in the Wardrobe Scene, by standing in a dark place with clenched fists and thinking of the moment he wants to relive, Tim arrives at the desired point in time and has the chance to rewrite his and other characters' past. Yet, apart from this exceptional skill, he does not display noteworthy physical performance. Considering that he is never shown while training his body, taking part in professional sports, or participating in physical combat, his only sport-like activity is playing table tennis with his father (see *AT* 0:1:06-0:1:11; 1:47:22-1:47:30). While his lack of physical training stands in stark contrast to Bond's strengths, these characters nevertheless share an important characteristic. Both draw on their intelligence in pursuing their individual goals. In comparison to Bond, who cleverly uses the surroundings' options to save energy, Tim displays a cunningness in making Mary fall in love with him. By repeatedly jumping back in time, he gets to know her better and finally manages to prevent her first encounter with Rufus, who would have been her boyfriend otherwise (see *AT* 0:44:00-0:44:16). In this respect, Mary would not have become his girlfriend had he not devoted both his time jumping ability and his intellect to

winning her. This further supports my critique that Kirkham and Thumim's understanding of competitiveness, namely as being mainly achieved by physical skills (15), does not take into account the relevance of mental abilities such as intellect for filmic depictions of the male body in action. In Tim's case, his constant shrewdness in achieving his aim has a significant impact on the way he puts his unique skill to use.

The only non-normative competence in *Weekend* belongs to Russell. His job as a lifeguard at an indoor swimming pool should be acknowledged by the viewer as a professional discipline, since visitors rely on a lifeguard's abilities in cases of emergency. According to the website of the Royal Life-Saving Society UK, a lifeguard is required to have extensive knowledge about pool rescue techniques, first aid and cardiopulmonary resuscitation (CPR). The training they receive should ensure, for instance, that they are able to prevent accidents and have "the knowledge, skills and confidence to respond appropriately when necessary" (Tipton and Wooler 34). Even though the likelihood that swimming indoors results in death is considered negligible, with approximately one death per 3,420,000 swimmers (Tipton and Wooler 42), lifeguards need to be able to make split-second decisions, which may result in life or death. The fact that the audience gets to know that Russell actually saved people from drowning (*W* 0:23:18-0:23:30) contributes to his masculine impression. I argue that his knowledge how to save lives is Russell's special ability in comparison to the other main characters analysed. Although Bond is probably also familiar with drowning resuscitation, the single time we see him trying to save someone this way, he is unsuccessful in his attempts to revive Vesper (*CR* 2:09:16-2:09:50). Russell, on the other hand, seems to have effectively saved victims from death by drowning in the course of his lifeguard profession. Moreover, it is noteworthy that Russell's contact with water focuses exclusively on keeping people alive, while Bond's task is to protect his country's interests at all costs, even if this includes deliberate homicide through water (see First Two Kills scene). On the whole, Russell's efficient use of first aid and CPR is a supportive factor for his masculine identity.

In all three films, the characters form or stabilise their masculine identities by accomplishing rites of passage, which often include acquiring physical skills in order to use them for a particular purpose. The "manifestations of the physical" (Kirkham and Thumim 12) as personal transformations take completely different forms in the movies. In *CR*, Bond's identity as a 00-agent requires murder, which is why the spectator witnesses Bond murdering two people in the First Two Kills-scene. In comparison to the first kill, which includes noteworthy difficulties in overpowering the adversary, the second happens quickly and with considerably less hassle. This stark contrast between the first and second murder signifies the

rationality and emotional indifference with which Bond will commit crimes, including homicide, in the future. Therefore, this scene serves as a rite of passage, in which Bond acquires the calm and practical state of mind required of a MI6 agent with 00-status. This change of mind and social position matches its definition by anthropologist and folklorist Arnold van Gennep as rituals "which accompany every change of place, state, social position and age" (qtd. in Turner 94). In this sense, they serve to "give meaning to our personal biographies" (Collins 43), which refers to social as well as life cycle transformations. In *AT*, this function can be observed in Tim's reinforced self-understanding as a man after having slept with Mary. Michael Johnson claims that sexual intercourse, particularly the anatomical ability and felt sensation of ejaculation, is experienced as a rites of passage for becoming a man (238). As Tim does not have much sexual experience, which he freely admits to Harry (*AT* 0:19:44-0:19:55), having sex with Mary is an important milestone for his masculine identity. To sum up, although Tim's sexual intercourse and Bond's killings have opposing positions as markers of life and death, both narrative events serve as important signs in the transition from one identity to another.

Rites of passage play an important role in *Weekend* as well, especially for Russell. Although he argues he has come out (*W* 0:17:22-0:17:29), he feels rather uneasy with exhibiting his sexual identity in public. Over the course of the movie, however, he experiences several events which raise his self-confidence and support him in feeling comfortable in his own skin. I argue that the turning point is the Coming Out scene, in which Glen impersonates Russell's father in order to give Russell, who has been a foster child in several homes, the chance of coming out to a parental figure. This scene includes several aspects that Ronald Grimes, an expert on ritual studies, classifies as potential elements of initiation rituals, particularly "overcoming pain and fear", "mastering difficult tasks", "imagining" and "acting out" a role (106). By imagining Glen to be his father, he accomplishes the challenging task of revealing his true sexual orientation to an important and authoritative figure. Moreover, the set-up of this scene, which takes place in the privacy of Russell's bed, is in line with Grimes' observation that contemporary personal transformations tend to be individualistic rather than collective (101). I claim that Russell's coming out to an imaginative parent is his personal rite of passage for becoming a homosexual man who grows more self-assured with his sexual identity in public. The transformative effect of this scene can be observed when Russell finally talks with Jamie, his best friend, about his love life (*W* 1:22:05-1:24:11) and when he kisses Glen at the train station (*W* 1:27:23-1:27:37). These two narrative events demonstrate the high relevance of the Coming Out scene as a rite of passage since Russell has actively refused these actions before.

3.2. Sexual Intercourse

Another highly significant aspect of the characters' masculinities is their sex life, which is portrayed in different ways in the three films. In *CR*, the two scenes suggesting that sexual intercourse actually takes place, the Hospital Sex scene and the Venice Sex scene, include kissing, giggling and the display of bare feet, arms and Bond's upper body. The film does not show any naked genitals, typical sex movements or noises. I argue that the implication of sexual intercourse rather than its explicit presentation with quasi-pornographic elements such as total nudity or obvious sounds of lust serves to support the narrative development of Bond's serious relationship rather than another of his short-term flings. Furthermore, the sex scenes serve as evidence that torture at the hands of LeChiffre has not injured Bonds genitals beyond recovery. As the penis and its ability to become erect and ejaculate is associated with a successful masculine identity (Johnson 239), these scenes effectively support Bond's masculinity by proving that his genitals continue to function. Moreover, Vesper confirms his masculinity in the Garden scene by saying that, even if the torture would have left only his smile and little finger intact, he would still be "more of a man than anyone [she has] ever met" (*CR* 1:51:47-1:51:50). With these words, she avows that his masculine identity remains unabated even with his genital's injuries. In general, the filmmakers use the sex scenes in *CR* to demonstrate Bond's maintained ability to have sex as a means to secure his masculinity after the torture.

In *AT*, sex serves the purpose of showing Tim's growing sexual experience as a marker for his adult masculine identity. The main sex scene is the Time Loop Sex scene, in which Tim uses his time jumping ability to rewind his first sexual intercourse with Mary until his sexual performance leaves them breathless on the floor. This scene shows similarities with the Venice Sex scene in *CR* in that the same naked body parts can be seen, and the narrative information is conveyed that the characters' relationships evolve. Despite these parallels, only *AT* also displays the male character's improving sexual performance. With every new time jump, Tim has the opportunity to learn how to sexually please Mary until he succeeds in satisfying her completely. As having an active sex life is considered a relevant aspect of masculinity (Ng, Tan, and Low 352), his growing sexual experience and her appreciative reactions contribute to the construction of his masculine identity by presenting him as a good lover. In both movies, the characters' partners seem to be satisfied after having sexual intercourse. In the case of *AT*, Mary's description of Tim as the "perfect guy" (*AT* 50:54) confirms her contentment with his sexual skills. All in all, the active sex lives of Bond and Tim promote their masculinities by displaying the physiological ability to have sex or the increasing practice in satisfying their partners.

In addition to displaying masculinity in general, men may also associate certain aspects of sexual intercourse with hegemonic masculinity. One relevant factor in this regard is phallocentric sex, during which a man's penetration and resulting ejaculation is prioritised in comparison to other forms of intimate pleasures. Johnson claims that young men, especially in U.S. culture, learn that their ejaculation is the most important result of sexual intercourse, which is how they come to equate their gender identity with their physiological performance (238). He uses the expression 'ejaculation imperative' to argue that they might align themselves with the hegemonic ideal based on their sexual performance by emphasising the ability get an erection, ejaculate at the 'right' time and produce a lot of semen (Johnson 239). In my opinion, Johnson's argumentation is based on a conflation of physiological ability and gender since the penis's ability to ejaculate belongs to a man's sex, while its alignment with hegemonic masculinity refers to the social construction of gender. Furthermore, even Connell repudiates the construction of sexuality focusing on the penis as "the overriding principle in sex" (Connell, *Which way is up* 24). Therefore, I argue that some men with phallocentric beliefs about sex align themselves with hegemonic masculinity by prioritizing their own sexual pleasures and exerting dominance over their sex partners during intercourse. However, this pattern is not observable in the three objects of analysis, since Bond, the only character embodying a version of hegemonic masculinity, is never seen in sexually dominating behaviour. I claim that this difference is due to the fact that the filmmakers present Bond and Vesper's relationship as a slowly developing bond, for which such a performance would be somewhat obstructive.

Another facet often associated with the leading masculine identity is a man's penis size. In their large-scale study, Janet Lever, David Frederick and Letitia Peplau claim that a man's desire for a bigger penis correlates negatively with their self-reported penis size (140). Their finding that 46% of men who categorise their penis as average would prefer it to be larger (Lever, Frederick, and Peplau 135) shows that many men are dissatisfied with seeing their genitals as average. I propose that the widespread wish for 'better' penis measurements indicates men's views that a large penis is a marker of biological supremacy. Consequently, I argue that a man with a larger than average penis is more likely to align himself with hegemonic masculinity than other men. The implications of seeing a character's genitals are discussed in the following paragraph. In general, a phallocentric understanding of sex and some men's associations with penis size are part of the social construction of hegemonic masculinity as the desired ideal of men.

In the three objects of analysis, sexual intercourse is depicted most explicitly in *Weekend*. In contrast to *CR* and *AT*, its sex scenes show not only the foreplay or resting period afterwards

but also the sex act itself, which includes several sex practices such as mutual masturbation and anal sex. Although these scenes leave no doubt, the characters' genitals can only be glimpsed in one scene not including sex (see *W* 0:11:54). Nevertheless, it is the only film displaying total nudity (see *W* 1:11:23) and semen as a sign of male stimulation (see *W* 0:35:34). This rather uninhibited portrayal of sex is most apparent in the Second Sex scene, in which Russell and Glen sleep together after taking drugs. Both characters respond to each other's sexual activity with apparent arousal. Its intensity is supported by the film sound, which by definition comprises speech, music and noise (Bordwell and Thompson 273). The scene includes a single spoken line, no music and several noises typically related to sex such as groaning, heavy breathing, sucking and kissing. As the sounds' sources are the characters on screen and, hence, part of the narrated world, they can be classified as external and diegetic (Bordwell and Thompson 288). Furthermore, the distinctness of the sex noises creates the impression of the camera's spatial closeness to the action, also called sound perspective (Bordwell and Thompson 278). I claim that the filmmakers omitted the background music in order to create a stronger contrast to the vivid sex noises, whose foregrounding serves the purpose of directing the interest to the characters' movements and their sexual sensations. Even if a spectator looks away from the screen, the noises still inform them of Russell and Glen's pleasure. By and large, the clear display of *Weekend*'s sex scenes, for instance by foregrounding external diegetic noises, consistently guides the audience's attention to the characters' desire for each other.

The Second Sex scene, Figure 7 (W 1:10:56)

Concerning the setting in figure 7, it is likely that Russell's bedroom is a stage set, with the bed constituting the entire onscreen space and two pillows being the only props visible in

the frame. Through the use of dark blue sheets, the characters' bodies are effectively displayed as the centre of attention. This focus is supported by the shot's key light, which comes from the characters' side and is positioned slightly above them. As its direction does not come from the setting's ceiling, the bedside lamp visible earlier in the scene is presented as the main source of light. Although it does create clearly defined shadows and edges, the darker patches are still illuminated by a fill light, so the spectator is able to see the characters' other side as well. I propose that the interplay of well-lit and black areas in the frame symbolises the characters' selective attention on particular feelings and physical sensations, while other aspects escape their notice. With regards to the costume, neither Russell nor Glen wear any clothes or accessories at this point of the scene. Their total nudity contributes to the sex scene by allowing a clear view of their actions and by representing their growing intimacy since the first sex scene, in which Glen keeps his trousers on (see *W* 0:34:40). In terms of staging, the actor performing Russell emphasises general body movements due to the fact that his face is not visible for the audience, while man playing Glen foregrounds his facial expression. His open mouth, his raised head and his eyes' fixation on Russell's moves convey surprise and stimulation. In addition, his body posture also means that he has the best view of Russell's movements. To sum up, each aspect of mise-en-scène directs the viewer's gaze towards the intimate facets of the Second Sex scene.

The audience's perception of figure 7 is also influenced by cinematographic choices such as the camera's position. The cinematographic options and their functions, for instance that a low angle signifies empowerment and a high one defeat, should not be generalised but rather analysed in the context of a particular film and shot (Bordwell and Thompson 191). In figure 7, the frame is slightly canted, which mirrors the characters' sensations as Russell caresses Glen's genitals. Moreover, it places the viewer at a high angle, which results in them looking downwards at the action. As the characters' postures on the bed would not be that visible from a straight-on or low angle, the height and angle serves the purpose of providing a more detailed look at the characters. An unobstructed gaze is further facilitated by the medium long shot, which shows Glen from the knees up. Interestingly, the camera position does not reflect the fact that both characters took drugs before having sex. Although the drugs are not named, we know that figure 7 portrays sex under the influence of illegal drugs. I argue that the steady frame is in line with the characters' general attitude displayed during the entire film, namely that illicit drug use is a normal aspect of life and nothing that needs to be questioned or avoided. Therefore, the absence of extremely shaken or blurred features represents the characters' ignorance of the consequences of drugs on the mind and body. Although all these framing decisions allow a

somewhat unambiguous impression of the action, I find it noteworthy that Glen's cocked legs conceal his genitals and part of Russell's head movements. Hence, I argue that the filmmakers aim for clearly interpretable sex practices while avoiding a pornographic scene.

3.3. Potentially Health-Compromising Behaviour

A marker of the characters' masculinities is their alcohol consumption in the films, especially in *CR* and *Weekend*. As researchers argue that drinking alcohol is associated with masculine behaviour (Visser and Smith 600), filmmakers may draw on such sociological findings when constructing characters that are supposed to be as authentic as possible. Therefore, drinking alcohol on a regular basis can contribute to the characters' masculine identities. Interestingly, Craig is the Bond actor with the most Martinis drunk in total number and mean per Bond film (Young 25). I argue that Bond's motive to drink so much alcohol is the potential enhancement of his masculine status by proving that even hard drinks cannot negatively influence his concentration and skills. This willingness to take risks and demonstrate competitiveness are often associated with stereotypical manlike behaviour (Mahalik et al. 6). Hence, I argue that Bond prefers high percentage alcohol since it supports his manly image by conforming to the norms of risk-taking as well as success, power and competition. I consider it highly problematic that consuming much alcohol is often coded masculine and that this link is promoted by film characters. As movies significantly influence the social construction of masculinity, I regard this aspect of Bond's performances as a major contribution to the connection between potentially harmful behaviour and images of masculinity. In *Weekend*, spectators are also confronted with high alcohol consumption since Russell and Glen are shown drinking together in public (see *W* 0:44:30) as well as in Russell's home (see *W* 0:54:18). I propose that Glen mainly drinks to socialise, while Russell consumes alcohol to better deal with his anxiety about his homosexuality in public. This interpretation is supported by findings that coping, a motive to escape or avoid negative mood states (Cooper, Russell, and George 218), significantly contributes to men's alcohol consumption (Uy, Massoth, and Gottdiener 125) and, consequently, their masculinity (Visser and Smith 601). The generally high alcohol consumption in these two movies mirrors the results of OECD Health Statistics that the annual sales of pure alcohol in litres per person aged 15 years and over in the United Kingdom exceeds the OECD means in 2015 (OECD 72–73). All in all, the considerable alcohol consumption in *CR* and *Weekend* suggests that the characters aim to enhance their masculine impression through that.

Just like sport, alcohol may serve as a marker of hegemonic masculinity when consumed in potentially health-compromising amounts. The link between health and gender is described by Courtenay, who claims that "[h]ealth-related beliefs and behaviours can […] be understood as a means of constructing or demonstrating gender" (1388). In other words, we draw on health-promoting and health-damaging actions, for instance alcohol intake, to perform gender. Based on the research finding that the ability to drink large amounts of alcohol is tendentiously equated with being masculine (Visser and Smith 600; Peralta 746), I argue that some men may excessively consume alcohol in order to align themselves with hegemonic masculinity by proving their bodies' high toleration of potentially dangerous substances. As I have indicated above that the MNs of winning and risk-taking are significant factors for the demonstration of hegemonic masculinity, it is relevant that they were found to positively correlate with drinking to intoxication and increased alcohol-related problems (Iwamoto et al. 908). I suggest that by turning to such unhealthy behaviour, some men may seek to embody the physical toughness generally associated with hegemonic males. Samantha and Catherine Wilkinson report that young men draw on "hyper-masculine gender constructs" (in press, n.p.) in relation to their drinking patterns, for instance by foregrounding their physical strength when helping drunken friends. Sadly, the high conformity to MNs through alcohol consumption sometimes results in lethal consequences. The Office for National Statistics reports that alcohol-specific deaths among males in the UK is at least double the rate among females, with approximately 17 deaths per 100,000 males in 2017 (Office for National Statistics 4). Based on these numbers and Courtenay's gender and health theory, I propose that generally more men than women draw on alcohol consumption to reinforce their gender identity. By and large, alcohol seems to be a relevant factor in pursuing hegemonic masculinity.

Another important part of action-related behaviour is the consumption of illicit drugs in the movies. In contrast to *CR* and *AT*, which do not exhibit illegal drug use, *Weekend* includes cannabis and a white powder that remains undefined but is probably cocaine or mephedrone. In order to analyse the relevance of these drugs to the construction of the characters' masculinities, first their prevalence and the characters' attitudes towards illicit drugs need to be examined. The smoking of cannabis, for instance, occurs three times in *Weekend*, namely when Russell is on his own before going out (*W* 0:01:21), when he teaches Glen how to inhale the smoke effectively (*W* 0:31:14) and after their discussion on romantic relationships (*W* 1:08:07). The cocaine is snorted (*W* 0:54:21) as well as tasted by being blown quickly into each other's mouths (*W* 0:56:04). This consumption of different drugs is presented as a somewhat common behaviour, not questioned or moralised by any of the characters in *Weekend*. Comments such

as “it’s quite sexy” (*W* 0:56:02) and “isn’t that amazing” (*W* 0:56:19) even indicate the personal value of these drugs for the characters, who seem to regard their effects as a shared joy. The intake of the white substance in particular seems to have a sexually stimulating effect on both, as they start touching and kissing each other soon afterwards. The “use of illicit drugs just before or during sexual activity“ is defined as sexualised drug use (Edmundson et al. 133), which often includes drugs such as poppers, methamphetamine, erectile dysfunction drugs, cocaine and typical club drugs (McCarty-Caplan, Jantz, and Swartz 1344). In general, the characters in *Weekend* exhibit a generally carefree attitude towards taking illegal drugs and a willingness to engage in sexualised drug use with a person they have just met.

After examining the characters’ reckless approach to illegal drug use, I will discuss the role of chemsex for the construction of their masculinities. In the UK, chemsex is defined as “[t]he use of drugs (particularly methamphetamine, GHB/GBL and mephedrone) before or during planned sexual activity to sustain, enhance, disinhibit or facilitate the experience“ (Edmundson et al. 133). Judging by the raised sexual arousal of Russell and Glen and the research finding that mephedrone is the most commonly used chemsex drug among men who have sex with men (MSM) (Melendez-Torres et al. 162; Pakianathan et al. 487), I propose that the consumed white powder is very likely mephedrone. Although the increased research interest on chemsex among MSM led to a number of studies in the UK (Hegazi et al. 2017; Elliot et al. 2017), the link between chemsex drugs and masculinity has not yet become a focus of research. I propose that chemsex participation mainly serves two purposes. First, I propound that chemsex is linked to masculinity in that it constitutes potentially health-compromising behaviour, which is tendentiously associated with a masculine manner (Iwamoto et al. 908; Mahalik et al. 13). The increased health risks of chemsex lie for instance in the raised probability of sex practices that cause infections (Pakianathan et al. 487), the greater tendency towards chemsex participants to have more sex partners (Edmundson et al. 132; Pakianathan et al. 487) and the increased likelihood that HIV positive MSM are involved in chemsex (Melendez-Torres et al. 162; Pakianathan et al. 487). Second, I suggest that taking chemsex drugs contributes to a masculine identity by improving the sexual experience. The reports of MSM who take part in chemsex include motives for chemsex drug use such as an increased sexual longevity by making men physically able to delay ejaculation for long periods of time or by enabling erection shortly after ejaculation (Weatherburn et al. 8). Moreover, participants describe high sexual arousal (Weatherburn et al. 6) and a greater variety of sexual practices (Weatherburn et al. 10) under the influence of drugs. To sum up, I claim that chemsex

contributes to the characters' masculinities by representing potentially health-risk behavior and by magnifying their sexual experience.

One aspect of action-related behaviour that plays an important role for the construction of masculinity is violence, which is shown only in *CR*. In the context of my analysis, I draw on its definition as "[t]he intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment or deprivation" by the World Health Organization (4). The type displayed in *CR* is limited to "collective" physical violence since it refers to "the instrumental use […] by people who identify themselves as members of a group against another group or set of individuals" (*World Report on Violence and Health: Summary* 5). As Bond is a representative of MI6, his aggressive acts exclusively serve the political, economic and social objectives of the British Secret Intelligence Service. In this context, they exhibit predominantly moderate force, such as fistfights without life-threatening implications (see Embassy scene), or lethal force with actually deadly consequences (see Sinking House scene). The latter results in him murdering five characters that are relevant to the narrative: Dimitrios, the two bombers and the two men from Uganda. This final way of domineering other men represents conformity to the MNs of violence and winning (Mahalik et al. 3). As Bond is the filmic representation of a physically trained Secret Service agent, his aggressive actions and drive to win at all costs can also be related to the sociological research finding that athletes generally score higher for all elements of Mahalik et al.'s CMNI than non-athletes (Ramaeker and Petrie 519). This link between aggressive behaviour and athletic training further supports his identity as a tough man. Overall, Bond's violent actions contribute to his masculinity by using his body as a weapon in order to dominate others.

In addition to the violence exerted by Bond himself, the attacks directed at him are also instrumental in the construction of his masculine identity. While they are similar to Bond's brutal actions since they are collective and physical as well, they serve the purpose of organised crime instead. Furthermore, they are mainly characterised by the intention to kill him, hence, including lethal force with potentially deadly consequences such as shooting at him (see Embassy scene). Nevertheless, the resulting degree of damage to his body is surprisingly low. Even when the opponents exhibit highly thuggish and dangerous behaviour such as attempting to spear him with a sabre in the Staircase scene, the resulting nose bleeding, bruises and scratches (see Injuries scene) are of low severity in relation to the degree of the attack. This underrepresentation of physical repercussions runs through the entire film, with the exception of murder in general and the Poison scene in particular. Even the physical effects of the Torture

scene are downplayed since Bond is able to engage in sexual intercourse with Vesper soon afterwards (see Hospital Sex scene). The torture's representation focuses on his reactions, such as screaming, instead of showing the caused mutilation of his genitals. The method of narrating the wounding of the body without explicitly displaying its disfigurement leaves the physical effects open to the viewer's imagination. Moreover, as the British Board of Film Classification (BBFC) categorises cruelty that "lacks detail" and is "challenged or punished" as less restrictive (BBFC, *Guidelines 2019* 13), the non-detailed display of torture in *CR* allowed for a 12A rating. The film's ranking as generally suitable for persons aged 12 or over became possible because the brutal scenes were adapted after the film initially received an age rating of 15 (BBFC, *Report 2006* 39). On the whole, leaving the physical effects of the violence directed at Bond partly to the viewer's fantasy contributes to his image as a tough man who does not yield to pain, no matter how extreme.

4. The External World

The third part of Kirkham and Thumim's model, the external world, refers to the characters' contact with others as well as their relations with the social and official institutions of their culture. Kirkham and Thumim describe it as the "representations of the public interaction of male characters with each other and with the conventions and institutions against which they operate" (12). Among the external practices that greatly contribute to filmic constructions of masculinity are, for instance, the gender order, inter-male hierarchy, language, success and social institutions such as marriage and family (Kirkham and Thumim 19). Based on these aspects, I focus my analysis on how the structure of gender relations, as well as organisational and social institutions, influence the composition of the chosen characters' masculinity. Thus, in the first subchapter, I will discuss how these characters' social patterns support, challenge or prevent masculine identity based on Connell's four hierarchical relations of hegemony, complicity, subordination and marginalisation. As the characters' behaviour serves to constantly defend and prove their masculinity, I propose that Kimmel's description of masculinity as a "*homosocial* enactment" (129; original emphasis) can be considered for film characters as well. Therefore, Connell's intra-masculine hierarchy provides a useful framework for investigating how masculine power is acquired or lost through the acceptance or rejection of fellow characters. With regards to the second subchapter, I will examine how the organisational and social institutions in the movies analysed relate to the characters' masculinity. With regards to women, Kirkham and Thumim argue that female guidance is often portrayed as a somewhat soothing or even taming effect on a man's excessive activities in films

(20). Hence, I will question how close interaction with women as part of the external world impacts the characters' masculine identities and social roles. Overall, this chapter serves the purpose of analysing the influence of social, cultural and institutional structures on the displayed forms of masculinity in the three selected objects of analysis.

4.1. Gender Relations

Connell describes the gender order as based on two social patterns, namely the hierarchy between men and women, and the hierarchy among men (Connell, "Response" 90). In the case of patriarchy, structural differences ensure men's cultural, economic and social privilege compared to women (Cranny-Francis et al. 15). Within this system, however, not only women are disadvantaged but also those men who do not exemplify hegemonic masculinity. Connell notes that masculinities form an intra-masculine order by the four relations of hegemony, complicity, subordination and marginalisation among men (*Masculinities* 76). As hegemonic masculinity is the currently most desired form, it occupies the culturally dominant position in this hierarchy. In general, it is associated with features such as being white, heterosexual, young, able-bodied and married (Connell, *Gender and Power* 186; Kimmel, "Masculinity as Homophobia" 125; Anderson 43). Apart from marriage, Bond embodies all of these hegemonic characteristics in *CR*: He is white, heterosexual, physically strong, rather young for a 007 agent, athletic and determined. Moreover, he establishes his supremacy by dominating other male characters, for instance through exerting physical violence (see Staircase scene) or murdering them (see Body World scene). Particularly by using his licence to kill, he exercises control over other men in the most lasting way possible. Therefore, his high conformity to Mahalik et al.'s MNs of winning and dominance contribute to his qualification as hegemonic. In other words, he positions himself as "a man *in* power, […] *with* power, and […] *of* power" (Kimmel, "Masculinity as Homophobia" 125). To sum up, as hegemony is about the gaining and maintaining of cultural ascendancy, Bond ensures this advantageous position by subordinating, marginalising and extinguishing non-hegemonic forms of masculinity.

In addition to dominating other males, men embodying hegemonic masculinity establish their superiority by subordinating women in general. Connell argues that hegemonic practices serve the function of maintaining men's economic and cultural ascendancy over women by ideologically legitimising patriarchy (*Masculinities* 77). These practices may include a mix of strategies (Connell, *Gender and Power* 185–86), from overt physical abuse to more covert tactics, such as passing pro-gender equality laws, while sustaining control over resources. The construction of hegemonic masculinity in relation to women's inferior position is well-

exemplified by those men who regard women as endangered and helpless beings, who are in need of their protection (Wilkinson and Wilkinson, in press, n.p.). In addition to other roles, for instance Great Britain's spy and soldier, the role of 'women's defender' is also deeply embedded in the narrative structure of Bond stories, which generally include the presentation, seduction, capture, rescue and loss of female characters (Eco 89–90). In *CR*, Bond tries to save Vesper, a double-agent working for the British Treasury and the organisation behind LeChiffre, from potentially life-threatening situations (see Staircase scene). Although he does not always succeed in these attempts (see Sinking House scene), his actions nevertheless indicate that he considers himself as her protector and, hence, her as inferior to him. This self-positioning as superior is partly contested in their interaction, which repeatedly displays a struggle for control and mutual respect. In the Preparation scene, for instance, Bond and Vesper both require the other person to conform to their expectations for the poker game later on, Bond needing her to look "fabulous" in the dress of his choice (*CR* 1:03:49) and Vesper wanting him to wear the tailored dinner jacket in order to "like a man who belongs at that table" (*CR* 1:04:19-22). This scene shows that both expect the other person to fulfil traditional gender roles, she being reduced to the female object of desire and he embodying success and power. Therefore, despite Vesper's ability to mirror his instructions on what to wear, both characters adhere to the established social roles in the end. Bond can thus be considered hegemonic, since his mixed pattern of protecting and controlling Vesper ensures the reproduction of the patriarchal gender hierarchy.

With regards to Connell and Messerschmidt's reformulation of hegemonic masculinity, I am interested in the geographical level Bond exemplifies in *CR*. Pursuing this question, I need to differentiate between the relevance of his masculinity within and outside the film's diegetic world In the real world, it is clear that the filmic production of his hegemonic masculinity operates on a regional level since it is created by masculine practices with "regional significance", such as staging and filmmaking (Connell and Messerschmidt 849). By exceeding the local level of face-to-face interaction in social institutions such as families and organisations, this construction contributes to a society-wide sense of masculinity and, thus, represents a regional framework for hegemonic patterns (Connell and Messerschmidt 849-850). Within the film's diegesis, however, he occupies another position. Several aspects contribute to him representing a global hegemonic masculinity within the movie, for instance acting across national borders. Being confronted with the challenges of an unrestricted financial market, he risks his life to fight transnationally-organised terrorism and repeatedly succeeds in interfering with international criminal plans (see Skyfleet scene). Based on these reoccurring threats made

possible through the open financial market in the film, I agree with Brian Baker, who discusses that *CR* thematises the tensions between financial mobility and national security in the contemporary Western world (21-22). Moreover, I argue that only a hegemonic masculinity operating on the worldwide level, as Bond does, may intervene in the goals of the organisation behind LeChiffre. Therefore, I conclude that Bond does indeed embody a globally dominant masculinity within the film's narrative. In general, Bond's varying positions in relation to reality and the film's diegesis demonstrate that Connell and Messerschmidt's revised geography of masculinities is a relevant aspect when analysing the filmic construction of masculine patterns.

Within the hierarchy between men, hegemony is not the only way to position oneself advantageously. Although hegemonic masculinity is the culturally exalted form, only a minority of men actually embody this ideal (Connell and Messerschmidt 832). A considerably larger number of men are regarded as embodying complicit masculinity, meaning that they do not engage in hegemonic practices but nevertheless benefit from their influence on the social order (Connell, *Masculinities* 79). In other words, they neither actively support nor challenge the hegemonic model. Hence, while not enacting strong male dominance over others, they still profit from the "patriarchal dividend", which Connell and Rebecca Pearse describe as "the advantage of men as a group from maintaining an unequal gender order" (140). By adopting a relationship of complicity with the hegemonic model, they sustain access to several structural benefits such as social authority, peer respect, physical safety, decent housing, institutional power and control over one's own body (Connell and Pearse 140). Within the selected films, a male character who embodies a version of complicit masculinity is Tim in *AT*, since he profits from patriarchal privileges such as working in the field of law, which is "entirely full of men" (*AT* 0:20:14), but does not perform the typical hegemonic pattern. On the contrary, he is portrayed as a helpful young man who uses his ability to travel through time for other's benefit as well as his own (see Theatre scene and Time Loop Accident scene). Similarly to Tim's relations with other men, which are mostly characterised by trust and the active wish to take care of each other, his interaction with women is generally based on equality and cooperation. As a faithful, interested partner and involved father, he is not seen displaying authority over others, neither male nor female. His drive for dominance is related exclusively to controlling external circumstances for the purpose of facilitating a happy outcome for himself and others. Therefore, I argue that Tim personifies a complicit masculinity, since he draws on the privilege to control structural conditions without actively dominating others.

Another of Connell's four relations among masculinities is subordination (Connell, *Masculinities* 78–79). While hegemonic and complicit masculinities occupy the advantaged positions, subordinated groups are situated below them within the gender hierarchy. Similar to hegemony and complicity, subordination needs to be analysed with regards to two dimensions. The first one is men's social, cultural and structural oppression of women in a patriarchal society, which Demetrakis Demetriou describes as "external hegemony" (341). An example of subordination based on external hegemony in *CR* is René Mathis's treatment of Vesper in the Café scene. When Mathis describes accountants such as Vesper as "lovely people", his hand gesture and scrutinising eye movements are clearly referring to her looks rather than her intellect or personality (*CR* 1:03:17). By foregrounding her as an object of male desire, he reduces her value to her physical attractiveness and denies her equal status to himself. However, subordination does not refer only to the domination of women. The second relevant dimension is "internal hegemony", which refers to the dominance over particular men within the intra-masculine order (Demetriou 341). In the Embassy Scene in *CR*, I regard Bond's behaviour as subordination as well as marginalisation, the latter of which I will discuss later in this chapter. I argue that the bomber embodies a version of subordinated masculinity since Bond overpowers him, extracts him from the building and eliminates him in the end. Thus, Bond draws on physical superiority as a form of subordinating the bomber to his will. With regards to *AT*, I argue that neither subordination nor marginalisation plays a role among the male characters since they generally base their interaction on mutual care rather than dominance. For instance, Tim's somewhat peculiar uncle is always treated with respect in spite of being an easy victim of ridicule due to his strange behaviour. In addition, *AT* does not feature a hegemonic male, which is in line with my classification of Tim as embodying a version of complicit masculinity. By displaying an intra-masculine structure that is mainly based on equality rather than domination, *AT* differs considerably from *CR* in its masculinity constructions.

Connell's typical example of a subordinated group is homosexual men since they continue to struggle for cultural and social equality in heteronormative societies (Jewell and Morrison 2099). The filmmakers of *Weekend* effectively demonstrate that Russell and Glen feel subordinated within the film's diegesis. Regardless of whether others actively try to dominate them, both consider themselves as subordinate to heterosexual males. I propose that their sense of a low intra-masculine status is expressed by Russell's discomfort in the public sphere and Glen's constant discussions about the naturalised image of heterosexuality, both of which I will analyse in the fifth chapter. The film includes several instances that display their feeling of inferiority as based on other's actions. In the Train scene, for instance, Russell overhears

strangers making fun of a man they perceive as gay, since he walks in an allegedly unmanly way, probably conditions and straightens his hair and regularly shares his experiences on Facebook. By aligning this man with characteristics traditionally associated with women, such as caring for his appearance and openly communicating his thoughts and feelings to the world, they present him as an object of ridicule. Thus, I suggest that scenes such as these considerably contribute to Russell and Glen's perception as subordinate since they are constantly reminded that heterosexual characters do not consider them equal to themselves. I propose that the filmmakers' choice of foregrounding Russell's life is an effective way of displaying the struggles that many gay men may experience in the British culture nowadays. Hopefully, it facilitates mutual understanding and support. On the whole, the Train scene exemplifies that exclusion can create a strong feeling of inferiority for gay characters.

Language can be used as an extremely influential tool of subordination. In addition, it is a means of resisting domination, which I will discuss in the following paragraph. Focusing on academic language research, I argue that three practices prove to be most relevant for men's performance of masculinity. First, women are considered as weak and, hence, characteristics associated with femininity as undesirable for men (Milani 18; Forrest 99). In stories told by males, for instance, women are often assigned only peripheral roles with no influence on the narrative development (Coates 124). I propose that this tendency serves to deprive women of their agency, positioning them as inferior to the male narrator. This phenomenon can be observed in the three objects of analysis since they do not feature women who talk to each other about something else than a man. Second, homosexual men are aligned with feminine traits, roles and physiques, and are consequently stereotyped as effeminate (Madon 672–73). I suggest that the relevance of this practice is apparent in the high lexical density of derogatory terms used to offend gay men by denying them masculine status. Expressions such as "pissy bitchy queens" (Clarkson 192), "fem[s]", "sissies" (Christian 167), "faggot[s]" (Kosciw, Greytak, and Diaz 980) and "muscle queens" (Forrest 94) are only a few examples of how misogyny and disrespect for homosexual men can be combined. As this use of language fulfils only two of Mari Matsuda's three prerequisites for racist hate speech, namely being directed at a historically oppressed group and being degrading (2357), I reason that it cannot be considered racist. Nevertheless, I argue that these expressions include elements of hate speech since they violate ideals of respect for the homosexual community. Therefore, I support Alexander Brown's claim that the term 'hate speech' is often used by liberal progressives for problematizing inappropriate language directed at minority groups (425). Third, hegemonic men keep their distance from feminine and effeminate behaviour in order to promote themselves as strong, tough and

competitive in comparison to women and gay men (Coates 198). The foregrounding of toughness as a masculine marker can, for instance, include swearing or indicating emotional restraint through technical vocabulary and formal syntax (Coates 46). Moreover, men's narratives tend to focus on personal achievement based on brave or skilful actions (Coates 116). In concert with these findings, I argue that hegemonic men use language to present themselves as winners. In other words, language can be a powerful means of subordinating women and non-hegemonic men by naturalising hegemonic patterns as the only desirable form of masculinity.

In addition to using language in attempts to subordinate others, language can also serve the function of resisting these efforts. Apart from the fact that interlocutors may fail in achieving the desired outcome, language can be a tool for opposing inappropriate or dominant behaviour. In the First Morning scene, for instance, Glen verbally reacts to people who are assaulting a man by shouting "Queer!" at him outside. He charges onto the balcony and orders the offenders to leave the man alone, which does not seem to have any effect on their intentions to humiliate the supposedly queer man. Consequently, Glen resorts to more belligerent behaviour by threatening to "come down there and fucking rape [their] holes" (*W* 13:55-13:57), which stops any further comments by the men on the street. By threatening with physical retaliation, Glen effectively draws on aggressive vernacular to defend others from stigmatisation. I argue that his choice of words is intended to signal determination, strength and courage in order to earn respect and, hence, influence the offenders to stop their disrespectful behaviour. Moreover, I propose that his swearing when shouting "What the fuck do you think you're doing?" (*W* 13:46) serves the purpose of demonstrating toughness, which is often associated with masculine power. Although the narrative does not provide clear information on the long-term impact of Glen's interference, the men's silence during the rest of the First Morning scene is an indicator that he achieved his goal. Overall, I conclude that Glen's intimidation is a successful example for resisting attempts of subordination through language.

The intra-masculine hierarchy among males is by no means isolated from other structures. The interplay of hegemonic, complicit and subordinated masculinities with constructions such as class, ethnicity and race is called marginalisation (Connell, *Masculinities* 80). These relations between forms of masculinity and social structures generates a multitude of working-class or black masculinities (Dowd 27). Chris Haywood and Thomas Johansson propose that marginalisation is often presented as justified by a disadvantaged social, economic and cultural position rather than a particular version of masculinity (5). In the three films under analysis, marginalisation occurs only in *CR* since it is the only movie in which a non-white character

influences the narrative development. Although the absence of coloured characters has the advantage that they cannot be marginalised, I criticise that *AT* and *Weekend* promote a racial bias in exclusively foregrounding white characters as the centre of attention. In *CR*, the dominance of hegemonic masculinities over marginalised groups is well-displayed by Bond chasing the first bomber over various levels of a building site in the Construction Area scene. The bomber's free-running skills represent the practice of parkour, which originated in the Parisian suburbs as a way to resist the state's control of the urban environment (Baker 18). I propose that the scene's significance as an example of marginalisation relies on the bomb-maker's status as a non-white citizen of a developing country, while Bond embodies a white representative of the executive forces of a developed state. In accordance with this line of argumentation, Baker points out that the setting itself, namely the construction site of a skyscraper, represents the increasing influence of contemporary capital on developing nations since skyscrapers are Western architecture (19). As Bond murders the free runner in the Embassy scene as well as two more coloured men in the Staircase scene, I claim that the filmmakers draw on the inappropriate stereotype of coloured males as dangerous in order to, first, promote their deaths as justified and, second, present Bond's hegemonic masculinity as based on his aim to protect his country. All in all, Bond exhibits marginalisation by chasing, hurting and killing coloured men in *CR*.

One way in which the hierarchy between males is established in *CR* is the poker game in Montenegro, around which much of the narrative centres. Researchers investigating gender differences with respect to gambling problems indicate that males are tendentiously drawn to games associated with strategic skills, for instance casino table games, sports betting and horse race betting, whereas women are typically more interested in chance-based forms of gambling such as machine gambling and bingo (Ledgerwood et al. 165; Potenza et al. 1501, 1502). Moreover, Stéphanie Baggio et al.'s data include that poker, a typical casino table game, tends to be favoured by male players rather than females (516). Based on these findings, I argue that poker serves the purpose of establishing a reputation as a skilled gambler and claiming a hegemonic position among the other male players. This dominance may be achieved by performing best at bluffing, which Bond describes as follows: "You never play your hand, you play the man across from you" (*CR* 0:56:14-0:56:16). With these words, Bond expresses his willingness to deceive his fellow players by pretending to have good cards in order to win a game. He, for instance, observes LeChiffre closely for his secret bluff sign but is ambushed by Mathis, who secretly allies with the antagonist. In this sense, the poker table symbolises an arena in which the players compete for hegemony, attempting to establish their superiority

through strategic tactics, patience and, in LeChiffre's case, even physical attacks. I propose that the reanimation following the murder attempt represents Bond's rebirth since he returns to the poker table in a much calmer and focused attitude in comparison to his emotionally charged state from before. This new concentration contributes to him winning the game by seeing through LeChiffre's new bluff of twirling the chips. This scene, I claim, displays once more Bond's high conformity to the MNs of winning and risk-taking as ways to prove his hegemonic masculinity. My argumentation is supported by the finding that players of casino table games such as poker reach a significantly higher total score across both Mahalik et al.'s CMNI and the MNs of winning and risk-taking than those preferring other forms of gambling (Hunt and Gonsalkorale 413). Therefore, I conclude that winning at poker is a means to establish Bond's dominant masculine status in relation to LeChiffre and the other players.

4.2. Structural and Social Institutions

The privilege of hegemonic and complicit masculinities among males and in opposition to females is greatly based on institutional power. Connell constantly emphasises that male ascendancy of dominant masculinities is achieved through the common consent to cultural representations as well as institutional structures (Connell and Messerschmidt 852; Connell, *The Men and the Boys* 11; Connell, "Response" 90). In other words, patterns of masculinity are embedded in the behaviour established, promoted and sustained by instrumental and social institutions. As hegemonic and complicit masculinities largely refuse to share or release their structural advantage, it mostly continues to be mainly controlled by men (Connell and Pearse 7). This patriarchal phenomenon can be witnessed by men's prevalence and superior positions in fields such as science, technology, management, religion, law and politics (Connell and Pearse 2, 3, 7). In September 2019, for instance, women accounted for only approximately 32 percent of the UK's House of Commons and 26 percent of the UK's House of Lords (Inter-Parliamentary Union, online, n.p.). This small-scale example mirrors the large-scale problem of gender inequality, as evident in the United Nations Development Programme's report that it remains a main barrier to human development even in 2018 (iii), with women facing obstacles to empowerment throughout their entire lives (1). Men's organisational privileges can be found in the selected movies as well. I propose that *CR* displays this through the fact that the 00-status has only ever been assigned to men, with women predominantly fulfilling the roles of Bond's (potential) sexual conquests or confidential sidekicks. The single exception is M, who is his direct female superior and who consequently holds more institutional power than Bond. With regards to *AT*, I argue that Tim's structural advantage is most apparent in his working area since

he reports himself that the field of law contains only men (see *AT* 0:20:14). Concerning *Weekend*, men's instrumental power over women cannot be properly analysed since female characters are mostly absent and do not influence the narrative in the slightest. Overall, I conclude that structural differences are mediated to varying degrees in the three films. The influence of particular organisational and social institutions on the filmic construction of the characters' masculinities will be analysed in more detail in this subchapter.

The importance of organisational institutions for establishing a particular masculinity is further exemplified in the male characters' stance on and interaction with institutions such as the MI6 and the national judiciary in the case of *CR*. Bond's status as a 00-agent enables him to operate beyond national laws, a privilege he indicates in his high non-conformity to policies set by worldwide treaties. In the Embassy scene, for instance, he disrespects the "only absolutely inviolate rule of international relationships" (*CR* 0:23:40-0:23:43), namely the extraterritoriality of embassies, while trying to seize the bomb maker for questioning. His behaviour displays extreme adherence to the MN of dominance since he enters the property without permission, fights his way through the guards and finally kills his target subject. Despite this murder, Bond exhibits conformity to the MN of primacy of work since he shows considerable efforts to remove the bomb maker safely from the building before admitting defeat in the end. By generally prioritising his mission, his disregard for regulations becomes justified and even legalised through his licence to kill. The social practices that exhibit his attitude towards rules, for example nearly demolishing the embassy in order to escape, become one way in which he forms his masculine identity. This demonstrates how gender can link bodily processes with social structures and institutions (Connell and Messerschmidt 851–52). As Bond acts across borders on behalf of MI6, his licence to kill provides him with the legal authority to perform dominant patterns of masculinity to the extreme as long as they serve his set task. Therefore, I argue that Bond's masculinity is supported by a unique combination of, first, controlling situations instead of letting the law work, and, second, exerting this dominance for the purpose of completing his assignments.

While Bond constructs his masculinity by disregarding rules, Tim uses the law as a supportive factor for his adult masculine identity. I argue that Tim's maintenance of his country's legislation supports his masculinity by awarding him an official position. This link of masculine power with structural institutions, in this case the British court system, is demonstrated by several elements of mise-en-scène in figure 8. Its setting is a stage set representing a court room, which the spectator can deduce based on the props and costume. The paperwork in front of Tim, together with the wig, the black robes and the white wing collar

traditionally worn in British courts are clear indicators that he embodies structural power. Moreover, his body language includes a clenched fist, a gesture often associated with winning. This pose, signalling that he has just won the case, is not overly obvious in figure 8 but is displayed clearly in the shot. Additionally, the scene includes high-key lighting, creating clearly defined edges without the stark effect of strong contrast and sharp shadows associated with chiaroscuro (Bordwell and Thompson 129). Furthermore, I propose that the filmmakers applied a combination of various light sources and directions. The bright patches on Tim's forehead indicate that a top light functions as key light, which may mirror the architecture of common court rooms. In addition, a fill light illuminates the shadows cast on his face by the head light, enabling the spectator to see Tim's facial expression properly. Likewise, the backlight brightens the paperwork behind the main character, creating a contrast to the wig as well as a line dividing the frame into a lighter right and a darker left side. This separation of white and black serves to direct the audience's gaze even further towards his face as the focus of attention within the frame. To sum up, the components of mise-en-scène support Tim's masculine authority as a representative of the UK's judiciary.

The Father's Happiness Formula scene, Figure 8 (AT 1:39:52)

In addition to mise-en-scène, several elements of cinematography contribute to Tim's foregrounding in figure 8. An essential aspect is the chosen depth of field, which is created when a scene includes characters or objects with different distances to the camera (Bordwell and Thompson 174). In such a case, filmmakers decide which parts of the frame should be fuzzy or sharp. I argue that this so-called 'selective focus' presents Tim as the centre of attention since he is clearly visible while the person nearer to the camera remains blurred. The spectator's gaze

is further directed towards the main character by the camera's position, in this case the high angle, which enables an unobstructed view of him. Moreover, the choice of a medium shot in combination with the black robe proves effective in simultaneously providing information on the immediate surroundings and guiding the audience's look towards Tim's face and gesture. Based on these cinematographic choices, I argue that figure 8 convincingly foregrounds Tim's position as a lawyer in order to promote his institutional power as a significant part of his masculinity. Being concerned with defending people accused of crimes means that his actions in court have a great impact on his clients' lives. Thus, being a representative of the national judiciary provides him with various opportunities to achieve success and, hence, gain masculine authority. In figure 8, his established influence is witnessed by the accused's gaze, making any more information on the concrete case unnecessary for this purpose. In general, however, his institutional power is confirmed by Mary's appraisal of his profession (see Restaurant scene) and his success (see Parents scene). With regards to this purpose, the presented scene absolutely suffices, making any more information on the concrete case unnecessary. In general, I conclude that the components of mise-en-scène discussed above as well as the cinematographic elements described here successfully demonstrate the relevance of the court system for the filmic construction of Tim's masculinity.

The external world's relevance for the construction of masculinities is further exemplified by a man's occupation. Although equal opportunities regulations are common among developed Western countries in the 21st century, there are still working fields that are mostly occupied by men, such as management, law, technology and heavy industry (Connell and Pearse 3). As these businesses are traditionally associated with males, I argue that male film characters' prominent skills that are connected to these areas of work contribute to their masculine identities by emphasising their superiority in typically masculine domains. Bond's job, for instance, requires extraordinary physical abilities (see Construction Area scene) as well as technical knowledge (see Hacker scene), while being a successful lawyer presents Tim as rhetorically and intellectually dominant in court. The origin of allocating certain domains predominantly to men can be traced back to the Second Industrial Revolution, which was a phase of extreme industrialisation dating from the 1870s until 1914. The change from agrarian work to industrial labour led to an increased separation of the public and private spheres. Although women have always done the same jobs in the agrarian and industrial sector, the shift towards industrial labour promoted men's role as single breadwinners and women's role as housewives doing unpaid work. This image of a man as the only provider for a family was used to justify men's privilege in the public and private spheres (Anderson and Magrath 55–56;

Meuser and Scholz 28–29). Although I take these historical and social developments into account, I consider the resulting supremacy of men in particular working fields as a simplified and short-sighted social development that influences even current gender construction. As globalisation gained momentum and factory jobs were increasingly outsourced to developing countries, a good education enabled many white middle-class men to start working in the business, service and technical industries (Anderson and Magrath 56–57). Consequently, these men are currently in the process of adapting to the new circumstances of global economy in order to sustain their social and structural advantages over women and particular men, for instance by exalting globally operating executives as a new hegemonic "transnational business masculinity" (Connell, "Globalization" 76–77). These alterations demonstrate the flexibility to integrate new elements in order to maintain cultural ascendancy, a pattern Connell and Messerschmidt emphasise in their reformulation of hegemonic masculinity (847–48). On the whole, I conclude that Bond's physical and technological skills as well as Tim's intellectual abilities contribute to their male authority since working fields such as law, management and technology are traditionally associated with masculine superiority.

Another social institution relevant for the construction of masculinity is the family. Within the three selected films, two extreme fundamental aspects are presented: their presence and absence. The former is well-exemplified in *AT* since Tim maintains close bonds with his father, mother, sister and uncle even after he moves to London. The narrative includes him visiting his parents at home (see Announcement scene) and meeting his sister in the city (see Museum scene). His strong relationships with his relatives stand in stark contrast to the other movies. *CR*, for instance, does not provide concrete information on Bond's domestic background. Although Vesper suggests that he is an orphan (see Train scene), this assumption is not explicitly confirmed at any point throughout the movie. Nevertheless, as he is never shown having contact with or talking about family members, his actions indicate that he may very well be one. His orphanhood is later confirmed in *Skyfall*, a Bond film directed by Sam Mendes and released in 2012. In comparison to *CR*, the spectator of *Weekend* knows that Russell has been in several foster homes and does not know who his biological parents are (see Family History scene). I argue that being parentless matters since these characters lack a father, who can support them in their masculinities' development and whom they may identify with. Furthermore, an absent mother means that they cannot experience the symbolic differentiation from the feminine in order to adopt a masculine identity, a process Ralph Greenson terms the boy's ability to "dis-identify" (370). These restrictions have important implications for Bond and Russell since they have to achieve a masculine persona without fatherly guidance or active

distance from the mother as a symbol for nurturance, dependency and tenderness. Instead, they need to refer to non-familial men in order to prove their masculinity. The mechanism that masculinity is generally granted by other males when accomplishing typically non-feminine performance is called a "*homosocial* enactment" (Kimmel, "Masculinity as Homophobia" 129; original emphasis). This results in men experiencing a relentless struggle and risk of failure in their life-long quest for masculinity since it is never securely earned. I suggest that this competitive attitude is effectively portrayed in Bond's high conformity to the MNs of winning and dominance as ways to sustain his masculine identity. Therefore, the filmic construction of male characters is actively influenced by their relatives since the latter may serve as acknowledged or repudiated sources of identity.

An influential aspect closely related to masculinity within the family is marriage. As a socially accepted and legally supported form of long-term romantic relationships, it has considerable effects on men's masculinities. Steven Nock argues that marriage is a social arena in which men achieve and sustain mature masculinity (52), particularly by fulfilling the three roles of provider, protector and father (49–50). This understanding of a man as the earner of the family is by no means a new model. In Ian Harris's research on the dominant MNs in the United States from 1986-89, men rated the breadwinner role as the 10th most important message regarding how men are supposed to be (Harris 91). Although the male breadwinner role is currently experiencing a shift towards partner-dual earning in European countries, it remains a common model in the United Kingdom (Ciccia and Verloo 523). In *AT*, the traditional expectation that the husband is the main breadwinner is maintained, yet adapted to the current lifestyles of families in which both partners are employed. Although Tim cannot claim the breadwinner role entirely for himself, his work is nevertheless foregrounded since *AT* displays him in meetings and at court (see Father's Happiness Formula scene), while Mary is never seen actually doing paid work. This mirrors the pattern Lauzen observes in the 100 top grossing films of 2018, namely that male characters are more likely to be seen in their work setting compared to females (5). Therefore, I argue that Tim successfully accomplishes his role as the prioritised source of income. Furthermore, he embodies a husband's role as protector of the family since he does his best to prevent his sister's car accident and, when this backfires, ensures that his nuclear family of him, Mary and Posy, their first-born daughter, stays intact (see Time Loop Accident scene). Tim's desire to be a good husband and father has significant implications that are best observable in the Toughest Decision scene, in which he agrees to his wife's wishes to have a third child after realising how much she desires another baby. As the birth of another child will prevent him from jumping back in time to see his dead father, I claim that this

narrative development serves two purposes. First, it foregrounds that he actively chooses life instead of death, since the usual circle of generations is maintained. Second, he prioritises his role as a husband and father to that of a son, which further demonstrates the great relevance of being a father in *AT*. Thus, I will discuss its connection with masculinity in the following paragraphs. All in all, the roles of provider and defender allow Tim to develop and sustain an adult masculinity by accepting the social responsibilities generally assigned to married men.

A further social institution connected with masculinity is fatherhood. Men's attitudes towards being a father and being involved in the care of children influences their sense of masculinity. In recent years, research in the field of parenting reveals new attitudes towards fathering (Johansson 171; Kaplan and Knoll 364). The newly developing forms of men's parenting, such as stay-at-home fathers, have important implications for masculine performance and identity. In her qualitative study, Andrea Doucet argues that stay-at-home fathers reconstruct their masculinities in relation to work and family (278). On the one hand, they distance their childcare from mothering by drawing on traditionally masculine sources of identity linked to paid work, self-provisioning at home and community work (Doucet 278–79). On the other hand, they report several aspects allegedly coded feminine in their caring, for instance the growing relevance of feelings (Doucet 294). As hegemonic masculinity is often identified as "the opposite of femininity" (Connell, *The Men and the Boys* 31), I propose that these fathers do not strive for the hegemonic ideal. By acknowledging their role as primary caregivers, I argue that they reject the hegemonic position and recreate their masculinities by combining typically masculine and feminine performances in their childcare. Therefore, I cannot support Lars Plantin, Sven-Axel Mansson and Jeremy Kearney's argument that English fathers who support equal parenting still maintain their hegemonic or complicit position (22). Although caring fathers often remain connected to paid work, for instance through part-time or telework (Doucet 287), it needs to be acknowledged that many relinquish their role as the main breadwinner to their partner. They somewhat surrender their economically privileged position, by which they no longer participate in the financial privileges of the patriarchal dividend. Hence, I agree with Doucet that fathers exhibit new patterns of masculinity without centring around hegemonic masculinity (293). By and large, research on male parenting reveals completely different constructions of masculinity which increasingly include feminine-associated characteristics.

Within the selected films, fatherhood only plays a role in *AT* since Tim and Mary have three children by the end of the movie. Occasionally, Tim spends time with his children, for instance when drawing monsters with Posy (see Dress scene), entertaining her with running

commentary (see Street scene) and voluntarily preparing food for all his children (see Breakfast scene). Thus, I suggest that he displays the role of an involved father since this generally includes aspects such as participating in the actual day-to-day work of childcare and not just play, being available for the children when they are infants not only adolescents, and engaging in direct interaction with daughters as much as sons (Pleck 93). Although Tim takes care of his children in Joseph Pleck's sense of involved fatherhood, his parenting does not go so far as to exemplify the new understanding of "parenthood as engineering" (Kaplan and Knoll 365). In their recent study on narratives of fathers in new family forms, Danny Kaplan and Efrat Knoll propose that parental caregiving is more and more considered as a form of lay expertise gained through careful examination of "therapeutic discourse" on family planning, emotion management and childcare practices (Kaplan and Knoll 374). The crucial point of this model is that adults who intend to become parents aim to be mature and informed before they are expecting, as opposed to becoming mature in the process of child-rearing (Kaplan and Knoll 380). As Tim does not engage in such preparation prior to his children's birth, he does not portray this self-reflective parent identity. Instead, he grows into being an involved father in the process of learning the responsibilities of fatherhood. Furthermore, I argue that he does not exhibit the new form of caring masculinity described above since he maintains his position as the family's main breadwinner. Nevertheless, I suggest that *AT*'s display of involved fathering demonstrates that the frequent expectations of many employed mothers, namely that fathers participate more in regular childcare, influence the processes through which masculinity is realised in films. This mirrors Connell and Messerschmidt's emphasis that women and their self-understanding contribute to the practices of masculinity construction (848). Overall, Tim represents the filmic construction of an involved father who incorporates this aspect into his self-understanding as the main provider.

5. The Internal World

Kirkham and Thumim describe the internal world as the fourth part of their model for analysing the construction of masculinities in films. It serves the purpose of describing "the experience and articulation of being […] from the inside" (Kirkham and Thumim 12), which I understand as a character's emotional and cognitive world. As their vague explanation of the internal world as the "psychic structures of the male" (Kirkham and Thumim 12) lacks specific detail, I will focus my analysis in this chapter on the male characters' motivation, emotions such as happiness, sadness, fear and stress, and how these aspects contribute to their masculine identities. I will deduce these inner processes from the characters' words, body language and

actions within the film's narrative, as well as from the filmmakers' decisions on mise-en-scène and cinematography. For instance, I will draw on the voice-over narration in *AT* as a source on Tim's thoughts and feelings for my analysis. Combining information provided by the narrative and its filmic realisation enables me to analyse how facets of the internal world relate to the characters' masculinities. Moreover, the points discussed in this chapter exemplify, once again, that masculinity is not a pre-given quality but a culturally and socially created pattern that is not mutually exclusive with behaviour tendentiously associated with femininity. In addition to masculinity constructions in general, I will demonstrate that the inner world plays a crucial role in the characters' struggle for authentic self-identity. Overall, the focus on the characters' motives, emotions and identities will provide a realistic understanding of how internal aspects can contribute to masculinities on screen.

Sociologists discuss performances of men, for instance video-bloggers on YouTube, who expand their masculinity constructions by integrating practices stereotypically associated with femininity in Anglophone cultures (Morris and Anderson 1209; McCormack and Anderson, "Declining Homophobia" 115), a process which I claim is mirrored in the objects of my analysis. As I consider masculinity and femininity as the ends of a continuum rather than rigid binaries, I find it likely that men construct their identity by also integrating behaviour that is allegedly coded feminine, rather than exclusively performing practices tendentiously associated with masculinity. Based on a *YouGov* study in 2016, Will Dahlgreen indicates that young British males tend to rate their own identity as less "totally masculine" than older men (online, n.p.). I propose that this difference can be related to current transformations of masculinities away from traditional hypermasculinity towards more flexible forms of constructing masculine identities. By gradually exhibiting behaviour conventionally coded as feminine, for instance providing emotional support to others (Baker, Phyllis and Hotek 60), masculine identities are becoming more diverse. This potential is met with hostility by some researchers, for instance Neşe Şenel, who one-sidedly equates this shift with a "masculinity crisis" by arguing that men who "fall from 'hardness' into 'softness'" fail in their masculine identity (21). Researchers expressing similar attitudes do not acknowledge that gender is a social construct and, hence, constantly open to change. I suggest that contemporary films increasingly feature these open formations, which is also visible by the characters' internal aspects I discuss in this chapter. With regards to *CR*, for example, I argue that the narrative development of Bond falling in love with Vesper means that he, at least for a short time, discards the image of the emotionally distant man. In *AT*, Tim's main motives, which I describe below, present him as a responsive, caring and emotionally involved partner, friend and family member. Moreover, the narrative focus of

gay identity construction in *Weekend* covers different styles of non-heteronormative characters' gender performances, ranging from hypermasculine to characteristics often associated with femininity. In general, I argue that the characters under analysis exemplify more flexible masculinities, since some of their internal aspects discussed in this chapter have been or even are traditionally coded feminine.

Filmmakers have several cinematographic techniques at their disposal to guide spectator attention towards a character's display of emotions. From all characters analysed, Tim displays his feelings most clearly and regularly. A significant scene in which he openly shows his emotions with regards to another male character, but without sexual implications, is the Last Game scene. Camera distance and shot duration, for instance, are influential tools to foreground his emotions when he says goodbye to his father, since the imminent birth of his third child will prevent them from seeing each other again. While their table tennis game is mainly framed by alternating long and medium shots, the progressively closer shots during the actual goodbye demonstrate the father and son's emotional closeness and their steadily increasing sadness. The close-up in figure 9 serves the purpose of directing the audience's attention towards Tim's sorrowful face, indicated by his furrowed brows, red eyes, turned down mouth corners and compressed lips. At the same time, the camera distance, which changes from long to medium shots, to medium close-ups and, finally, to close-ups, effectively foregrounds the characters' facial expressions as an indicator of the scene's emotional significance. In addition, the filmmakers employ different shot durations based on the narrative focus. The long and medium shots during the table tennis sequence last shorter than the gradually closer shots marking the process of farewell. Consequently, the scene's beginning creates a dynamic and lively pace that contrasts with the highly intimate atmosphere that follows. Carl Plantinga describes scenes such as in figure 9 as "scene[s] of empathy", since the prominence of the character's emotional experience by means of a temporary deceleration can evoke an empathetic response in the viewer (239). Although these techniques are certainly not the only way of eliciting emotive reactions, I acknowledge that a clear and long view of facial expressions can prove advantageous. To sum up, figure 9 exemplifies how increasingly closer and longer shots can successfully be used in order to place emotionality at the centre of the spectator's attention.

The Last Game scene, Figure 9 (AT 1:48:37)

5.1. Motives

An influential part of the internal world in relation to the construction of the characters' masculinities is their motivation. First among Bond's motives in *CR* is his intention to accomplish his mission. This focus is generally displayed by his high conformity to the MN of primacy of work through actions, such as him continuing to investigate even after M orders him to stick his "head in the sand" (*CR* 0:24:46). His prioritising his assignment is also apparent in the Hotel Room scene, since he decides to follow Dimitrios to Miami instead of having sexual intercourse with Solange. Although the film narrative does not include Bond's original incentive to become a 00-agent, his accomplishments demonstrate his goal to ensure national security, for instance, by eliminating terrorists such as the two bombers. With his words "I thought that one less bomb-maker in the world would be a good thing" (*CR* 0:23:51-0:23:53), he indicates that the population's safety is indeed a major factor in his decision-making as to whether to use his licence to kill. However, plot developments such as his developing romantic feelings for Vesper, being tortured by LeChiffre and completing his official task lead him to develop a new purpose. In the Declaration of Love scene, he reveals the intensity of his emotions for Vesper and proposes to travel around the world together. Furthermore, he admits that he suffers from the personal costs of his profession and would prefer to resign before none of his capacity to experience emotions is left. Therefore, Bond's key ambition changes from serving the MI6 to developing a long-term relationship with Vesper. Yet, this modification does not last long, since her death motivates him to return to his life as 007 and, hence, re-establish his primary intention of being a successful spy. The described narrative development is

accompanied by a variety of internal struggles, which I will analyse in more detail later in this chapter.

In comparison to Bond, Tim mainly devotes his talent to getting a girlfriend, being happy and ensuring the well-being of his family and friends, rather than foregrounding his professional success. In the Disclosure scene, in which he learns about the male family members' ability to travel through time, he and his father discuss the purpose for which Tim might use this special skill. He decides to prioritise finding romantic love and, consequently, utilises his time jumps after meeting Charlotte (see Eye of the Storm scene) and, later on, Mary (see Party scene). Therefore, Tim displays a clear focus of finally having a steady girlfriend by conforming to the MN of winning, since he deliberately prevents Mary's encounter with Rupert, who would have become her boyfriend otherwise, and ensures that she falls in love with him instead. Moreover, Tim's efforts in helping his sister KitKat acquire a new attitude towards men (see Revealed Secret scene) demonstrate his second main intention to help the people he cares about. After he achieves his initial aim of winning a women's heart, his father's cancer serves as an incentive to develop a new, more holistic motivation. Adopting his father's method of reliving every day in order to concentrate on the positive aspects instead of the daily routine, he gradually learns to enjoy every moment as if it is "the full final day of […] [his] extraordinary ordinary life" (*AT* 1:51:11-1:51:15). With these words, he demonstrates that he realises that his father's happiness formula serves the purpose of initiating a constantly positive attitude to life. I claim that these predominant reasons support Tim's complicit masculinity by characterising him as a determined yet sensitive, caring and anti-sexist man, who is emotionally involved in the psychological well-being of others. Most importantly, these characteristics do not challenge his masculinity, since complicity is based on profiting from other's dominance instead of actively taking part in these practices. All in all, I conclude that Tim's motivation for travelling through time supports the filmic construction of his complicit masculinity by presenting him as actively contributing to and being emotionally supportive in his romantic relationships, friendships and family ties.

In *Weekend*, Glen's primary motivation is criticising common beliefs about heterosexuality and homosexuality. I argue that the topics of his interactions reveal his main motive of challenging heteronormativity, a concept that refers to the value system that implicitly and explicitly upholds heterosexuality as the most natural and, hence, standard sexual orientation (Oswald, Blume, and Marks 144). I consider this framework highly problematic, since it promotes heterosexuality as the only desirable form of sexuality by presenting non-heterosexual practices as deviant and unnatural. Thus, I emphasise that the rigid and

hierarchically organised binaries produced by these principles undermine the inherent value of people with sexual identities differing from the straight population. While *CR* features a clearly heteronormative pattern by excluding homosexual characters in general, *AT* includes one instance of superficial contact with a lesbian friend of Charlotte, which I will analyse later in this chapter. With regards to Glen in *Weekend*, I claim that his constant criticism of heteronormative beliefs (see Bar scene, Grievance scene) demonstrates his predominant ambition to equalise the respect shown to heterosexual and homosexual people. I propose that he records gay men's sexual experiences in order to facilitate mutual understanding by making gay men's lives more accessible to heterosexuals. However, his brisk way of discussing the matter repeatedly provokes a defensive reaction by his interlocutors (see Bar scene, Grievance scene), which tendentiously prevents a fruitful outcome. In addition, I claim that he bases his masculinity construction on explicitly non-effeminate patterns typically associated with heterosexual masculine identity, which undermines his motivation for equality. For instance, his constant display of rhetorical dominance, such as when he ignores Russell's reluctance to be recorded (see First Morning Scene), serves the purpose of preventing stigmatisation as an effeminate man, but does not earn him the kind of respect at which he aims. By and large, Glen's attempts to challenge heteronormative beliefs remain ineffective due to his own somewhat rude, impatient and slightly hypermasculine manner.

In contrast with Glen's concentration on equality among different forms of sexuality, Russell displays a clear focus on his own gay identity. Based on his feeling of anxiety when in public, I argue that his primary motivation is to feel safer and more comfortable with his homosexuality. This process of developing a healthy attitude towards his sexual self-identity is hindered by factors such as minority stress, internalised homophobia and self-esteem contingency, all of which I will discuss later in this chapter. These internal struggles contribute to his masculinity in the sense that his lack of self-confidence prevents him from conforming to most of Mahalik et al.'s MNs, for instance emotional control, dominance and self-reliance. As some spectators might mistake his non-adherence of MNs as effeminacy, I emphasise at this point that the non-compliance with hypermasculine patterns such as straight-acting should not be conflated with effeminacy in gay men. Rather than considering gender as performing rigid binaries, people can also combine practices which are traditionally associated with masculine and feminine behaviour in their gender identity. Therefore, I reason that Russell, despite including tendencies typically displayed by women in spoken interaction (see fourth chapter), does not embody the stereotype of an effeminate gay man. Instead, I propose that his masculinity construction is somewhat overshadowed by the internal conflicts analysed in this

chapter. In accordance with my argumentation below, I claim that the Coming Out scene initiates not only a change in his identity formation but in his masculinity as well. In the Goodbye scene, for instance, he overcomes his fear of being publicly shamed by onlookers and kisses Glen, which is his first public kiss with a man. Thus, I conclude that one of the Coming Out scene's significant effects is Russell's increasing conformity to the MNs of emotional control and risk-taking, a development which positions him closer towards traditional masculinity on the continuum of gender performances than before.

5.2. Stress and Self-Esteem

In *Weekend*, Russell shows a high level of discomfort when being in public. This unease is clearly related to his homosexuality, which he does not want to display openly among other people. As this aspect is highly relevant for his self-evaluation, I consider it important to provide Russell's description of this feeling, expressed in the Indigestion scene:

> You know when I'm … when I'm at home, I'm absolutely fine. […] … I'm not embarrassed, I'm not … I'm not ashamed and I don't … I don't want to be straight. […] It's when I go outside, like, you know, just to Jamie's or … to Tesco's or to work. It … It kind of … It's hard to explain, but it … it kind of feels like I've got indigestion. It actually feels exactly like indigestion. (*W* 1:12:17-1:13:57)

In this passage, Russell reports his nervousness about how others might react to his homosexuality. More importantly, using the simile of indigestion indicates that he considers his sexual orientation as an unhealthy condition. As indigestion can be a highly uncomfortable or even painful experience, it restricts your physical mobility and, consequently, increases the likelihood for temporary social isolation. In Russell's case however, his internal world is permanently affected by this feeling since the presence of others leads to considerable psychological distress and a constant sense of insecurity in public. Ilan Meyer termed this phenomenon 'minority stress' and identified several processes relating to it, including the experience of prejudice events, expectations of rejection, internalised homophobia, hiding, and concealing (675). I argue that Russell suffers from minority stress since his self-identity is greatly influenced by the perceived stigma, prejudice and discrimination he feels directed at him as a member of a sexual minority group. This constant sensation of looming threat turns the public sphere into a hostile and tense environment for him, which complicates the process of accepting his homosexuality as a natural part of himself. His minority stress is clearly observable in instances such as hearing a group of people making fun of an effeminate man

based on prejudices against gay men (see Train scene), witnessing Glen putting anti-queer adolescents in their place (see First Morning scene), and listening to his work colleague's story about his recent sexual conquest (see Common Room scene). These scenes exemplify that prejudice actions contribute as much to Russell's anxiety as others' display of hypermasculinity in the film. The imagination of potential discrimination or denunciation by dominant masculinities seems to be enough for Russell to expect public rejection, an effect in line with Alexander Lu, Allen LeBlanc and David Frost's recent finding that some gay men feel threatened by others' hegemonic gender performance (270). Therefore, I conclude that the film successfully mirrors the minority stress which many gay men experience, by presenting Russell's feeling of indigestion as one of its symptoms.

In addition to Russell constantly anticipating rejection in public settings, the concept of 'internalised homophobia' also plays a relevant role for his minority stress. The term refers to gay people adopting negative social attitudes about homosexuality, which results in "a devaluation of the self and internal conflicts" (Meyer and Dean 161). Russell's self-stigmatisation becomes apparent when he admits that he did not want to have sexual intercourse with Glen the night before (see First Morning scene). By staying silent after Glen's question whether this would have made him "feel too gay" (*W* 0:17:18), he indicates that he does not consider gay sex an acceptable aspect of his identity yet. However, sex guilt is only one part of Russell's anti-gay tendencies. As internalised homophobia has been shown to correlate positively with shame in gay men (Allen and Oleson 37), I propose that his sensation of indigestion represents his felt disgrace regarding being homosexual. Therefore, I argue that his negative values towards his own sexual orientation significantly contribute to his minority stress and, consequently, interfere with his healthy development of a gay identity. This line of thought is in concert with Christopher Rowen and James Malcolm's finding that higher degrees of internalised homophobia among gay men are associated with lower levels of gay identity formation (87). Thus, Russell's high minority stress and homophobia can be indicators of his unevolved self. As I consider the Coming Out scene the turning point for Russell's identity development, I will discuss it in more detail later in this chapter. In short, he starts accepting his homosexuality by finally coming out to a paternal figure and, hence, initiates a new level in his identity construction. To sum up, the difficulties associated with internalised homophobia such as sex guilt and shame increase Russell's minority stress and prevent him from developing a valued sense of self up to the point when he has the chance to experience his clearly voiced coming out.

Homophobia and homohysteria are also relevant aspects for the heterosexual characters analysed. With regards to heterosexual men, homophobia refers to "anti- gay attitudes and behaviors" (Anderson and Magrath 80), while homohysteria can be defined as their "fear of being homosexualized" (Anderson 44). As both phenomena tend to gradually decrease in the global West (McCormack and Anderson, "Not Acceptable" 844), their current role for masculinities on screen is a relevant issue. I propose that *CR*'s diegesis resembles a homophobic and homohysteric society, which is observable, for instance, in the total exclusion of any gay characters from the narrative. In a homophobic and homohysteric world, whether on screen or in reality, heterosexual men tendentiously avoid physical tactility and emotional intimacy since any indication of being homosexual might result in stigmatisation or even punishment. Consequently, Bond does not exhibit affectionate contact with other male characters in *CR* in order to distance himself from the suspicion of being homosexual. In combination with his high conformity to MNs that are traditionally associated with heterosexuality, I argue that the narrative world fulfils the function of presenting him as a undoubtedly heterosexual man. In *AT*, Tim encounters one lesbian character (see Charlotte Theatre scene) but fails to have a casual conversation after Charlotte introduces her companion as "my girlfriend" (*AT* 0:56:50) and after the subsequent confirmation that this woman desires women. However, I suggest that his behaviour exhibits clumsiness due to inexperience rather than homophobia since he displays neither fear nor prejudice. Furthermore, I claim that his openly expressed support of lesbian and gay rights actually strengthens his masculine position. As his attitude is in accordance with the cultural development of declining homophobia, I propose that others are more inclined to accept his privileged status as a complicit man. This line of thought is in concert with James Dean, who indicates that countering anti-gay prejudice and discrimination can strengthen the masculine performance of heterosexual men ("Heterosexual Masculinities" 535). On the whole, I conclude that homophobic as well as anti-homophobic perspectives may potentially support filmic constructions of masculinity, for instance by foregrounding a conservative performance or more modern values of equality.

As the description of Russell's feelings demonstrates, the characters' self-concepts are relevant factors for their internal world. One of these is self-esteem, which I propose is low in Russell's case, since he allows others to treat him disrespectfully, for instance, in the First Jamie scene. When a friend rudely interrupts Russell and Jamie's conversation and imitates Russell saying "lovely" (*W* 0:05:28), he does not respond or defend himself in the slightest. This exemplifies Russell's clear tendency to react passively to avoid further conflict when suffering from homophobic remarks by other characters. Therefore, I argue that his low self-worth is

visible in him striving for other's acceptance of his homosexuality in order to be able to love himself. This claim is in accordance with my previous reasoning that Russell displays a high degree of internalised homophobia since the latter generally correlates negatively with self-esteem in gay men (Allen and Oleson 37; Rowen and Malcolm 87). Glen, on the other hand, does not exhibit internalised homophobia but does not seem to have much self-worth either. Although I acknowledge that he tends to be somewhat aggressive and offensive, I am wary of considering this kind of behaviour as an indicator of self-respect. Instead, I argue that his contentious performance serves as a protective mechanism to keep potential romantic partners at an emotional distance since John, his former boyfriend, betrayed him several times. The trust issue, which remains from this experience, is apparent in statements such as "I don't do boyfriends" (*W* 0:36:43) and "I don't want [a relationship]" (*W* 1:04:37-1:04:39). Moreover, I propose that he avoids emotional closeness outside of romance as well since he cold-heartedly describes even his friends as "a noose around my neck" (*W* 0:50:19). Thus, I suggest that his greatly defensive behaviour mirrors how his deep romantic disappointment unsettled his esteem. In conclusion, I argue that the characters' behaviour demonstrates their low feeling of worth, with Russell making it dependent on others and Glen averting emotional closeness in general.

In addition to contributing to Russell's gay identity development, sources of self-esteem have relevant implications for Bond's and Tim's internal worlds as well. Bond derives his self-worth from his masculinity, which is largely based on his high conformity to MNs such as winning, risk-taking, dominance and self-reliance, for instance in earning his 00-status and determinedly accomplishing his mission. Therefore, I propose that those of his actions which are typically considered as masculine behaviour demonstrate his high 'masculinity contingency', a concept which Melissa Burkley, Angela Bell and Joel Wong define as the degree to which a man's masculine identity is integral to his perception of self (113). Drawing on their finding that a high masculinity contingency positively correlates with adherence to Mahalik et al.'s MNs (Burkley, Bell, and Wong 119), I claim that Bond exemplifies this relation by gaining his self-worth from performing in ways tendentiously associated with masculinity. Consequently, his inner balance is constantly threatened since his self-esteem depends on boosting his masculinity regularly, for example, through winning against an opponent or forcing others to submit to his will. Tim, in comparison, uses more social domains for developing his self-esteem. Tim learns his intrinsic value from the love, understanding and joy his family members display towards him. In the Announcement scene, for example, all of them greet his declaration that he and Mary are expecting and getting married with exclamations of delight.

Their strong family bond is further demonstrated by him deciding to marry at home. With this decision, he emphasises his deep connection with his relatives, based on which I contend that he develops his sense of worth from the basic trust that he is loved unconditionally. Overall, the different sources of self-esteem contribute to Bond's and Tim's inner worlds by providing tenuous or stable conditions respectively.

5.3. Birth and Rebirth

In comparison to Glen, Russell experiences significant changes in relation to his identity construction, a development initiated by the Coming Out scene. In this context, Russell's way of deriving self-worth from other's approval is highly relevant since Jennifer Crocker et al. indicate that contingency on external sources correlates negatively with self-esteem (904). Consequently, Russell is significantly affected by homophobic remarks and other's negative opinions about him and homosexuality in general. This display of low self-worth is disrupted by the Coming Out scene, which I read as Russell's rite of passage in the third chapter. In line with my previous argumentation, I add another aspect by proposing that the Coming Out scene initiates a new behavioural pattern in the sense that Russell starts being self-compassionate by demonstrating common humanity, self-kindness and mindfulness (Neff 89). By recognising that everyone has internal struggles, he finally extends his humanity to himself and opens up about his love life in front of Jamie. Moreover, he exhibits self-kindness since he acknowledges his need to say a proper farewell and accepts Jamie's offer to drive him to the train station. In addition, he demonstrates a new balance of thoughts and feelings when acting on his wish to kiss Glen despite knowing that they are in a public space. Based on these new tendencies towards self-compassionate behaviour, I claim that actually voicing his coming out enables Russell to be genuine and accept his gay identity as part of himself. Therefore, he finally derives his self-esteem from his intrinsic value as an authentic person rather than from external sources such as others' approval. In general, Russell's process of homosexual identity formation is significantly supported by his newly developing self-compassion and the alteration of self-worth contingency from external to internal sources rendered possible by the Coming out scene.

In comparison to Russell, whose development is based on self-acceptance and authenticity, Tim's change refers to the 'birth' of an adult masculinity initiated by narrative events such as him moving to London and proving his sexual stamina. His relocation means that he starts accepting responsibilities typically associated with adulthood, for instance having a steady job and earning his livelihood. I suggest that this narrative direction towards financial independence is a necessary step to establish his increasing adherence to the MN of self-

reliance. By moving out of his family's home and starting a career, he proves himself self-sufficient and limits his family's support to social and emotional aspects. In addition, the performance of Tim's adult masculine identity is supported by the start of his active sex life. Elaborating on my previous argumentation that his sexual intercourse with Mary serves as a rite of passage (see third chapter), I claim that the process of becoming an adult man centres on his quickly evolving ability to sexually satisfy a woman. By featuring the Time Loop Sex scene, the audience witnesses his advancement from sexual inexperience to being the "perfect" man (*AT* 0:50:54) whose sexual skills have been successfully proven. I argue that the filmmakers' decision to feature financial independence and sexual experience influences the spectator's perception of Tim as becoming an adult rather than remaining stationary in his identity construction. This is further demonstrated by his embodying an increasing number of roles such as being a husband and father, which I discussed in the fourth chapter. All in all, I conclude that *AT* displays Tim's progression to an adult masculine identity, for instance, by gaining financial independence and sexual experience.

Bond's emotional world plays a decisive role in the process of his masculine identity construction. I propose that the term 'James Bond' is a code name for a particular MI6 position rather than the film character's birth name. Consequently, *CR* narrates the character's development of becoming James Bond and acquiring the hegemonic masculinity required in this job. This progress is accompanied by several instances in which his affective involvement or distance serves as a sign of how successfully he performs the persona of 'James Bond'. In the First Two Kills scene, he shoots a man in a public toilet basin after attempting to drown him, which is his first official murder in order to acquire his 00-status. When his opponent stops fighting back, his face displays extreme shock at the sight of the violent death caused by his hands. His emotionality is clearly exhibited by his facial expression, showing him as vulnerable, not in control and sensitive to his destructive power. This response to death changes within seconds of screen duration since he manages to stay much calmer during his second kill. Therefore, I argue that this opening scene serves the purpose of establishing the character's emotional reaction to death caused by him as the marker for the degree to which he currently embodies the James Bond role in the film narrative. This 'birth' of the Bond persona is unstable, ranging from causing death without so much as an inkling of remorse (see Hammock scene) to needing alcohol to calm himself after killing two terrorists (see Injuries scene). These different reactions to violence demonstrate that personifying James Bond includes personal sacrifices such as distancing himself from his sentiments. Thus, taking his feelings "out of the equation" (*CR* 0:24:37) and dealing with a situation "dispassionately" (*CR* 0:24:39) are the character's

ways of conforming to Mahalik et al.'s MN of emotional control in order to develop his hegemonic masculinity. By and large, the relevance of Bond's emotions for his masculine identity construction is effectively expressed by his intense or controlled reaction to violence and murder.

CR is the only film analysed in which the importance of the male character's internal world for his masculine identity is demonstrated by the use of water. As the film displays the main character's transition into James Bond's hegemonic masculinity, the frequent references to water serve to exhibit the fluid nature of this process. This instability is apparent in the Shower scene, in which he takes care of Vesper, who is sitting in the shower – fully dressed and in a state of shock and distress (see figure 10). I suggest that this is the turning point for their relationship since her vulnerability causes him to see her as an individual rather than the treasury's representative. Moreover, I argue that the water functions here as a means of purification, washing away her trauma as well as his emotional indifference towards her. In other words, the running water symbolises the crumbling of his protective wall with respect to her, a process without which he could not have developed romantic feelings or entered a serious relationship later on. Bond acknowledges this inner change himself when saying that he has "no armour left" behind which he could hide his affection (*CR* 1:52:23). Thus, I propose that the active concern for her emotional welfare and his romantic feelings direct his masculinity construction towards a 'hybrid masculinity'. Tristan Bridges and C.J. Pascoe explains that scholars generally use the term to refer to privileged men's "selective incorporation of elements of identity typically associated with various marginalized and subordinated masculinities and […] femininities" (246) such as tending to others' psychological well-being. As *CR* narrates Bond's process of acquiring his hegemonic status, I claim that the 'birth' of his hybrid masculinity demonstrates the attempt of combining his 007-status with his emotionality. The description of Bond as 'hybrid' is also mentioned by Katherine Cox, but she contends that the behaviour which is typically considered feminine, for instance his soothing in the Shower scene, causes gender ambiguities resulting in a disordered and uncertain masculinity (185). This line of thought significantly differs from my argumentation that he assimilates his caring for Vesper as a stable element of his masculinity, establishing a hybrid identity according to Bridges and Pascoe's description. To sum up, one function of water in *CR* is to enable the main character's transition into a hybrid masculinity by making his emotional wall crumble and, consequently, initiating romantic affections for Vesper.

The Shower scene, Figure 10 (CR 1:20:01)

The components of mise-en-scène in figure 10 contribute to the mood and transformative meaning of the Shower scene. Its setting is a hotel bathroom, of which only the walk-in shower is visible in the frame. The stone wall behind the characters displays tints and shades from the tertiary colour yellow-green, a combination which creates a so-called 'monochromatic' scheme (Sutton and Whelan 25). I propose that this rather repetitive pattern and the stone's slightly curved vertical lines contribute to the staging of Vesper's sadness by mirroring the direction of her tears without distracting from the actual performance. Moreover, the actors enact a highly intimate moment with her leaning in for support and him providing it by taking her in his arms. The combination of increasing the water's temperature and putting his arm around her also warms Vesper, which contributes to her recovering from the physical coldness usually created by shock. I suggest that their physical closeness, demonstrated further by their locked hands and him holding her head, mirrors their evolving emotional affection for each other. Furthermore, I associate his closed eyes with him focusing on his inner world. Therefore, I argue that figure 10 shows the instant when the water effectively eliminates his protective wall and he transforms into the hybrid man. This emotional process is further indicated by the filmmakers' choice of costume. Although it might ruin his expensive suit, Bond does not remove any part of his clothing. I propose that this serves the purpose of avoiding potentially sexual signals and foregrounding his understanding of her shocked reaction. His sodden white shirt adds to the presented intimacy since his muscles become more defined through the wet material. In addition, his undone tie supports the impression of openness and change, which I relate to the transformative nature of the Shower scene for their social relationship in general and his emotional involvement in particular. The filmmakers further add to the scene's

construction by employing top lighting as key light, deducible from the bright patches on the characters' skin and the fact that Bond's right arm creates shadows on Vesper's body. Nevertheless, the fill light illuminating their faces ensures that their expressions are clearly visible. Thus, I suggest that the high-key light contributes to the atmosphere by leaving no impenetrable shadows in the frame and, hence, enabling the described components of mise-en-scène to create a holistic impression of the characters' intimacy. Overall, the elements of mise-en-scène effectively support the beginning of Vesper and Bond's romance and, hence, Bond's temporary transition into an example of hybrid masculinity.

The significance of figure 10 as an emotionally intimate moment is supported by the music played in the Shower scene. Background music generally has a considerable influence on the spectator's observation of the action since viewers tendentiously draw on it as one of the most important cues for interpreting the characters' feelings, particularly sadness and fear (Tan, Spackman, and Bezdek 144–45). I argue that the composition of the song 'Vesper' by David Arnold supports the scene's plot as well as the characters' emotional states. I suggest that the slow piano tempo at the beginning conveys gloomy feelings such as loneliness, despair and sadness, which effectively mirror Vesper's shock and need for comfort. This sorrowful mood changes into a sense of longing when Bond sits down next to her and strings start accompanying the piano. I claim that the further the melody develops the more Bond opens up to her and initiates his transition into a hybrid man who integrates romantic affections in his spy role. This internal process, I propose, is conveyed to the audience by a mechanism called "emotional contagion", which induces the feeling expressed through the music in the listener by internal mirroring (Juslin and Västfjäll 565). As a result, the song intensifies the spectator's film experience and guides the perception of Vesper's misery and Bond's empathy. In addition, the music's purpose of foregrounding their inner worlds rather than their outer actions demonstrates that music is more relevant to the scene's meaning than speech or noise. Although the filmmakers draw on all three components of film sound to focus the viewer's attention, music dominates this emotion-laden moment. In combination with the components of mise-en-scène analysed above, the 'Vesper' melody creates a complex scene in which Vesper and Bond's evolving intimacy is born.

The second significant purpose of water in *CR* is facilitating Bond's final transformation to the persona of James Bond and his hegemonic masculinity. After adopting a hybrid masculinity by incorporating romantic emotions, he decides to submit his resignation and tour the world with Vesper. However, this future comes to a sudden end when she commits suicide in the Sinking House scene. Although he dives into the collapsing building and manages to

retrieve her body from its depths, his CPR attempt fails. Hence, I suggest that the water in this scene functions as a means to deprive him of his romantic ambition by causing him so much pain that he re-establishes his inner protective wall. The return of his emotional indifference is demonstrated by his cold-hearted reference to Vesper in his words "the job's done, the bitch is dead" (*CR* 2:11:46-2:11:49). Thus, I claim that the water in the Sinking House scene serves the purpose of initiating the end of his hybrid masculinity by causing Vesper's death. Nevertheless, M's alternative explanation for Vesper betraying Bond and committing suicide, namely that she trades the money for his life in the Torture scene, enables him to remember her as the love of his life. His rethinking of her death as a sacrifice facilitates the birth of his hegemonic identity and, consequently, his acceptance of the James Bond role. This argumentation is in accordance with Cox's remarks on Venice as a city that unites themes associated with love and death in literature and movies (189). Moreover, his shift from the hybrid to a hegemonic masculinity is confirmed by the end of the film, which displays a confident and determined Bond saying "the name's Bond, James Bond" (*CR* 2:14:23-2:14:26). This ending demonstrates that losing Vesper allows him to channel all his loyalty into his service to the MI6 as a protector of the British state. In other words, he solidifies his spy identity, meaning that his process of is completed. On the whole, water plays an essential role within Bond's process of gaining his hegemonic masculinity, first, by enabling the transition into a hybrid form and, second, by leading him to commit to his hegemonic identity as 007.

6. Conclusion

In this thesis, I have examined the implications of Bond's, Tim's, Russell's and Glen's bodies, actions, external and internal worlds for the filmic constructions of their masculinities. Based on my findings, I have sought to demonstrate how these characters' representations of gender relate to Connell's concept of hegemonic masculinity. To conclude, I will compare and summarise the main findings of all chapters.

Starting the analysis with an investigation of the characters' bodies in the second chapter, I argued that hegemonic masculinity was displayed by presenting male bodies as healthy, strong, competitive and sexually desirable for other film characters as well as the audience. Moreover, I proposed that characters who represent a hegemonic body were able to physically dominate female and other male characters. Based on these claims, I elaborated on how Bond's physical characteristics, such as his muscular figure, exemplify one possible version of hegemonic masculinity since they combine sexually appealing and potentially dangerous traits. While erotic appeal and strength play a considerable role for Bond's masculinity, I found that

Tim's masculine identity is not primarily constructed through his appearance. Nevertheless, his low voice frequency and his height contribute to him being seen as masculine, although not as hegemonic. Based on Braun and Bryan's finding that women consider muscularity more relevant in short-term sexual encounters than long-term partners (815), I reasoned that Tim's non-muscular upper body does not negatively influence Mary's interest in him since she seeks a serious romantic relationship rather than a brief adventure. With regards to *Weekend*, I drew on Tiggemann, Martins, and Kirkbride's finding that homosexual men often seek muscularity and thinness (22) to suggest that gay men tend to strive for heterosexual hegemonic ideals in order to be perceived as equally masculine. While I classified Russell's body shape as an average build, Glen's slenderness matches half of the described body image ideal within the gay community. Consequently, I conclude that bodily features associated with hegemonic masculinity play a minor role for the construction of Russell and Glen's masculinities. I therefore discussed how other physical characteristics, such as their heavy stubble and jaw size, contribute to their masculine appearance and attractiveness for other men.

By looking at the contribution of the characters' action to their masculinities in the third chapter, I discussed how their individual physical skills and behavioural patterns relate to hegemonic masculinity. I argued that some characters align themselves with a version of hegemonic masculinity by displaying an extremely high conformity to MNs, particularly winning, risk-taking, self-reliance and dominance. This adherence to a demeanour traditionally coded as masculine serves the purpose of constantly proving competitiveness and physical superiority over other characters. Furthermore, I proposed that demonstrations of such action-related behaviour may result in unhealthy and possibly deadly practices. Consequently, I focused on how the characters' potentially health-compromising performances, for instance alcohol, drugs, chemsex and violence, relate to the described MNs. With regards to alcohol, I claimed that the ability to drink large amounts is a relevant factor in pursuing hegemonic masculinity since it proves a body's resilience to substance abuse. Bond's preference for martinis, for instance, demonstrates his physical toughness, which is generally expected of hegemonic males. In contrast, I found that Russell consumes alcohol to better cope with his anxiety about his homosexuality in public, while Glen uses it to socialise. These different purposes of drinking alcohol are in line with my argumentation in the previous chapter that some aspects which are typically considered as hegemonic by heterosexuals seem less desirable for the homosexual characters analysed. Investigating the role of drugs in *Weekend*, I discussed the Russell and Glen's careless attitudes and suggested how chemsex might contribute to their masculine identities. Continuing with the characters' sexual intercourse, I argued that the

Venice Sex scene in *CR* plays an important role in confirming that Bond's genitals have not been injured beyond recovery, while the Sex Time Loop scene in *AT* proves Tim to be a good lover after all. Overall, the studied aspects proved highly useful for examining how characters can draw on action-related performance, for example health-compromising behaviour, to portray their masculine identities.

In the fourth chapter, I aimed to investigate two different research foci: the intra-masculine hierarchy as defined by Connell and the role of social and institutional structures, both in relation to the characters analysed. Starting with the form of masculinity that represents the currently ideal version, I argued that Bond displays a hegemonic masculinity since he embodies characteristics typically expected of hegemonic males, namely being white, heterosexual, able-bodied and rather young for a 00-agent. Moreover, I elaborated on his ways of dominating female and other male characters since proving and maintaining cultural ascendancy is an essential aspect of hegemony. As Tim does not actively partake in this pattern of domination but nevertheless profits from men's benefits within the patriarchal structure, I reasoned that he embodies a complicit masculinity. With regards to subordination, I drew on examples of the characters' linguistic strategies to discuss how language can be used for subordination as well as resistance to dominance. As subordination and marginalisation are typical practices to establish hegemony, I also described why the Embassy scene and the Construction scene in *CR* demonstrate these mechanisms. Completing this subsection, I examined the role of poker in *CR*, suggesting that the poker table symbolises an arena in which the players compete for superiority through strategic tactics and, in LeChiffre's case, even physical attacks. Turning to the second subsection, the social and institutional structures, I investigated how they contribute to the characters' masculinities. For instance, I found that the link between masculinity and institutions is observable in Bond's high conformity to the MN of primacy of work, which often results in a low adherence to policies set by worldwide treaties. Furthermore, I studied the role of the family as a social institution, elaborating on how its presence and absence influences the characters' masculinity constructions. To sum up, my analysis of the external structures in the three films outlines how the characters interact with other characters and with the institutions around them.

In the fifth chapter, I focused on the role of the characters' emotions, their motives and their self-identities for the filmic construction of their masculinities. Starting with their motivation, I discussed how Bond changes his main motive from accomplishing his mission to developing a long-term relationship with Vesper and back to being a successful agent. In contrast, Tim draws on the MN of winning not to fulfil a profession-related goal, but to get the

girlfriend of his choice, ensure the physical and psychological well-being of his loved ones, and develop a constantly positive attitude to life. Moreover, I argued that Glen mainly intends to criticise common beliefs about heterosexuality and homosexuality, while Russell aims to feel safer and more comfortable with his sexuality. Based on these motives, I found, for instance, that Russell suffers from minority stress and internalised homophobia, which I linked to his low self-esteem. I suggested that basing his self-worth on external sources instead of his intrinsic value hinders his healthy development of a gay identity. After relating all characters' sources of self-esteem to their masculinities, I elaborated on the contribution of particular scenes to each character's process of identity formation. Comparing Glen and Russell, I investigated how the Coming Out scene enables Russell to be more self-compassionate since he accepts his gay identity as an authentic part of himself. With regards to Bond, I analysed the roles of water in *CR* in relation to the fluid nature of his becoming the persona of 'James Bond'. This includes, for example, how the Shower scene influences Bond's capacity to develop romantic feelings and embody a version of hybrid masculinity. As hybrid masculinity, by definition, serves the purpose of maintaining the cultural ascendancy of hegemonic men by incorporating new elements (Bridges and Pascoe 246), I argue that Tim's emotional involvement in his family and friend's well-being has another effect. It namely supports his complicit masculinity since he continues to profit from the patriarchal dividend without taking part in practices of domination, subordination or marginalization. In this chapter, I aimed to provide a realistic understanding of the great relevance of the characters' emotions, motives and self-concepts for their masculinities created on screen.

Although I aspired to provide a comprehensive overview of the aspects contributing to filmic masculinity constructions in this paper, I must nevertheless acknowledge the results' limitations. As I focused on four particular characters of three specific British films, I did not aim to draw comparisons with masculinity constructions in other British movies. Consequently, my research objective did not include an examination of these characters' masculinities as displayed in other films. For example, I concentrated exclusively on Bond's masculinity in *CR* and excluded his gender performances in the rest of the Bond film series. Moreover, by choosing this centre of analysis, I deliberately disregarded film characters of other Anglophone cultures or any other countries. Due to the given scope of this thesis, I also had to neglect some aspects related to the themes of the main chapters. Therefore, I will use this opportunity to suggest further research fields that might prove interesting for researchers building on my findings. I propose that a continuation of my analysis could include how facets such as technology and religion contribute to the characters' filmic masculine identities. With regards

to the former, research questions could include the potential gendered meaning, access possibilities and extent of usage of technical devices. The filmmakers of *CR*, for instance, draw on gadgets such as the tracking device implemented in Bond's arm. Thus, a close analysis of the effects of the technology used by and used on Bond could yield relevant implications for his masculinity construction. Furthermore, the images promoted by the characters' religions analysed in relation to the characters' actual beliefs and actions might provide new insights as well. Concerning *Weekend*, for example, researchers could examine how Russell's minority stress is influenced by the depiction of homosexuality as abnormal by the Catholic Church. I acknowledge that the understanding provided by my findings can be broadened by a continued analysis on the impact of technology and religious beliefs.

Another topic of academic interest to researchers might be my critique of the current understanding of sexual orientations and the adaptations I recommend. Although I am aware that it is unusual to elaborate on new information in the conclusion of an academic thesis, I consider a more detailed description of the proposed model necessary, since it will avoid basic misconceptions and enable other researchers to develop the idea further. Taking homosexuality as an example, the editors of the *Encyclopaedia Britannica* define this form of sexuality as the "sexual interest in and attraction to members of one's own sex" (online, n.p.). I question whether restricting sexuality to the biological sexes of the persons involved remains an adequate conception nowadays. First, I consider the underlying assumption that human beings are exclusively attracted to a particular sex, or particular sexes in the case of bisexuality, somewhat simplistic. Thus, I prefer a description that allows for less rigid distinctions, such as given by the Kinsey Scale, which names individuals' sexual orientation based on degrees of homosexuality, heterosexuality and bisexuality rather than absolute categorical judgments. Second, I maintain that the contemporary notion of sexuality is unsuitable since it limits sexual attraction to one dimension, namely the persons' sex/es. Instead, I suggest that the influence of gender performance for being sexually interested in a person should be taken into consideration. Such a concept of sexuality could be illustrated as in figure 11, which displays a continuum of male and female sexual characteristics on the horizontal axis and a scale of traditionally coded masculine and feminine practices on the vertical axis, both describing the object of sexual attraction. For example, point A is placed by a person who is attracted to males acting hypermasculine, while point B refers to the sexual interest in hermaphrodites foregrounding behaviour traditionally associated with femininity. As this understanding of sexuality describes tendencies rather than categories, I claim that it captures real-life attraction more adequately than definitions that rigidly refer to biological sex. All in all, the proposed model for viewing

objects of sexual attraction has the main advantages of including the dimension of gender performance and allowing the positioning on a continuum.

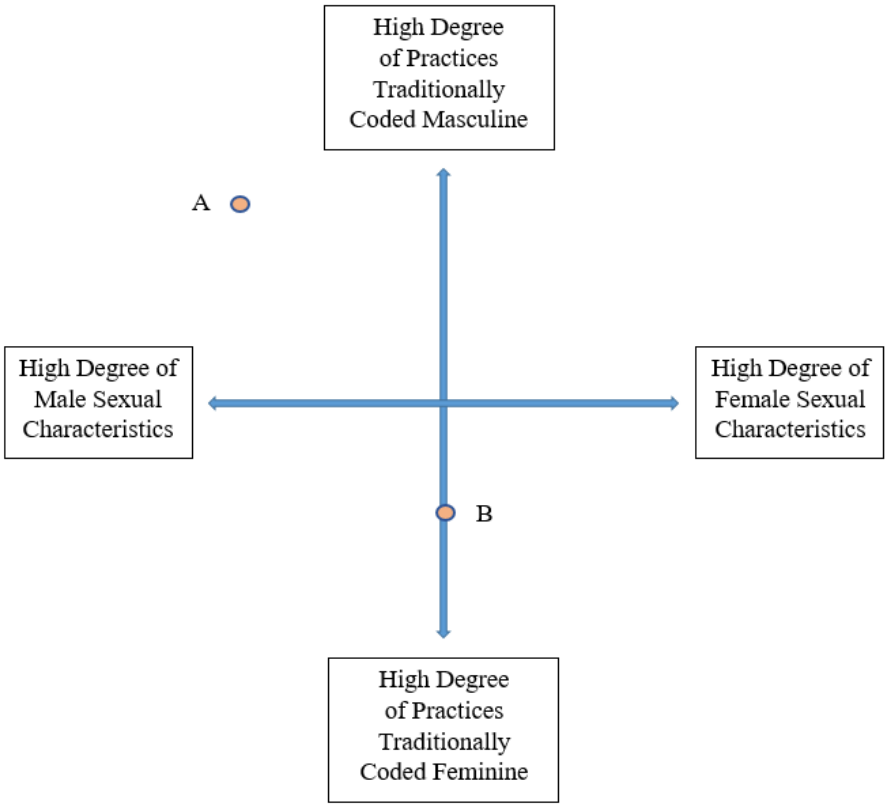


Figure 11

My involvement with the research on dominant issues in the gay community drew my attention to the phenomenon that homosexuals partially adopt practices of subordination and marginalisation. Although gay men still suffer from social, economic and legal subordination and discrimination first-hand since heteronormativity remains the underlying ideology of Western societies, Phillip Hammack's account of their identity development in the twenty-first century makes me question whether their strive for equality actually extends to their own community. Drawing on Gayle Rubin's term of a "charmed circle" (152) of culturally sanctioned and favoured sexuality, Hammack claims that this privilege tends to manifest itself as a repudiation of aspects related to femininity, psychological suffering, radicalism and hypersexuality among homosexual men (13–14). This charmed circle of "elite, mostly white, urban-dwelling cisgender gay men" (Hammack 12) tendentiously invests in normativity rather than celebrating the diversity of queer culture (Hammack 14). I consider it likely that establishing a normative and hence restrictive image of homosexuality leads to a denigration of gay men who deviate from these practices. Therefore, I propose that the common negative

attitudes towards behaviour associated with effeminacy among gay men themselves, described for instance by Hammack (12), may be an indicator of the increasing stigmatisation of effeminate gay identity. My concern is in concert with those voiced by Lu, LeBlanc and Frost, who argue that straight-acting can be interpreted as a form of distancing oneself from the stereotype of flamboyant gay men by foregrounding one's masculine gender performance (260). Apart from the fact that this may serve the purpose of demonstrating gender as distinct from sexual orientation, I am alarmed that it may also have the effect of establishing flamboyant behaviour as generally undesirable for homosexual men and, consequently, intensify stigmatisation and resulting subordination or marginalisation. By and large, I emphasise that the imitation of hierarchical structures associated with patriarchal and heteronormative ideologies is likely to start a cycle of oppression that most certainly impedes the progress of equality fought for by many queer people.

As films have an influential role in shaping and presenting social expectations and norms, they can greatly contribute to a rethinking of gender structures and performances. Their critique of current practices can be expressed, for instance, by basing a movie's diegesis on total equality. As part of Immanuel Kant's categorical imperative, the so-called 'formula of humanity' can inspire requests for equality since its maxim is as follows: "So act that you use humanity, whether in your own person or in the person of any other, always at the same time as an end, never merely as a means" (Kant 38/4:429). In other words, Kant claims that we should treat every human being based on their autotelic value rather than primarily as a means to an end. With regards to filmic masculinities, this means that male characters are supposed to prioritise other characters' intrinsic worth rather than using each other for self-serving purposes such as establishing masculine identities through domination. I propose that Kant's formula of humanity should be used to produce films that exemplify equality for all genders, gender performances, sexualities, ethnicities, religious beliefs etc. By prioritising mutual respect and appreciation for all human beings in their diegesis, filmmakers can criticise contemporary practices of stigmatisation, subordination and marginalisation, and initiate a new understanding of diversity. Therefore, I argue that the formula of humanity holds considerable potential for guiding the spectators' understanding of necessary changes towards the collective celebration of individual identities. As a result, more men would construct their masculinities without participating in or profiting from an intra-masculine hierarchy, but by foregrounding their personal characteristics instead. Overall, I hope that the findings on the four masculinities analysed in this thesis lead spectators and filmmakers to support a rethinking of current gender structures in favour of total equality.

7. List of Works Cited

Abdulrahman, Saud. "An Experimental Study of Gender and Cultural Differences in Hue Preference." *Frontiers in Psychology* 6.30 (2015): 1–5.

About Time. Dir. Richard Curtis. Perf. Domhnall Gleeson, Rachel McAdams, and Bill Nighy. Universal Pictures, 2013. DVD.

Allen, David, and Terry Oleson. "Shame and Internalized Homophobia in Gay Men." *Journal of Homosexuality* 37.3 (1999): 33–43.

Anderson, Eric, and Rory Magrath. *Men and Masculinities*. London: Routledge, 2019.

Anderson, Eric. "Shifting Masculinities in Anglo-American Countries." *Masculinities and Social Change* 1.1 (2012): 40–60.

Baggio, Stéphanie, et al. "Gender Differences in Gambling Preferences and Problem Gambling: a Network-Level Analysis." *International Gambling Studies* 18.3 (2018): 512–25.

Baker, Brian. *Contemporary Masculinities in Fiction, Film and Television*. New York: Bloomsbury Academic, 2015.

Baker, Phyllis, and Douglas Hotek. "Grappling with Gender: Exploring Masculinity and Gender in the Bodies, Performances, and Emotions of Scholastic Wrestlers." *Journal of Feminist Scholarship* 1.1 (2011): 49–64.

Barry, Ben, and Nathaniel Weiner. "Suited for Success? Suits, Status, and Hybrid Masculinity." *Men and Masculinities* 22.2 (2019): 151–76.

Bellantoni, Patti. *If It's Purple, Someone's Gonna Die: the Power of Color in Visual Storytelling*. Oxford, UK: Elsevier & Focal, 2005.

Bertelsmann Lexikon Institut, ed. *Der Große James Bond Atlas: Alle Filme, Schauplätze und Hintergründe*. Gütersloh: Wissen Media Verlag, 2008.

Bly, Robert (1991): *Eisenhans: Ein Buch über Männer*. Aus dem Amerikanischen von Ulrike Wasel und Klaus Timmermann. München: Kindler.

Bordwell, David, and Kristin Thompson. *Film Art: an Introduction*. 10th ed. McGraw-Hill Higher Education. New York: McGraw-Hill, 2013.

Braun, Margaret, and Angela Bryan. "Female Waist-To-Hip and Male Waist-To-Shoulder Ratios as Determinants of Romantic Partner Desirability." *Journal of Social and Personal Relationships* 23.5 (2006): 805–19.

Bray, Christopher and Nick Foulkes. "Dressed to Kill; Barbara Broccoli Calls Daniel Craig's Bond 'a Tough Guy in a Dinner Jacket'. but Getting His Look Right Proved the Wardrobe Team's Toughest Mission." *The Mail on Sunday* 29 Oct. 2006. Web. 25 Sept. 2019. <https://www.questia.com/article/1G1-153534577/dressed-to-kill-barbara-broccoli-calls-daniel-craig-s>.

Breiner, Tobias. *Farb- und Formpsychologie*. Berlin: Springer, 2019.

Bridges, Tristan, and C. J. Pascoe. "Hybrid Masculinities: New Directions in the Sociology of Men and Masculinities." *Sociology Compass* 8.3 (2014): 246–58.

British Board of Film Classification. *BBFC Annual Report 2006*, 2007. Web. 15 Apr. 2020. <https://bbfc.co.uk/sites/default/files/attachments/BBFC_AnnualReport_2006.pdf>.

---. *Classification Guidelines*, 2019. Web. 15 Apr. 2020. <https://bbfc.co.uk/sites/default/files/attachments/BBFC%20Guidelines_2019.pdf>.

Brod, Harry, and Michael Kaufman, ed. *Theorizing Masculinities*. Research on Men and Masculinities Series 5. Thousand Oaks: SAGE, 1994.

Brown, Alexander. “What is Hate Speech? Part 1: The Myth of Hate.” *Law and Philosophy* 36.4 (2017): 419–68.
Burkley, Melissa, Angela Bell, and Joel Wong. “The Masculinity Contingency Scale (MCS): Scale Development and Psychometric Properties.” *Psychology of Men & Masculinity* 17.2 (2016): 113–25.
Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
Carrigan, Tim, Bob Connell, and John Lee. “Toward a New Sociology of Masculinity.” *Theory and Society* 14.5 (1985): 551–604.
Cartei, Valentina, Rod Bond, and David Reby. “What Makes a Voice Masculine: Physiological and Acoustical Correlates of Women's Ratings of Men's Vocal Masculinity.” *Hormones and Behavior* 66 (2014): 569–76.
Casino Royale. Dir. Martin Campbell. Perf. Daniel Craig. Sony Pictures Releasing, 2006. DVD.
Choi, Hyeonyoung, Eunju Ko, and Carol Megehee. “Fashion's Role in Visualizing Physical and Psychological Transformations in Movies.” *Journal of Business Research* 67 (2014): 2911–18.
Christian, Tiffany. “"Good Cake": an Ethnographic Trilogy of Life Satisfaction among Gay Black Men.” *Men and Masculinities* 8.2 (2005): 164–74.
Ciccia, Rossella, and Mieke Verloo. “Parental Leave Regulations and the Persistence of the Male Breadwinner Model: Using Fuzzy-Set Ideal Type Analysis to Assess Gender Equality in an Enlarged Europe.” *Journal of European Social Policy* 22.5 (2012): 507–28.
Clarkson, Jay. ““Everyday Joe” versus “Pissy, Bitchy, Queens”: Gay Masculinity on StraightActing.com.” *The Journal of Men's Studies* 14.2 (2006): 191–207.
Coates, Jennifer. *Men Talk: Stories in the Making of Masculinities*. Oxford: Blackwell, 2003.
Collins, Randall. *Interaction Ritual Chains*. Princeton: Princeton UP, 2004.
Coltrane, Scott. “Theorizing Masculinities in Contemporary Social Science.” *Theorizing Masculinities*. Ed. Harry Brod and Michael Kaufman. Research on Men and Masculinities Series 5. Thousand Oaks: SAGE, 1994. 39–60.
Connell, Raewyn. “A Very Straight Gay: Masculinity, Homosexual Experience, and the Dynamics of Gender.” *American Sociological Review* 57.6 (1992): 735–51.
Connell, Raewyn, and James Messerschmidt. “Hegemonic Masculinity: Rethinking the Concept.” *Gender & Society* 19.6 (2005): 829–59.
Connell, Raewyn, and Rebecca Pearse. *Gender: in World Perspective*. 3rd ed. Cambridge: Polity, 2015.
Connell, Raewyn. *Gender and Power: Society, the Person and Sexual Politics*. Stanford, CA: Stanford UP, 1987.
---. “Globalization, Imperialism, and Masculinities.” *Handbook of Studies on Men and Masculinities*. Ed. Michael Kimmel, Jeff Hearn, and Raewyn Connell. Research on Men and Masculinities Series 5. Thousand Oaks: SAGE, 2005. 71–89.
---. *Masculinities*. 1995. 2nd ed. Cambridge: Polity, 2005.
---. “On Hegemonic Masculinity and Violence: Response to Jefferson and Hall.” *Theoretical Criminology* 6.1 (2002): 89–99.
---. *The Men and the Boys*. Berkeley: University of California, 2000.
---. *Which Way Is Up? Essays on Sex, Class and Culture*. Sydney: Allen and Unwin, 1983.

Cooper, Lynne, Marcia Russell, and William George. “Coping, Expectancies, and Alcohol Abuse: a Test of Social Learning Formulations.” *Journal of Abnormal Psychology* 97.2 (1988): 218–30.
Courtenay, Will. “Constructions of Masculinity and Their Influence on Men's Well-Being: a Theory of Gender and Health.” *Social Science & Medicine* 50.10 (2000): 1385–401.
Cox, Katharine. “Becoming James Bond: Daniel Craig, Rebirth, and Refashioning Masculinity in *Casino Royale* (2006).” *Journal of Gender Studies* 23.2 (2014): 184–96.
Cranny-Francis, Anne, et al. *Gender Studies: Terms and Debates*. New York: Palgrave Macmillan, 2003.
Crocker, Jennifer, et al. “Contingencies of Self-Worth in College Students: Theory and Measurement.” *Journal of Personality and Social Psychology* 85.5 (2003): 894–908.
Dahlgreen, Will. “Only 2% of Young Men Feel Completely Masculine (Compared to 56% of over 65s).” *YouGov* 13 May 2016. Web. 10 Dec 2019. <https://yougov.co.uk/topics/politics/articles-reports/2016/05/13/low-young-masculinity-britain>.
Dean, James. “Heterosexual Masculinities, Anti-Homophobias, and Shifts in Hegemonic Masculinity: The Identity Practices of Black and White Heterosexual Men.” *The Sociological Quarterly* 54.4 (2013): 534–60.
Demetriou, Demetrakis. “Connell's Concept of Hegemonic Masculinity: a Critique.” *Theory and Society* 30.3 (2001): 337–61.
Díaz-Cuesta, José. “Representations of Masculinities in John Michael McDonagh's Satirical Film Text *The Guard*.” *Estudios Irlandeses* 13.2 (2018): 60–76.
---. “Representations of Masculinities in Steven Spielberg's Film Text *War of the Worlds*.” *Opcion* 31.6 (2015): 255–70.
Dittmar, Manuela. “Changing Colour Preferences with Ageing: a Comparative Study on Younger and Older Native Germans Aged 19-90 Years.” *Gerontology* 47.4 (2001): 219–26.
Dixson, Barnaby, et al. “Beneath the Beard: Do Facial Morphometrics Influence the Strength of Judgments of Men's Beardedness?” *Evolution and Human Behavior* 38.2 (2017): 164–74.
Doucet, Andrea. “"It's Almost Like I Have a Job, but I Don't Get Paid": Fathers at Home Reconfiguring Work, Care, and Masculinity.” *Fathering* 2.3 (2004): 277–303.
Dowd, Nancy. *The Man Question: Male Subordination and Privilege*. New York: New York UP, 2010.
Duggan, Scott, and Donald McCreary. “Body Image, Eating Disorders, and the Drive for Muscularity in Gay and Heterosexual Men: The Influence of Media Images.” *Journal of Homosexuality* 47.3-4 (2004): 45–58.
Eco, Umberto. “Die erzählerischen Strukturen in Flemings Werk.” *Der Fall James Bond: 007 - ein Phänomen unserer Zeit*. Ed. Oreste Del Buono and Umberto Eco. München: Deutscher Taschenbuch Verlag, 1966. 68–119.
Edmundson, Claire, et al. “Sexualised Drug Use in the United Kingdom (UK): a Review of the Literature.” *International Journal of Drug Policy* 55 (2018): 131–48.
Edwards, Tim. *Fashion in Focus: Concepts, practices and politics*. London: Routledge, 2011.
Elliot, Emilie, et al. “Recreational Drug Use and Chemsex among HIV-Infected In-Patients: a Unique Screening Opportunity.” *HIV Medicine* 18.7 (2017): 525–31.
Eysenck, Hans. “A Critical and Experimental Study of Colour Preferences.” *The American Journal of Psychology* 54.3 (1941): 385–94.

Fan, Jintu, et al. “Visual Perception of Male Body Attractiveness.” *Proceedings of the Royal Society B: Biological Sciences* 272.1560 (2005): 219–26.
Feinberg, David, et al. “Manipulations of Fundamental and Formant Frequencies Influence the Attractiveness of Human Male Voices.” *Animal Behaviour* 69.3 (2005): 561–68.
Fink, Bernhard, et al. “Second to Fourth Digit Ratio and Face Shape.” *Proceedings of the Royal Society* 272.1576 (2005): 1995–2001.
Fleming, Ian. *Casino Royale*. James Bond 1. London: Jonathan Cape, 1953.
Forrest, David. “‘We’re Here, We’re Queer, and We’re Not Going Shopping’: Changing Gay Male Identities in Contemporary Britain.” *Dislocating Masculinity: Comparative Ethnographies*. Ed. Andrea Cornwall and Nancy Lindisfarne. 2nd ed. London: Routledge Taylor & Francis Group, 2017. 93-106.
Frith, Hannah, and Kate Gleeson. “Clothing and Embodiment: Men Managing Body Image and Appearance.” *Psychology of Men & Masculinity* 5.1 (2004): 40–48.
Greenson, Ralph. “Dis-Identifying from Mother: Its Special Importance for the Boy.” *International Journal of Psycho-Analysis* 49.2 (1968): 370–74.
Grimes, Ronald. *Deeply into the Bone: Re-Inventing Rites of Passage*. Berkeley: University of California, 2000.
Hammack, Phillip. “Gay Men's Identity Development in the Twenty-First Century: Continuity and Change, Normalization and Resistance.” *Human Development* 61.2 (2018): 1–25.
Harris, Ian. *Messages Men Hear: Constructing Masculinities*. Gender, Change & Society 1. London: Taylor & Francis, 1995.
Haywood, Chris, and Thomas Johansson. Introduction. *Marginalized Masculinities: Contexts, Continuities and Change*. By Haywood and Johansson. Routledge Research in Gender and Society Series 57. New York: Routledge, 2017. 1–18.
Hegazi, Aseel, et al. “Chemsex and the City: Sexualised Substance Use in Gay Bisexual and Other Men Who Have Sex with Men Attending Sexual Health Clinics.” *International Journal of STD and AIDS* 28.4 (2017): 362–66.
Heller, Eva. *Wie Farben wirken: Farbpsychologie, Farbsymbolik, Kreative Farbgestaltung*. 1989. 9th ed. Reinbek bei Hamburg: Rowohlt, 2018.
Henderson, Paul. “Get in James Bond Shape with the Daniel Craig Workout.” *GQ* 29 March 2012. Web. 25 Sept. 2019. <https://www.gq-magazine.co.uk/article/daniel-craig-workout-james-bond>.
“Homosexuality.” *Online Encyclopædia Britannica*. Encyclopædia Britannica Inc, 2018. 28 Dec. 2019. <https://www.britannica.com/topic/homosexuality>.
Hunt, Christopher, and Karen Gonsalkorale. “Conformity to Masculine Norms among Treatment-Seeking Male Problem Gamblers.” *International Gambling Studies* 18.3 (2018): 408–19.
Iwamoto, Derek, et al. “"Man-ing" Up and Getting Drunk: the Role of Masculine Norms, Alcohol Intoxication and Alcohol-Related Problems among College Men.” *Addictive Behaviors* 36.9 (2011): 906–11.
Jewell, Lisa, and Melanie Morrison. ““But There’s a Million Jokes About Everybody …”: Prevalence of, and Reasons for, Directing Negative Behaviors Toward Gay Men on a Canadian University Campus.” *Journal of interpersonal violence* 25.11 (2010): 2094–112.
Johansson, Thomas. “Fatherhood in Transition: Paternity Leave and Changing Masculinities.” *Journal of Family Communication* 11.3 (2011): 165–80.
Johnson, Michael. ““Just Getting off”: the Inseparability of Ejaculation and Hegemonic Masculinity.” *The Journal of Men's Studies* 18.3 (2010): 238–48.

Jones, Benedict, et al. “A Domain-Specific Opposite-Sex Bias in Human Preferences for Manipulated Voice Pitch.” *Animal Behaviour* 79.1 (2010): 57–62.
Juslin, Patrik, and Daniel Västfjäll. “Emotional Responses to Music: the Need to Consider Underlying Mechanisms.” *Behavioral and Brain Sciences* 31.6 (2008): 559–751.
Kaminski, Patricia, et al. “Body Image, Eating Behaviors, and Attitudes toward Exercise among Gay and Straight Men.” *Eating Behaviors* 6.3 (2005): 179–87.
Kant, Immanuel. *Groundwork of the Metaphysics of Morals* [Grundlegung zur Metaphysik der Sitten]. Trans. and ed. Mary Gregor. Introd. Christine Korsgaard. Cambridge Texts in the History of Philosophy. Cambridge, UK: Cambridge UP, 1997.
Kaplan, Danny, and Efrat Knoll. “A Cultural Model of Parenthood as Engineering: How Caregiving Fathers Construct a Gender-Neutral View of the Parent Role.” *Journal of Family Issues* 40.3 (2019): 363–89.
Kimmel, Michael, Jeff Hearn, and Raewyn Connell, ed. *Handbook of Studies on Men and Masculinities*. Research on Men and Masculinities Series 5. Thousand Oaks: SAGE, 2005.
Kimmel, Michael. “Masculinity as Homophobia: Fear, Shame, and Silence in the Construction of Gender Identity.” *Theorizing Masculinities*. Ed. Harry Brod and Michael Kaufman. Research on Men and Masculinities Series 5. Thousand Oaks: SAGE, 1994. 119-151.
Kirkham, Pat, and Janet Thumim, ed. *You Tarzan: Masculinity, Movies and Men*. London: Lawrence & Wishart, 1993.
Kosciw, Joseph, Emily Greytak, and Elizabeth Diaz. “Who, What, Where, When, and Why: Demographic and Ecological Factors Contributing to Hostile School Climate for Lesbian, Gay, Bisexual, and Transgender Youth.” *Journal of Youth and Adolescence* 38.7 (2009): 976–88.
Lanzieri, Nicholas, and Tom Hildebrandt. “Using Hegemonic Masculinity to Explain Gay Male Attraction to Muscular and Athletic Men.” *Journal of Homosexuality* 58.2 (2011): 275–93.
Lauzen, Martha. *It's a Man's (Celluloid) World: Portrayals of Female Characters in the Top Grossing Films of 2018.* Center for the Study of Women in Television and Film, 2019. Web. 15 Nov. 2019. <https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/02/2018_Its_a_Mans_Celluloid_World_Report.pdf>.
Ledgerwood, David, et al. “Clinical Characteristics and Treatment Readiness of Male and Female Problem Gamblers Calling a State Gambling Helpline.” *Addiction Research and Theory* 20.2 (2012): 162–71.
Levant, Ronald, and David Wimer. “Masculinity Constructs as Protective Buffers and Risk Factors for Men’s Health.” *American Journal of Men's Health* 8.2 (2014): 110–20.
Lever, Janet, David Frederick, and Letitia Peplau. “Does Size Matter? Men's and Women's Views on Penis Size Across the Lifespan.” *Psychology of Men & Masculinities* 7.3 (2006): 129–43.
Levesque, Maurice, and David Vichesky. “Raising the Bar on the Body Beautiful: an Analysis of the Body Image Concerns of Homosexual Men.” *Body Image* 3.1 (2006): 45–55.
Ling, Yazhu, and Anya Hurlbert. “Age-Dependence of Colour Preference in the U.K. Population.” *New Directions in Colour Studies*. Ed. Carole Biggam, et al. Amsterdam: John Benjamins, 2011. 347–60.
Longhurst, Brian, et al. *Introducing Cultural Studies*. 3rd ed. Abingdon, Oxon: Routledge, 2017.

Lu, Alexander, Allen LeBlanc, and David Frost. “Masculinity and Minority Stress among Men in Same-Sex Relationships.” *Society and Mental Health* 9.2 (2019): 259–75.
Madon, Stephanie. “What Do People Believe about Gay Males? A Study of Stereotype Content and Strength.” *Sex Roles* 37.9/10 (1997): 663–85.
Mahalik, James, et al. “Development of the Conformity to Masculine Norms Inventory.” *Psychology of Men & Masculinity* 4.1 (2003): 3–25.
Maisey, D., et al. “Characteristics of Male Attractiveness for Women.” *The Lancet* 353.9163 (1999): 1500.
Manley, Eric, Heidi Levitt, and Chad Mosher. “Understanding the Bear Movement in Gay Male Culture: Redefining Masculinity.” *Journal of Homosexuality* 53.4 (2007): 89–112.
Martins, Yolanda, Marika Tiggemann, and Alana Kirkbride. “Those Speedos Become Them: the Role of Self-Objectification in Gay and Heterosexual Men's Body Image.” *Personality & Social Psychology Bulletin* 33.5 (2007): 634–47.
Matsuda, Mari. “Public Response to Racist Speech: Considering the Victim's Story.” *Michigan Law Review* 87.8 (1989): 2320–81.
McCarty-Caplan, David, Ian Jantz, and James Swartz. “MSM and Drug Use: a Latent Class Analysis of Drug Use and Related Sexual Risk Behaviors.” *AIDS and Behavior* 18.7 (2014): 1339–51.
McCormack, Mark, and Eric Anderson. “‘It’s Just Not Acceptable Any More’: the Erosion of Homophobia and the Softening of Masculinity at an English Sixth Form.” *Sociology* 44.5 (2010): 843–59.
---. “The Influence of Declining Homophobia on Men’s Gender in the United States: an Argument for the Study of Homohysteria.” *Sex Roles* 71.3 (2014): 109–20.
McCreary, Donald, and Doris Sasse. “An Exploration of the Drive for Muscularity in Adolescent Boys and Girls.” *Journal of American College Health* 48.6 (2000): 297–304.
Melendez-Torres, Gerardo, et al. “Typology of Drug Use in United Kingdom Men Who Have Sex with Men and Associations with Socio-Sexual Characteristics.” *International Journal of Drug Policy* 55 (2018): 159–64.
Meuser, Michael, and Sylka Scholz. “Herausgeforderte Männlichkeit: Männlichkeitskonstruktionen im Wandel von Erwerbsarbeit und Familie.” *Erziehung, Bildung und Geschlecht: Männlichkeiten im Fokus der Gender-Studies*. Ed. Meike Baader, Johannes Bilstein, and Toni Tholen. Wiesbaden: Springer VS, 2012. 23–40.
Meyer, Ilan, and Laura Dean. “Internalized Homophobia, Intimacy, and Sexual Behavior among Gay and Bisexual Men.” *Stigma and Sexual Orientation: Understanding Prejudice against Lesbians, Gay Men, and Bisexuals*. Ed. Gregory Herek. Psychological Perspectives on Lesbian and Gay Issues 4. Thousand Oaks: SAGE, 1998. 160–86.
Meyer, Ilan. “Prejudice, Social Stress, and Mental Health in Lesbian, Gay, and Bisexual Populations: Conceptual Issues and Research Evidence.” *Psychological Bulletin* 129.5 (2003): 674–97.
Milani, Tommaso. “Theorizing Language and Masculinities.” *Language and Masculinities: Performances, Intersections, Dislocations*. Ed. Tommaso Milani. Routledge Critical Studies in Discourse 7. New York: Routledge, 2016. 8–33.
Mooney, James. “What is Film Studies?” *Filmosophy* 26 Feb. 2013. Web. 27 Oct. 2019. <https://filmandphilosophy.com/2013/02/26/what-is-film-studies/>.
Morris, Max, and Eric Anderson. “‘Charlie Is So Cool Like’: Authenticity, Popularity and Inclusive Masculinity on YouTube.” *Sociology* 49.6 (2015): 1200–17.

Mueller, Ulrich, and Allan Mazur. “Evidence of Unconstrained Directional Selection for Male Tallness.” *Behavioral Ecology and Sociobiology* 50.4 (2001): 302–11.

National Pool Lifeguard Qualification (NPLQ): Course Content. The Royal Life-Saving Society UK. n.d. 25 Nov. 2019. <https://www.rlss.org.uk/national-pool-lifeguard-qualification#the-course-content>.

Neff, Kristin. “Self-Compassion: an Alternative Conceptualization of a Healthy Attitude toward Oneself.” *Self and Identity* 2.2 (2003): 85–101.

Nettle, Daniel. “Height and Reproductive Success in a Cohort of British Men.” *Human Nature* 13.4 (2002): 473–91.

Ng, Chirk, Hui Tan, and Wah Low. “What Do Asian Men Consider as Important Masculinity Attributes? Findings from the Asian Men's Attitudes to Life Events and Sexuality (MALES) Study.” *Journal of Men's Health* 5.4 (2008): 350–55.

Nock, Steven. *Marriage in Men's Lives*. New York: Oxford UP, 1998.

OECD. *Health at a Glance 2017: OECD Indicators*. Paris: OECD, 2017.

Office for National Statistics. *Alcohol-Specific Deaths in the UK: Registered in 2017*, 2018. Web. 5 Oct. 2019. <file://C:/Users/Cornelia%20Zeiner/Documents/Downloads/Alcohol-specific%20deaths%20in%20the%20UK%20registered%20in%202017.pdf>.

Oswald, Ramona, Libby Blume, and Stephan Marks. “Decentering Heteronormativity: a Model for Family Studies.” *Sourcebook of Family Theory & Research*. Ed. Vern Bengtson, et al. Thousand Oaks: SAGE, 2005. 143–66.

Pakianathan, Mark, et al. “Chemsex and New HIV Diagnosis in Gay, Bisexual and Other Men Who Have Sex with Men Attending Sexual Health Clinics.” *HIV Medicine* 19.7 (2018): 485–90.

Penton-Voak, Ian, and Jennie Chen. “High Salivary Testosterone Is Linked to Masculine Male Facial Appearance in Humans.” *Evolution and Human Behavior* 25.4 (2004): 229–41.

Peralta, Robert. “College Alcohol Use and the Embodiment of Hegemonic Masculinity among European American Men.” *Sex Roles* 56.11 (2007): 741–56.

Percentage of Women in National Parliaments. Inter-Parliamentary Union. n.d. 3 Nov. 2019. <https://data.ipu.org/women-ranking?month=9&year=2019>.

Pisanski, Katarzyna, and Drew Rendall. “The Prioritization of Voice Fundamental Frequency or Formants in Listeners' Assessments of Speaker Size, Masculinity, and Attractiveness.” *The Journal of the Acoustical Society of America* 129.4 (2011): 2201–12.

Plantin, Lars, Sven-Axel Mansson, and Jeremy Kearney. “Talking and Doing Fatherhood: on Fatherhood and Masculinity in Sweden and England.” *Fathering* 1.1 (2003): 3–26.

Plantinga, Carl. “The Scene of Empathy and the Human Face on Film.” *Passionate Views: Film, Cognition, and Emotion*. Ed. Carl Plantinga and Greg Smith. Baltimore, MD: Johns Hopkins UP, 1999. 239–55.

Pleck, Joseph. “American Fathering in Historical Perspective.” *Changing Men: New Directions in Research on Men and Masculinity*. Ed. Michael Kimmel. Newbury Park: SAGE, 1987. 83–97.

Potenza, Marc, et al. “Gender-Related Differences in the Characteristics of Problem Gamblers Using a Gambling Helpline.” *The American journal of psychiatry* 158.9 (2001): 1500–05.

Ramaeker, Joey, and Trent Petrie. ""Man up!" Exploring Intersections of Sport Participation, Masculinity, Psychological Distress, and Help-Seeking Attitudes and Intentions." *Psychology of Men & Masculinities* 20.4 (2019): 515–27.

Reddy, Raghunandan, Arun Sharma, and Munmun Jha. "Hegemonic Masculinity or Masculine Domination: toward a Comprehensive Social Theory of Gender." *International Journal of Sociology and Social Policy* 39.3/4 (2019): 296–310.

Rowen, Christopher, and James Malcolm. "Correlates of Internalized Homophobia and Homosexual Identity Formation in a Sample of Gay Men." *Journal of Homosexuality* 43.2 (2002): 77–92.

Rubin, Gayle. *Deviations: a Gayle Rubin Reader*. 2nd ed. Durham: Duke UP, 2011.

Saxton, Tamsin, Peter Caryl, and S. Craig Roberts. "Vocal and Facial Attractiveness Judgments of Children, Adolescents and Adults: the Ontogeny of Mate Choice." *Ethology* 112.12 (2006): 1179–85.

Schaefer, Katrin, et al. "Visualizing Facial Shape Regression upon 2nd to 4th Digit Ratio and Testosterone." *Collegium Antropologicum* 29.2 (2005): 415–19.

Schneider, Steven, ed. *New Hollywood Violence*. Inside popular film 13. Manchester, New Hampshire: Manchester UP, 2004.

Şenel, Neşe. "From Hegemonic Masculinity to Masculinity Crisis: the Exploration of the Failure of Idealized Masculinity on the White Screen." *Masculinities: A Journal of Identity and Culture* 8 (2017): 19–36.

Skyfall. Dir. Sam Mendes. Perf. Daniel Craig. Sony Pictures Releasing, 2012. Film.

Smith, Matthew. "Beards Are Growing on the British Public." *YouGov* 10 March 2017. Web. 25 Sept. 2019. <https://yougov.co.uk/topics/politics/articles-reports/2017/03/10/beards-are-growing-british-public>.

Sprecher, Susan, and Pamela Regan. "Liking some Things (in some People) more than Others: Partner Preferences in Romantic Relationships and Friendships." *Journal of Social and Personal Relationships* 19.4 (2002): 463–81.

Štěrbová, Zuzana, and Jaroslava Valentová. "Influence of Homogamy, Complementarity, and Sexual Imprinting on Mate Choice." *Anthropologie* 50.1 (2012): 47–59.

Sutton, Tina, and Bride Whelan. *The Complete Color Harmony: Expert Color Information for Professional Color Results*. Gloucester, Massachusetts: Rockport, 2004.

Swami, Viren, and Martin Tovée. "Male Physical Attractiveness in Britain and Malaysia: a Cross-Cultural Study." *Body Image* 2 (2005): 383–93.

---. "The Muscular Male: a Comparison of the Physical Attractiveness Preferences of Gay and Heterosexual Men." *International Journal of Men's Health* 7.1 (2008): 59–71.

Swami, Viren, et al. "Factors Influencing Preferences for Height: a Replication and Extension." *Personality and Individual Differences* 45.5 (2008): 395–400.

Swami, Viren, et al. "Male Physical Attractiveness in Britain and Greece: A Cross-Cultural Study." *The Journal of Social Psychology* 147.1 (2007): 15–26.

Tan, Siu-Lan, Matthew Spackman, and Matthew Bezdek. "Viewers' Interpretations of Film Characters' Emotions: Effects of Presenting Film Music before or after a Character Is Shown." *Music Perception* 25.2 (2007): 135–52.

Tiggemann, Marika, Yolanda Martins, and Alana Kirkbride. "Oh to Be Lean and Muscular: Body Image Ideals in Gay and Heterosexual Men." *Psychology of Men & Masculinity* 8.1 (2007): 15–24.

Tipton, Mike, and Adam Wooler, ed. *The Science of Beach Lifeguarding*. London: CRC, 2016.

Turner, Victor. *The Ritual Process: Structure and Anti-Structure*. Symbol, Myth, and Ritual Series. Ithaca: Cornell UP, 1967.

United Nations Development Programme. *Summary: Human Development Indices and Indicators: 2018 Statistical Update*, 2018. Web. 29 Oct. 2019. <http://hdr.undp.org/sites/default/files/2018_summary_human_development_statistical_update_en.pdf>.

Uy, Philip, Neil Massoth, and William Gottdiener. "Rethinking Male Drinking: Traditional Masculine Ideologies, Gender-Role Conflict, and Drinking Motives." *Psychology of Men & Masculinities* 15.2 (2014): 121–28.

Villarejo, Amy. *Film Studies: the Basics*. London: Routledge, 2007.

Visser, Richard, and Jonathan Smith. "Alcohol Consumption and Masculine Identity among Young Men." *Psychology and Health* 22.5 (2007): 595–614.

Weatherburn, Peter, et al. "Motivations and Values Associated with Combining Sex and Illicit Drugs ('Chemsex') among Gay Men in South London: Findings from a Qualitative Study." *Sexually Transmitted Infections* 93.3 (2017).

Weekend. Dir. Andrew Haigh. Perf. Tom Cullen and Chris New. Peccadillo Pictures, 2011. DVD.

Wilkinson, Samantha, and Catherine Wilkinson. "Young Men's Alcohol Consumption Experiences and Performances of Masculinity." *International Journal of Drug Policy* (2020): forthcoming.

World Report on Violence and Health: Summary, 2002. Web. <https://www.who.int/violence_injury_prevention/violence/world_report/en/summary_en.pdf>.

Yancey, George, and Michael Emerson. "Does Height Matter? an Examination of Height Preferences in Romantic Coupling." *Journal of Family Issues* 37.1 (2016): 53–73.

Young, Derek. "Bond. James Bond. A Statistical Look at Cinema's Most Famous Spy." *Chance* 27.2 (2014): 21–27.

8. Appendix

8.1. List of Scenes Mentioned

In this section, all scenes mentioned in the present paper are listed with titles, time stamps and a short description. The names have been chosen based on each scene's plot.

8.1.1. *Casino Royale*

The First Two Kills scene: *CR* 0:00:23-0:03:11, Public toilet fighting scene, he kills Dryden's contact, Bond's first kill, and his second in Prague

The Construction Area scene: *CR* 0:10:20-0:17:18, Bond chases the first bomber, from the fighting pit over a construction area to the embassy

The Embassy scene: *CR* 0:17:18-0:20:23, Bond tries to get the first bomber out alive but decides to kill him instead of get him away

The M's Home scene: *CR* 0:22:29-0:25:18, Bond breaks into M's home, hacks into her computer, then they have a conversation on the requirements of his job, he is ordered to stay invisible for a while

The Bahamas scene: *CR* 0:30:05-0:30:43, Bond emerges from the blue sea in a blue swimming trunk, Solange watches him

The Hacker scene: *CR* 0:30:44-0:31:23, Bond hacks inside the MI6 system using M's secret name and password

The Hotel Room scene: *CR* 0:36:03-0:38:01, Bond and Solange are kissing on the floor, then her husband Dimitrios calls and Bond leaves for Miami without having sex with her

The Body World scene: *CR* 0:38:21-0:40:50, Bond follows Dimitrios and kills him at the Body World exhibition, he discovers who the second bomber is

The Skyfleet scene: *CR* 0:44:28-0:51:04, Bond chases the second bomber and stops the bombing of the Skyfleet

The Hammock scene: *CR* 0:51:24-0:55:01, Solange is discovered dead in a hammock on the beach, Bond does not show any emotional reaction, M remarks on this, and Bond regains M's trust and is officially reappointed to his mission

The Train scene: *CR* 0:55:03-0:58:17, Bond and Vesper meet each other for the first time

The Café scene: *CR* 1:01:52-1:03:34, Bond, Vesper and Mathis are meeting in a café

The Preparation scene: *CR* 1:03:53-1:04:58, Vesper and Bond's bathroom preparations before the poker game starts

The Staircase scene: *CR* 1:14:48-1:16:54, Bond fights the two men in the staircase and kills both

The Injuries scene: *CR* 1:16:55-1:17:41, Bond washes himself after killing the two men in the staircase

The Shower scene: *CR* 1:18:14-1:20:16; Bond returns to the hotel room, he sees Vesper in the shower – fully dressed in her violet dress and terrified by the deaths she witnessed in the Staircase scene, he comforts her, they do not have sex afterwards

The Poison scene: *CR* 1:29:45-1:32:58, Bond is poisoned and we see the bodily reaction

The Torture scene: *CR* 1:42:13-1:46:50, Bond is tortured but does not reveal the password to LeChiffre

The Garden scene: *CR* 1:48:47-1:52:51, Vesper and Bond are in the garden of the hospital, they talk about their feelings for each other, Vesper realises that Bond used her name as a password for the bank account now holding the millions won in the poker game

The Hospital Sex scene: *CR* 1:52:52-1:53:27, Bond and Vesper are kissing in the hospital bed, sexual intercourse is suggested

The Declaration of Love scene: *CR* 1:53:28-1:55:19, Bond and Vesper enjoy some time on the beach, he declares his love and reveals his intention to travel the world with her

The Venice Sex scene: *CR* 1:57:07-1:58:14, Bond Vesper are seen kissing in bed

The Sinking House scene: *CR* 2:03:18-2:10:46, Bond follows Vesper into an old abandoned house in Venice where he fights White's men, Vesper kind of commits suicide by locking the elevator and throwing away the key, Bond cannot revive her

8.1.2. *About Time*

The Disclosure scene: *AT* 0:04:12-0:10:17, Tim's father tells him all about the male family members' ability to travel through time, they speak about how Tim might use this skill productively for his life goals

The Wardrobe scene: *AT* 0:6:59-0:9:03, Tim's first time jump, he goes back to the New Year's Eve party

The Eye of the Storm scene: *AT* 0:10:18-0:17:09, Charlotte spends two months with Tim's family

The Darkroom scene: *AT* 0:21:47-0:23:36, Mary and Tim meet during a visit of a 'dinner in the dark' restaurant

The Theatre scene: *AT* 0:28:14-0:31:54, Tim uses his ability several times to ensure that his friend Harry's theatre play becomes a success

The Museum scene: *AT* 0:33:58-0:38:52, Tim spends time in the museum in the hope to meet Mary, KitKat keeps him company, Tim and Mary talk twice (the third conversation is not included in this time frame)

The Party scene: *AT* 0:41:24-0:44:16, Tim uses his ability to jump back in time to prevent Mary meeting Rupert, her new boyfriend

The Restaurant scene: *AT* 0:44:17-46:13, Tim and Mary have dinner after meeting in the Party scene, amongst other things they talk about their professions

The Time Loop Sex scene: *AT* 0:47:47-0:50:59, Tim uses his ability to experience his first sex with Mary again and again

The Parents scene: *AT* 0:52:41-55:34, Tim meets Mary's parents for the first time

The Charlotte Theatre scene: *AT* 0:56:32-0:58:07, Tim meets Charlotte in the theatre and behaves absolutely clumsy in front of her lesbian friend

The Announcement scene: *AT* 1:07:13-1:08:05, Tim announces that he and Mary are going to marry and have a baby

The Time Loop Accident scene: *AT* 1:18:26-1:20:12, Tim uses his ability to turn back time and prevent KitKat's car accident

The Revealed Secret scene: *AT* 1:20:50-1:25:21, Tim tells KitKat the secret of his time jumping ability, they travel in the past together to change KitKat's experiences with men

The Posy Time Jump scene: *AT* 1:25.22-1:26:54, Tim learns that he cannot jump back after Posy's birth without ending up having a different child, so he restores the present in which Posy is his child

The Hospital scene: *AT* 1:26:55-1:28:48, KitKat had a car accident and Tim and Mary are with her at the hospital

The Street scene: *AT* 1:29:34-1:29:48, Tim runs with Posy on the pavement, 'playing' a running commentary just like his father does when they play table tennis

The Dress scene: *AT* 1:29:49-1:31:56, Tim draws monsters with Posy, then helps Mary pick a dress for the dinner with a best-selling author

The Father's Happiness Formula scene: *AT* 1:37:03-1:41:19, Tim's father tells Tim his secret for being happy, namely experiencing every day twice, once like everyone else and the second time with a conscious focus on the positive and beautiful aspects of this day

The Toughest Decision scene: *AT* 1:45:14-1:46:34, Mary and Tim decide to try having a third child

The Last Game scene *AT* 1:47:12-1:49:09, Tim and his father have a last game of table tennis, then they say goodbye since Tim's third child is nearly born

The Breakfast scene: *AT* 1:50:36-1:52:02, Tim makes breakfast for his three children

8.1.3. *Weekend*

The First Jamie Scene: *W* 0:01:45-0:06:01, Russell visits Jamie for an evening with friends

The First Morning scene: *W* 0:09:22-0:17:53, Russell and Glen have breakfast in bed, then Glen records Russell for his art project

The First Hallway scene: *W* 0:17:54-0:18:49, Russell and Glen exchange phone numbers and say goodbye in the hallway

The Common Room scene: *W* 0:21:02-0:21:53, Russell and his work colleagues are sitting in the common room of the swim hall, one man is boasting on how he engaged in sexual activity with a woman he met

The Family History scene: *W* 0:31:42-0:34:23, Glen tells Russell how he came out to his parents on Mother's day, Russell tells Glen his childhood history as a foster child and that he does not know his biological parents

The First Sex scene: *W* 0:34:24- 0:35:36, Russell and Glen are kissing, then Glen stimulates Russell with a hand-job, afterwards we see his semen on his stomach

The Train scene: *W* 0:41:50-0:42:32, Russell uses a tube to go to Glen's going away-get-together, a group of people talk loudly about a man who they believe to be gay

The Bar scene: *W* 0:45:08-0:47:26, Glen starts a discussion on heteronormativity with a heterosexual man in a bar

The Funfair scene: *W* 0:52:15-0:53:43, Glen tells Russell how a friend once saw him masturbating to the frozen frame of a cock as a teenager

The Grievance scene: *W* 0:59:37-1:00:36, Glen talks about heteronormativity – again

The Second Sex scene:	*W* 1:09:35-1:12:00, Russell and Glen have sex after taking drugs
The Indigestion scene:	*W* 1:12:05-1:13:58, Russell describes his feeling of indigestion
The Coming Out scene:	*W* 1:14:06-1:16:53, Russell has his coming out to his imaginative father impersonated by Glen
The Second Morning scene:	*W* 1:16:55-1:19:35, Russell and Glen wake up on the morning Glen leaves for America, Glen stops Russell from saying a proper goodbye
The Goodbye scene:	*W* 1:24:12-1:28:45, Russell waits for Glen at the train station, they kiss in public and say goodbye

9. Abstract

English Version

In this thesis, I outline a spectrum of masculinity constructions presented in three British films of the 21st century. The movies under analysis are *Casino Royale* (Campbell, 2006), *About Time* (Curtis, 2013) and *Weekend* (Haigh, 2011). The research questions I aim to answer are how Bond's, Tim's, Russell's and Glen's constructions of masculinity differ in the three objects of analysis and how their representations relate to the concept of 'hegemonic masculinity'. I based my detailed analysis of the characters' masculinities on Pat Kirkham and Janet Thumim's model, which was developed specifically for investigating the masculine identity of film characters. I chose their framework since it organises its filmic construction into four relevant areas, namely the body, the action, the external world and the internal world. Moreover, I related the findings within these domains to Raewyn Connell's concept of hegemonic masculinity. My analysis reveals that the characters' masculine performances deviate from traditional hegemonic expectations, although the hegemonic ideal remains the point of reference for the filmic constructions of masculinity.

Deutsche Version

In dieser Arbeit erläutere ich Männlichkeitskonstruktionen, wie sie in drei britischen Filmen des 21. Jahrhunderts dargestellt werden. Die analysierten Filme sind *Casino Royale* (Campbell, 2006), *About Time* (Curtis, 2013) and *Weekend* (Haigh, 2011). Die Forschungsfragen sind, erstens, inwiefern sich die Männlichkeitskonstruktionen der Charaktere Bond, Tim, Russell und Glen in den drei Filmen unterscheiden und, zweitens, wie diese Repräsentationen mit dem Konzept von ‚hegemonialer Männlichkeit' zusammenhängen. Meine detaillierte Analyse basiert auf Pat Kirkham und Janet Thumims Modell, das gezielt für die Untersuchung männlicher Identität von Filmcharakteren entwickelt wurde. Ich habe dieses Modell gewählt, weil es die filmische Konstruktion in den vier relevanten Bereichen Körper, Handlungen, externe Welt und interne Welt untersucht. Zusätzlich stelle ich meine Erkenntnisse in Bezug zu Raewyn Connells Konzept von hegemonialer Männlichkeit. Meine Analyse hat ergeben, dass die Männlichkeit der Filmcharaktere von traditionellen hegemonialen Erwartungen abweicht. Das hegemonistische Ideal bleibt jedoch als Orientierungspunkt für die filmische Männlichkeitskonstruktion bestehen.

10. Anti-Plagiarism Statement

I hereby declare that this research paper is my own work, and that it is not a copy of another person's published or unpublished work. For this paper I have used my own ideas, except for quotations from published or unpublished sources, which are indicated and acknowledged within the text and in the bibliography section according to the rules of MLA academic writing stylesheet.

15th of January, 2020