

AN ANALYSIS OF GENDER STEREOTYPES  
AS PRESENTED IN JAMES BONDS 007 POSTERS

A MASTER'S PROJECT  
BY  
SUTTAWAN PANYANGNOI

Presented in Partial Fulfillment of the Requirements for the  
Master of Arts degree in Business English for International Communication  
at Srinakharinwirot University

March 2006

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AN ABSTRACT  
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Advisor: Asst. Prof. Dr. Amporn Srisermbhok.

The purposes of this study were to 1) study gender stereotypes found in James Bond 007 posters, and 2) analyze how the posters show men and women's roles in 1962-2002. The posters were categorized and analyzed according to Wood's theory on gender stereotypes in the media. The results of the analysis and the questionnaires conducted by twenty people of four different groups revealed that men and women were portrayed as 'Women's dependence/men's independence' (40%), 'Women as victims and sex objects/men as aggressors' (35%), 'Women's incompetence/men's authority' (20%), and 'Women as primary caregivers/men as breadwinners' (5%) respectively.

In addition, the development of men and women's status from the first to the last posters was also found. In 1962-1974, women were viewed as merely sex objects and men were portrayed as aggressors. Later on, although women did not possess the leading roles yet, their roles were noticeably improved. They did not have to be almost naked anymore and got to show more of their intellect and capability.

สุทธาวรรณ พันธุ์ยางน้อย. (2549). *การวิเคราะห์รูปแบบตายตัวของชาย/หญิงที่ปรากฏในใบปิด*

*ภาพยนตร์เจมส์ บอนด์ 007*. สารนิพนธ์ ศศ.ม. (ภาษาอังกฤษธุรกิจเพื่อการสื่อสารนานาชาติ).

กรุงเทพฯ: บัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ. อาจารย์ที่ปรึกษาสารนิพนธ์:

ผู้ช่วยศาสตราจารย์ ดร. อัมพร ศรีเสริมโภค.

สารนิพนธ์ฉบับนี้มีจุดมุ่งหมายเพื่อที่จะ 1) ศึกษารูปแบบตายตัวของชาย/หญิงที่ปรากฏในใบปิด  
ภาพยนตร์เจมส์ บอนด์ 007 2) วิเคราะห์ว่าใบปิดดังกล่าวสะท้อนให้เห็นถึงบทบาทของชาย/หญิงในปี ค.ศ.  
1962-2002 ใบปิดภาพยนตร์ทั้งหมดได้รับการจัดกลุ่มและวิเคราะห์ เกี่ยวกับรูปแบบตายตัวของชาย/หญิง  
ที่ปรากฏในสื่อต่างๆโดยทฤษฎีของวู้ด เพื่อให้ทราบถึงบทบาทของชายและหญิงจากช่วงเวลาที่แตกต่างกัน ผล  
จากการวิเคราะห์และจากแบบสอบถามจากประชากรวัยสิบคน จากสี่กลุ่มที่แตกต่างกันแสดงให้เห็นว่าชาย  
และหญิงได้รับการนำเสนอตามลำดับจากมากไปหาน้อยดังนี้ "ผู้หญิงมีบทบาทน้อยกว่าและพึ่งพาตนเอง  
ไม่ได้/ผู้ชายมีบทบาทมากกว่าและพึ่งพาตนเองได้ (40%)" "ผู้หญิงเป็นเหยื่อและเป็นวัตถุทางเพศ/ผู้ชาย  
แข็งแกร่ง และมีความเป็นชายสูง (35%)" "ผู้หญิงไม่มีความสามารถ/ผู้ชายมีอำนาจและความสามารถใน  
หลายๆด้าน (20%)" "ผู้หญิงเป็นผู้ให้การดูแลและบริการ/ผู้ชายเป็นพนักงานนอกบ้านหาเลี้ยงครอบครัว  
(5%)"

ทั้งนี้ได้มีการเปลี่ยนแปลงสถานภาพของชายและหญิงตั้งแต่ใบปิดแรกจนใบปิดสุดท้าย กล่าวคือ  
ในปี ค.ศ. 1962-1974 ผู้หญิงถูกมองว่าเป็นเพียงวัตถุทางเพศ และผู้ชายถูกมองว่าแข็งแกร่ง และมีความ  
เป็นชายสูง ในเวลาต่อมาแม้ว่าผู้หญิงจะยังคงไม่ได้รับบทบาท แต่ก็ได้มีการพัฒนาการอย่างเห็นได้ชัดโดยที่  
ผู้หญิงไม่ต้องไปเปลือยอีกต่อไป หากแต่ได้แสดงสติปัญญาและความสามารถมากขึ้น

การวิเคราะห์รูปแบบตายตัวของชาย/หญิงที่ปรากฏในใบปิดภาพยนตร์เจมส์ บอนด์ 007

บทคัดย่อ

ของ

สุทธาวรรณ พันธุ์ยางน้อย

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรปริญญาศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษธุรกิจเพื่อการสื่อสารนานาชาติ

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The Master's Project Advisor, Chair of Business English for International Communication Program and Oral Defense Committees have approved this Master's Project as partial fulfillment of the requirements of the Master of Arts degree in Business English for International Communication of Srinakharinwirot University.

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(Assistant Professor Chaleosri Pibulchol)

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## TABLE OF CONTENTS

Chapter	Page
1 INTRODUCTION .....	1
Background .....	1
Statement of Problem .....	5
Research Questions .....	6
Objectives of the Study .....	6
Scope of the Study .....	6
Significance of the Study.....	7
Definitions .....	7
2 RELATED LITERATURE REVIEW .....	8
Posters as Visual Communication .....	8
Gender Stereotypes in the Media .....	10
Previous Research .....	23
3 RESEARCH METHODOLOGY .....	27
Data Collection.....	27
Respondents.....	30
Procedures.....	30



## TABLE OF CONTENTS (Continued)

Chapter	Page
4 FINDINGS.....	32
Poster Analysis.....	33
Questionnaire Interpretation.....	54
5 CONCLUSION AND DISCUSSION .....	60
Conclusion and Discussion.....	60
Limitations of the Study.....	65
Recommendation for Further Studies.....	66
BIBLIOGRAPHY .....	68
APPENDIX .....	73
VITAE .....	77

## LIST OF FIGURES

Figure	Page
1 Women as Sex Objects .....	12
2 Stereotyped Women .....	13
3 Hollywood Actresses .....	14
4 Beauty Before Brains .....	14
5 Marilyn Monroe .....	16
6 The Entrapment .....	17
7 Lost In Translation .....	18
8 Something's Gotta Give .....	18
9 Disclosure .....	19
10 Dr. No .....	34
11 From Russia With Love .....	35
12 Gold Finger .....	36
13 Thunderball .....	37
14 You Only Live Twice.....	38

## LIST OF FIGURES (Continued)

Figure	Page
15 On Her Majesty's Secret Service .....	39
16 Diamonds Are Forever .....	40
17 Live And Let Die .....	41
18 The Man With The Golden Gun .....	42
19 The Spy Who Loved Me .....	43
20 Moonraker .....	44
21 For Your Eyes Only .....	45
22 Octopussy .....	46
23 A View To A Kill .....	47
24 The Living Daylights .....	48
25 License To Kill .....	49
26 Golden Eye .....	50
27 Tomorrow Never Dies .....	51
28 The World Is Not Enough .....	52
29 Die Another Day .....	53

## LIST OF FIGURES (Continued)

Figure	Page
30 Main Themes for Twenty Posters .....	54
31 Graph of Gender Stereotypes Seen in the Posters .....	55
32 Gender Stereotypes Most Seen in the Media .....	57

# CHAPTER 1

## INTRODUCTION

### Background

Although the world today has become more civilized, the term 'men's world' still exists. While the decision to classify a child as a boy or a girl is obviously based on the child's physical characteristics, the major impact of this decision on the child's life results from the social distinctions we make between the sexes. Why is that so? Male dominance which refers to the beliefs, values, and cultural meanings that give higher value and prestige to masculinity than to femininity, is passed from one generation to another partly through the shared symbol systems including the mass media. These symbol systems picture and define our world for us and constrain us to interpret the world in masculine terms (Stockard & Johnson. 1980: 4).

Media plays a crucial role on setting social and cultural norms that affect how people think or behave. Despite social progress for women in 1960s and beyond, the way men and women are depicted in the media such as television shows, magazines, movies, music, advertising and news reflects the assumptions of a male-dominated society: men are stereotyped as more aggressive, independent, objective, dominant, active, competitive, logical,

worldly and ambitious than women while women are more talkative, tactful, gentle, religious, neat, and sensitive to others than men (Stockard & Johnson. 1980: 146).

In addition, Wood (2001: 279) mentions that media interact with cultural images of gender and with individual identities in three ways. First, media reflect cultural values and ideals about gender. They portray women, men, and relationship between the sexes in ways that mirror widely shared understandings and ideals. Second, media reproduce cultural views of gender in individuals. By defining “normal” women, men, and relationships, media suggest how we should be as women and men. Third, media are gatekeepers of information and images. To a significant extent, they control what we see and know by deciding what programs to air, what news stories to feature, how to represent issues and events, and how to depict women and men. By selectively regulating what we see, media influence how we perceive gender issues, ourselves, and men and women in general.

Despite its good sides to public, media can also be harmful. Since people who launch the media may or may not have ethic, it is very essential that consumers, for their own benefits, consider the message more carefully and wisely. Being as powerful as they are now, media can gradually convince or even brainwash consumers. Therefore, we can say that media are another form of imperialism, especially that the world today is in a globalization era where every country is connected.

There are various kinds of media, and movies are one of the types that get to a lot of audience. When talking of movies, the first thing that normally comes to mind is Hollywood because it is the largest film industry and the most important place to produce movies for the world market. Wilson & Wilson (1998: 206) claim that today, the movie business is thriving. Even though many countries have produced their own movies, the following statements from some researchers indicate that the movies from Hollywood play the most important role in the world entertainment market. Straubhaar & La Rose (1996: 125) state that Hollywood has dominated international film and distribution since World War I, while Biagi (1994: 231) notes that Hollywood movies are one of the strongest American exports, and income from foreign sales accounts for more than one-third of the movie industry's profits.

If asked which movie obviously represents gender stereotypes in the media, people will come up with the name of the movie that has become a legend of sequel movies '*James Bond 007*'. According to the British Broadcasting Corporation (2004: online), it is not exaggerative that James Bond really needs no introduction because after its forty-three years in the cinema with twenty episodes (and its 21<sup>st</sup> episode '*Casino Royale*' is scheduled to be made in 2006), Bond's adventures are known around the world. The success of Bond was quickly taken up in film, television and literature in an effort to capitalize on 007's success. It is estimated that over two billion people have watched Bond movies and that means two-fifths of the earth's population encourages the success of the movies.

In addition, the ticket sales listed from the episode that earned most to least income of Bond can prove the success of the movies.

TABLE 1: BOND TICKET SALES

Film	Box Office Gross (\$mil)	Adjusted Gross (\$mil)
Thunderball (1965)	63.6	427.1
Goldfinger (1964)	51.1	378.6
You Only Live Twice (1967)	43.1	206.7
From Russia With Love (1963)	24.8	186.1
Tomorrow Never Dies (1997)	125.3	155.9
Diamonds Are Forever (1971)	43.8	151.3
Moonraker (1979)	70.3	145.6
The World Is Not enough (1999)	126.9	142.7
Golden Eye (1995)	106.4	139.7
Dr.No (1962)	16.1	131.3
Octopussy (1983)	67.9	123.0
The Spy Who Loved Me (1977)	46.8	119.9
Live And Let Die (1973)	35.4	114.8
For Your Eyes Only (1981)	54.8	113.0
On Her Majesty's Secret Service (1969)	22.8	91.4
A View To A Kill (1985)	50.3	81.0
The Living Daylights (1987)	51.2	81.0
The Man With The Golden Gun (1974)	20.9	63.4
License To Kill (1989)	34.7	49.8

Source: Forbes. (2005). *Return On Bonds: 007 By Ticket Sales*. Online.



## Statement of Problems

James Bond 007 series has been warmly welcomed by a large audience over many years. Being so unique and successful, it sets the trend for many spy movies. However, since the movie has reached people world wide, it is very important to look at the message that the audience have constantly received from it. Gender stereotypes portrayed via male and female characters are apparent, especially on the posters that are not only seen by the target audience but by anyone.

According to Wood (2001: 300), sex sells products. Sexual and erotic images are the single most prominent characteristics of advertising. Movie posters are another form of advertisement that are specially designed to draw the consumers' attention by presenting the selling points of each movie. In James Bond 007's case, the posters have always captured the image that continues to captivate the audience world wide: attractive Bond and his seductive women.

As there have been some serious movements of feminism against male dominance since early 1960s, this research is undertaken to study the changes of gender stereotypes (images of men and women) appearing on Bond posters.

## Research Questions

1. Why do Bond movies present gender stereotypes?
2. Is there any development of men and women's roles in the posters?

## Objectives of the Study

1. To study gender stereotypes found in James Bond 007 posters
2. To analyze how the posters show men and women's roles in 1962-2002

## Scope of the Study

This study focuses on how gender stereotypes are portrayed in James Bond 007 movies via their posters. Twenty posters from the first up to the recent episodes are collected and analyzed according to four gender stereotypes from Wood's theory.

Twenty respondents (ten teenage men and women who are younger than twenty years old, and ten middle-aged men and women who are over forty years old) are interviewed about their attitudes towards gender stereotypes in James Bond Posters. The respondents are selected due to two reasons: the difference of genders and the gap between the ranges of age.

## Significance of the Study

The result of this study will be beneficial to:

1. Both men and women: they will be more aware that they have been misled by the media. Men, knowing that women can be more than sex objects, will respect women more and treat them better. Women, in the meantime, will know that they have more potential and capabilities than what the media have limited them to be. They will know that they do not need to be just 'beautiful' by the media's standard to become successful in life. Realizing this, both men and women will no longer be the victims of the misleading stereotypes, and hopefully they will gradually change in a better way.

2. Media students and interested people: knowing both positive and negative sides of the media, they will consume the message more smartly. They can also use this research for their future reference.

## Definitions

1. A stereotype is a view or a characteristic of a person or a group of persons based upon narrow and frequently incorrect assumptions. It is particularly common in media as it is easier to create.

2. Gender stereotypes are the way people think about the images of men and women in general. In this case, the researcher focuses on how each gender is presented in the posters.

## CHAPTER 2

### RELATED LITERATURE REVIEW

Related literature in this chapter is categorized into the following main topics:

1. Poster as visual communication
2. Gender stereotypes in the media
3. Previous research

#### 1. Posters as Visual Communication

Communication comes from the Latin word 'communicare' meaning to give or to share information and ideas. People communicate with each other for various purposes: explanation, discussion, persuasion and more (Fisher. 1978: 10). Communication is divided into two main types: verbal and nonverbal communication. Visual communication is an important way to transfer the message to the target audience nonverbally as visual messages have long-lasting staying power in the human brain.

A poster is one kind of visual communication. It is one of the efficient ways to directly advertise or convey the messages from the producers to the target consumers. Lester (2003: 147) notes that the posters are important marketing pieces; they are used in newspaper

advertisements and adorn the front of movie theaters to attract ticket buyers. In his study, Lester talks about the theory from the book entitled *Language of Vision* by Kepes that to create a movie poster, instead of throwing in every possible significant scenes in a movie (as in many previous and modern-day previews or trailers), a poster should feature a single idea or theme expressed in the film that would catch the imagination of potential customers.

Palathira (1985: 57) notes that the posters are actually more difficult to produce than other press advertisements because the audiences need a picture that says it all and as well as a promising headline which must be in sync with the visual. However, Jewler (1992: 86-87) mentions the timeworn phrase 'One picture is worth a thousand words' by explaining that even though no one has verified the exact quantity in this statement, it contains an important message for copywriters and art directors that words are only part of the message. Pictures and nonverbal forms of communication greatly affect the way the receiver interprets the message. Furthermore, Jewler adds that visual communication encompasses all the elements in the advertisement.

According to Rein (1982: 72), visual messages dominate sixty to seventy percent of the print advertisements. He notes that one large illustration/ picture with a single focus is the best. Next best thing is one large picture and two smaller ones. Rein also states that effective illustrations vary in form and content but have two significant characteristics in common—they capture the attention of the target audience and arouse interest in the product.

Lester (2003: 1, 91) states that visual communication relies on both eyes that perceive the tangible image and the brain that constructs meaning for all the sensory information received. Because pictures affect a viewer emotionally more than words alone do, pictorial stereotypes often become misinformed perceptions that have weight of established facts. These pictures can remain in a person's mind throughout a lifetime. He concludes that when pictorial stereotypes are repeated enough times, they become part of a society's culture.

## **2. Gender Stereotypes in the Media**

The mass media has an impact on our daily lives in a variety of ways, often without our conscious awareness. We are bombarded by visual and auditory stimuli from the media throughout the day. According to Lindsey (1994: 307), whether we view advertisements on television or print media, they are likely to present the genders in stereotyped modes. Stereotyping is defined as "the making of generalizations about groups of people on the basis of limited information" (Straubhaar & La Rose. 2003: 379). Stereotypes can be used in both a positive and a negative sense. However, most of the time they are used to stereotype items and groups of people in negative connotations. They function like codes that give audiences a quick, common understanding of a person or group of people, usually relating to their class, ethnicity or race, gender, sexual orientation, social role or occupation. Due to the amount of

stereotyping that we are faced with in society, it would be impossible to avoid stereotypes in the media. Media stereotypes are inevitable, especially in the advertising, entertainment and news industries, which need as wide an audience as possible to quickly understand information.

In addition, Wood (2001: 281) states that all forms of media communicate images of the sexes and many of which perpetuate unrealistic, stereotypical, and limiting perceptions. She continues that there are three themes that describe how media represent gender. First, women and minorities are underrepresented, which falsely implies that white men are the cultural standard and women and minorities are unimportant or invisible. Second, men and women are portrayed in stereotypical ways that reflect and sustain socially endorsed views of gender. Third, depictions of relationships between men and women emphasize traditional roles and normalize violence against women.

Lester (2003: 95-98) notes that men in almost every modern culture in the world and throughout the history of social interaction have thought that they are the dominant and more important gender. Such patterns of thought have led to prejudice and pervasive discrimination against women. Lindsey (1994: 307) states further that extensive research has documented the fact that even with some improvement over time, advertising images of women are based on traditional gender role norms.

The idea of traditional gender role norms is supported by Wood's research (2001: 283). She found that typically men are portrayed as active, adventurous, powerful, sexually aggressive, and emotionally uninvolved in human relationships whereas women are perceived as sex objects who are usually young, thin, beautiful, passive, dependent and often incompetent and dumb.



Figure 1 WOMEN AS SEX OBJECT:

Vincent Price plays the evil lead character in the unforgettable Dr. Goldfoot and the Bikini Machine while surrounded by actresses who have little purpose in the movie other than to be sex objects for men.

Source: Paul Marti Lester. (2003). *Visual Communication: Images with message* p. 97.

Media portrayals such as television, commercial, film and magazines enforce and encourage gender stereotyping. These opinions and roles toward the sexes are harmful and yet are described as an effective implement in setting norms, behavior and attitudes for anyone watching the media today. Commercials continue to illustrate a common belief about gender



stereotypes. In addition, these stereotypes attract viewers to the media and convince them that certain types of gender roles and identities are true and accepted.

Hughes (1998: 28) states that women are portrayed in the media through beauty, body image, as sexual objects that are weak and vulnerable. Gender stereotypes for women in the media today are rigidly constructed and lead young females to believe that in order to be beautiful, they have to be young, tall, thin, and blonde as the following figure.



Figure 2 STEREOTYPED WOMEN:

Two products using almost naked stereotyped women (young, tall, thin, and blonde) to attract viewers.



Figure 3 HOLLYWOOD ACTRESSES:

Sarah Michelle Gellar, Brittany Murphy, Jennifer Aniston, and Cameron Diaz are some examples of Hollywood actresses who fit into the women stereotypes in the media

Wood (2001: 285) mentions that requirements of youth and beauty in women even influence news shows, where female newscasters are expected to be younger, more physically attractive, and less outspoken than males as shown in Figure 4.



Figure 4 BEAUTY BEFORE BRAINS

Source: Robin Gerber. (2005). *Beauty Before Brains*: online.

According to figure 4, Gerber (2005: online) discusses that when the news-show host Greta Van Susteren moved from CNN to Fox in early 2002, she not only had a makeover; she surgically altered her face to appear younger and more 'beautiful' just to be more confident about herself. When her new show 'On the Record' premiered, her hair was perfectly coiffed and she sat behind a table so viewers could see her short skirt and legs. This leads to the idea that even though she knew what she had to say, she did not think that it was enough for her career. Van Susteren was misled that the look that would feed the audience's illusion was more important than her intelligence.

Gerber continues that before her surgery, Van Susteren was the hope to show that women had made progress and that she got to be on TV because she was smart. However, her surgery symbolizes what many analysts have argued for decades that the way a woman looks is far more important than what she has to say and that beauty is still power. He concludes that Van Susteren has become a painful reminder of women's inequality that being smart, smarter, and smartest isn't enough.

As for gender stereotypes in the movies, Schaffer (1981: 116) discusses that women were viewed as sexy but dumb in the 1950s. They were fictional women who had no sexual needs of their own but were there to cater to the sexual needs of men. He also asserts that

Marilyn Monroe became the standard for this image of women which is developed and processed according to male's preferences and standards of feminine beauty.



Figure 5 MARILYN MONROE: Sex Symbol of the 1950s

In the late 1960s and 1970s, western women became sexually active and independent, but they were also often punished for their behavior. Men continued to dominate the film industry and to determine the images presented of women. Highly popular films such as *Lethal Weapon*, *Pulp Fiction*, *Die Hard with a Vengeance*, *Scent of a Woman*, *In the Company of Men*, *Cliffhanger*, and the James Bond series star men who embody the stereotype of extreme masculinity. Media then reinforce long standard cultural ideals of masculinity: men are presented as hard, tough, independent, sexually aggressive, unafraid, violent, totally in control of all emotions and above all—in no way feminine. Men are seldom shown as doing housework and caring for others. This perpetuates a negative stereotype of men as uncaring and uninvolved in family life (Wood. 2001: 284).

Lindsey (1994: 312) claims that female characters are too often victims of horror, murder, and especially rape in movies. She also adds from the statements of Mellen (1974), Haskell (1974), and Reed (1975) that films depict women as bird-brained, sexual mannequins, and ineffectual bodies to be raped and flogged. Lindsey gives the example from the James Bond movies which are immensely popular that female characters enjoy surrendering in bed with Bond as he is a 'good guy' and a supposed fantasy of every woman. While Bond ages, his women do not: they are as sleek and young as ever. Unlike men, women must have youth to be seriously considered for nearly all romantic leads, which means their careers suffer in terms of longevity. The figures below are some examples of old leading actors with young leading actresses.



Figure 6 THE ENTRAPMENT:

Gender stereotypes that still appear in modern film. The movie was launched in 1999 with Sean Connery and Catherine Zeta-Jones, 69 and 30 years old respectively at that time.



Figure 7 LOST IN TRANSLATION (2003):

Bill Murray (53) as the leading actor and Scarlett Johansson (19) as the leading actress



Figure 8 SOMETHING'S GOTTA GIVE (2003):

Jack Nicholson (66) and Amanda Peet (31)



Figure 9 DISCLOSURE (1994):

Michael Douglas (51) and Demi Moore (32)

Wood (2001: 287-294) remarks that media portray gender stereotypes in four forms as follows:

1. Women's dependence/men's independence: Walt Disney's award-winning animated film 'The Little Mermaid' vividly embodied females' dependence on males for identity. In this feature film, the mermaid quite literally gives up her identity as a mermaid in order to become acceptable to her human lover. Similarly, Disney's 'Lion King' featured female lions that depended on a male lion to save them. Women are still most often cast in supporting roles rather than leading ones in both children's shows and the commercials interspersed within them. In some rap music videos where African American men and women appear, men dominate women, whose primary role is as objects of male desires. Gangster male rap musicians sometimes refer to women as "bitches" and "hos" (whores) which are not exactly

respectful names. According to MTV program, it reveals that many music videos portray women as passive and waiting for men's attention, whereas men are shown ignoring, exploiting, or directing women.

Furthermore, news programs that have men and women hosts routinely cast the women as deferential to her male colleague. Another good example would be from the movie "Pretty Women", the story of a prostitute who became a good woman when she was saved from her evil ways by a rigidly stereotypical man who was smart and rich.

2. Women's incompetence/men's authority: children's literature vividly implements this motif by casting females as helpless and males as coming to their rescue. Sleeping Beauty's resurrection depends on Prince Charming's kiss, a theme that appears in the increasingly popular gothic romance novels for adults. One of the most pervasive ways in which media define males as authorities is in commercials. Women are routinely shown anguishing over dirty floors and bathroom fixtures only to be relieved of their distress when Mr. Clean shows up to tell them how to keep their home spotless. Even when commercials are aimed at women, selling products intended for them, up to 90% of the time a man's voice is used to explain the value of what is being sold. Using male voice-over reinforces the cultural view that men are authorities and women depend on men to tell them what to do. Television further communicates the message that men are authorities and women are not. One means of doing this is sheer numbers. As we have seen, men vastly outnumber women in television programming. In



addition, the dominance of white men as news anchors and experts who inform us of happenings in the world underlines their authorities. Prime-time television contributes to this image by showing women who need to be rescued by men and by presenting women as incompetent more than twice as often as men. These stereotypes underline the requirement that men must perform, succeed, and conquer in order to be worthy.

3. Women as primary caregivers/men as breadwinners: when media portray women who work outside of the home, their career lives often little or no attention. Although their characters have titles such as lawyer or doctor, they are shown predominantly in their roles of homemakers, mothers and wives. We frequently see them involved in caring conversations with family and friends and doing things for others, all of which never seem to conflict with their professional responsibilities. Magazines play a key role in promoting pleasing others as a primary focus of women's lives. Advertising tells women how to be "me, only better" by dying their hair to look younger; how to lose weights so "you'll still be attractive to him", and how to prepare gourmet meals so "he'll always glad to come home". Constantly these advertisements emphasize pleasing others, especially men, as central to being a woman, and the message is fortified with the thinly veiled warning that if a woman fails to look good and please, her man might leave.

Women's role in the home and men's role outside of it are reinforced by newspapers and news programming. Both emphasize men's independent activities. Stories about men focus

on work and on their achievements, reiterating the cultural message that men are supposed to do, perform. Meanwhile, the few stories about women almost invariably focus on their roles as wives, mothers, and homemakers. Even stories about women who are in news because of achievement and professional activities typically dwell on marriage, family life, and other aspects of women's traditional roles.

4. Women as victims and sex objects/men as aggressors: the irony of this representation is that the very qualities women are encouraged to develop (beauty, sexiness, passivity, and powerlessness) in order to meet cultural ideals of femininity contribute to their victimization. Also the qualities that men are urged to exemplify (aggressiveness, dominance, sexuality, and strength) are identical to those linked to abuse women. Women are portrayed alternatively either as decorative objects, who must attract a man to be valuable, or as victims of men's sexual impulses. Either way, women are defined by their bodies and how men treat them. Advertising in magazines also communicates the message that women are sexual objects. Whereas men are seldom pictured nude or even partially unclothed, women habitually are. Advertisements for makeup, colognes, hair products, and clothes often show women attracting men because they got the right products and made themselves irresistible. Stars on prime time and films, who are beautiful and dangerously thin, perpetuate the idea that women must literally starve themselves to death to win men's interest. Moreover, male dominance and sexual exploitation of women are themes in virtually all R- and X-rated films which almost anyone may now rent for home viewing.

These media images carry to extremes longstanding cultural views of masculinity as aggressive and femininity as passive. They also make violence seem sexy by recreating these limited and limiting perceptions in the thinking of another generation of women and men.

Lester (2003: 98) concludes that the gender stereotypes in the media not only reinforce the idea that women are mentally inferior to men and good only for sexual pleasure but they also perpetuate degradation, intimidation, stalking, assault, rape, and murder of the “weaker sex”.

### **3. Previous Research**

In order to achieve the objectives of the study, the researcher collected the related previous research from various secondary sources as follows:

From Bradway’s research (1996) entitled “Stereotypical Gender Roles Portrayed in Children's Television Commercials”, the researcher found that in 1970s, children's television commercials had consistently shown females circumscribed by limited roles and opportunities, while males were portrayed as having a diverse spectrum of roles and activities in which they partake. Although the numbers of females shown in diverse roles and activities had increased in the children's TV commercials over the past twenty years, it was still not accurate or indicative of the number of females, or roles, actually held by females in society. Children's TV commercials were viewed, while evidence of stereotypes associated with roles, traits, and

activities, for both males and females were documented. Evidence of females engaging in stereotypical male behaviors, and males engaging in stereotypical female behaviors was documented. Results corresponded to past research performed in the realm of gender stereotypes in children's television.

From Swallow's research (1997) entitled "Images of Female Children in TV Commercials", the roles of females in society were no longer limited to housewives and nurses but women today could pursue any career they wish. However, the data showed that the media portrayal of the female child was limited in the view it presents to children. The female child was directly compared with the male child in order to see what characteristics males had that females were still lacking. The study concluded that the media portrayals of female children in television commercials needed to be updated in order to encourage the development of more flexible and equal gender role representations.

According to Wallner's research (2001) entitled "Gender Role Stereotyping on Nickelodeon Programming", the researcher examined gender stereotypes of female characters on children's programming and what messages these stereotypes might portray to the young audience. Five shows were chosen from the Nickelodeon television network -- the number one rated television network for children in the United States. The female characters were analyzed via a survey instrument that consisted of basic female stereotypes: emotional sensitivity,

emotional weakness, submissiveness, and foolishness. The findings showed that children were completely susceptible to being affected in their gender role development. The researcher suggested that parents should screen what their children would watch and teach them along so they could learn to know individuals instead of stereotypes.

From 'A Comparison of Women's Images in Canadian and Thai TV Commercials for Women's Beauty Products' by Isarapratiprat (2004), the researcher conducted this research to examine the verbal and non verbal language of the women in advertising, and then interpreted to images of women. The results showed that two countries with quite different cultures presented women's images similarly. Women in advertisements were portrayed as housewives, mothers, workingwomen, and sex appeal agents. This indicated that although the roles of women were different from the past, women's images in television advertising had never changed and sexual stereotyping still pervaded TV commercials.

In conclusion, the researcher selected the first three previous studies because they talked about gender stereotypes that appeared in programs for children who are in their learning stage. This is very important because once they are encouraged or convinced to believe in something, and especially if they are still reinforced that what they have perceived is right (unless someone try to teach them what right or wrong), they will keep the ideas in mind. Realizing this, media, therefore, should consider more about what they are going to present to

children. If they get to learn the right thing from the early age, they will not be misled and our society will be a better place to live.

As for the last study, the researcher found it interesting how two countries from the opposite sides of the world shared the same values and beliefs. This made the researcher know that media played more important role than people presumed. Knowing this, people should be more aware of what they have been receiving from the media so they can fully utilize the information they have and avoid some misleading ideas.

## CHAPTER 3

### RESEARCH METHODOLOGY

This chapter describes data collection, respondents, and the procedures of conducting the research.

#### Data Collection

The data were derived from James Bond 007 website. Twenty posters—one from each episode—were collected. The selected posters had to comprise both male and female characters. The posters were from:

1. Dr. No (1962): in the first James Bond movie, Bond pursues the villainous Dr. No to his secret installation on a Caribbean island.
2. From Russia With Love (1963): Agent 007 is sent into Turkey to confiscate an encryption device which is actually a trap for him contrived by SPECTRE.
3. Gold Finger (1964): Investigating a gold magnate's gold smuggling, James Bond uncovers a plot to contaminate the Fort Knox gold reserve.
4. Thunderball (1965): When SPECTRE steals two nuclear bombs for a massive extortion scheme, agent 007 is sent in to find them before they can be used.

5. You Only Live Twice (1967): Agent 007 and the Japanese secret service ninja force must find and stop the true culprit of a series of spacejackings before nuclear war is Provoked.
6. On Her Majesty's Secret Service (1969): Bond is approached by a crime boss to marry his daughter and in return both father and daughter help 007 hunt for his archenemy, Ernst Stavro Blofeld.
7. Diamonds Are Forever (1971): Agent 007 goes to Las Vegas to investigate the disappearance of diamonds in transit and discovers the involvement of his archenemy, Blofeld.
8. Live And Let Die (1973): 007 is sent to stop a diabolically brilliant heroin magnate armed with a complex organization and a reliable psychic tarot card reader
9. The Man With The Golden Gun (1974): Bond is led to believe that he is targeted by the world's most expensive assassin and must hunt him down to stop him.
10. The Spy Who Loved Me (1977): Agent 007 must work with his female Soviet counterpart to find the answer to the disappearance of nuclear missile carrying submarines.
11. Moonraker (1979): James Bond investigates the mid-air theft of a space shuttle and discovers a plot to commit global genocide.
12. For Your Eyes Only (1981): Agent 007 is assigned to hunt for a lost British encryption device and prevent it from falling into enemy hands.
13. Octopussy (1983): A Faberge Egg found with a murdered British agent puts Bond on the trail that leads to a plot to kill thousands to weaken NATO defenses in Europe.



14. *A View To A Kill* (1985): James Bond is faced up against a mad industrialist who plans to destroy Silicon Valley. It is up to 007 to stop him and his ally May Day.

15. *The Living Daylights* (1987): James Bond is living on the edge to stop an evil arms dealer from starting another world war. Bond crosses all seven continents in order to stop the evil Whitaker and General Koskov.

16. *License to Kill* (1989): James Bond leaves Her Majesty's Secret Service to stop an evil drug lord and avenge his best friend, Felix Leiter.

17. *Golden Eye* (1995): Bond is back, this time with Pierce Brosnan as the British super spy. Now that the Cold War is over, Bond has new enemies to contend with.

18. *Tomorrow Never Dies* (1997): When an egotistical media baron is tied to the disappearance of a British battleship, James Bond is sent to investigate.

19. *The World Is Not Enough* (1999): Feeling responsible for the death of a British oil tycoon and a friend, who died in an explosion in MI6 headquarters, James Bond takes position as bodyguard to the tycoon's daughter, Elektra.

20. *Die Another Day* (2002): It's up to James Bond to discover the connection between a North Korean terrorist and an adventurous diamond broker whose looks may be deceiving.

## Respondents

To avoid subjectivity, the researcher did not only categorize the posters by herself but also gave out twenty questionnaires to ask about the attitudes towards gender stereotypes in the posters. To select the respondents, the researcher followed the stratified random sampling method (Weiss & Sosulski. 2003: online). Wimmer and Dominick (1991: 70) verify that a stratified sample is the approach used when adequate representation from a subsample is desired. The characteristics of the subsample may include almost any variable: age, sex, religion, etc. Stratified sampling ensures that a sample is drawn from a homogeneous subset of the population, that is, from a population with similar characteristics. In addition, the researcher selected the following groups due to two reasons: the difference of genders and the gap between the ranges of age. The groups were:

1. Ten teenage men and women who are younger than twenty years old
2. Ten middle-aged men and women who are older than forty years old

## Procedures

This study was divided into three parts:

1. The researcher collected twenty posters of James Bond launched from the first episode in 1962 to the most recent episode in 2002.
2. The researcher used Wood's theory on gender stereotypes in the media to categorize

and analyze each poster. The questionnaires were also conducted at this stage.

3. The researcher made a conclusion from the analysis and interpreted the results of the questionnaires. Further studies were also recommended for interested people.

## CHAPTER 4

### FINDINGS

This chapter presented the research findings which were divided into two parts: 4.1) poster analysis, and 4.2) questionnaire interpretation. Both were presented in percentages with the explanation. Responses given to open-ended questions were listed and regrouped. Details were also discussed. To avoid having incomplete questionnaires, the researcher thoroughly checked each questionnaire immediately after each respondent finished it.

According to the research questions “Why do Bond movies present gender stereotypes?” and “Is there any development of men and women’s roles in the posters?”, the findings revealed that since gender stereotypes have been accepted in the society, it is easier to follow these ideas than to create something new. Plus, although women get into the work force more than in the past, media industries remain largely under male control, and women remain vastly underrepresented in media management and production worldwide (Foss; Foss; & Griffin. 2004: 42). Media Network Awareness (2006: online) explains more in details that men continue to occupy approximately 75 per cent of the positions of power in the mass media such as directors and scriptwriters. Furthermore, the 2001 study conducted by the Annenberg Public Policy Center at the University of Pennsylvania reports that only 13 per cent of the top

executives of American media, telecommunications and e-companies are female. And that 13 per cent is not concentrated at the top: women constitute only 9 per cent of the boards of directors for these companies, and they hold only 3 per cent of the most powerful positions. Moreover, Jackson; et al (1993: 488) state that the reasons why men are dominant in the mainstream cinema and the masculine point of view is prevalent is because men control the industry and women have been discriminated against and have been barred from many jobs in the film and television industry. Over the years, a large number of very talented women have tried to break down those barriers and failed. Therefore, pessimists point out that such discrimination is so entrenched and longstanding that it could take generations to wipe out. From the reasons above, it is enough to answer the question that why Bond movies have presented gender stereotypes. In addition, the findings below will answer whether there is any development of men and women's roles in the posters.

#### 4.1 Poster Analysis

The researcher uses Wood's theory (2001: 287-294) about gender stereotypes in the media to categorize twenty posters of James Bond 007 movies and calculate them into percentages. The theory was divided into four groups:

1. Women's dependence/men's independence
2. Women's incompetence/men's authority

3. Women as primary caregivers/men as breadwinners
4. Women as victims and sex objects/men as aggressors

Here is the analysis of each poster:

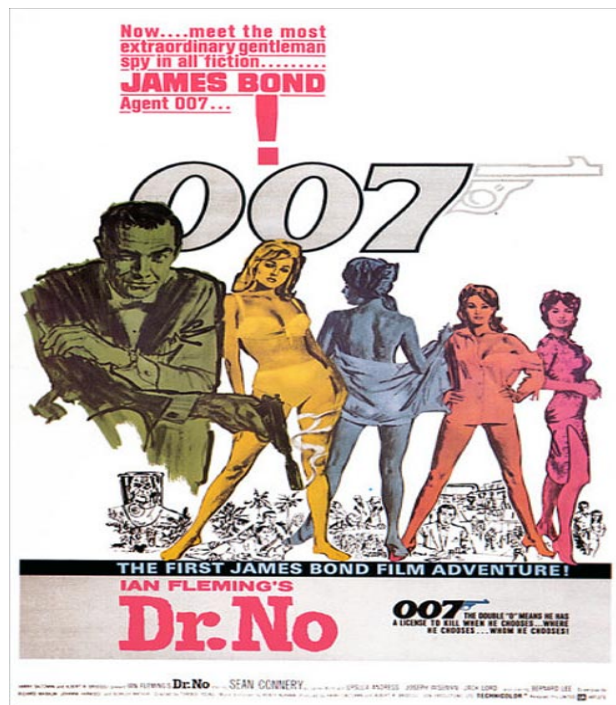


Figure 10 DR. NO

1. DR. NO (1962): the poster represented the fourth theme 'Women as victims and sex objects/men as aggressors'. From the poster, James Bond dressed up in his formal suit and next to him were four female characters who barely wore clothes and there was no need for them to not dress properly like Bond. The first one wore just underwear, the second one covered some parts by just small cloth, the third one only had a shirt on and did not even

button it properly, and the last one wore a tight, sexy dress that also revealed her thigh. Their postures, showing they were harmless, also tended to seduce the opposite sex while Bond, on the contrary, looked powerful and aggressive with a gun in his hand. He looked confident and in control.



Figure 11 FROM RUSSIA WITH LOVE

2. FROM RUSSIA WITH LOVE (1963): the poster presents the combination of two themes: 'Women's dependence/men's independence' as a main theme and 'Women as victims and sex objects/men as aggressors' as a secondary theme. The poster portrayed the bigger picture of the leading actor in the foreground, with several smaller actresses as the background. This indicates that men have more important roles in the society than women. The male character looked confident and powerful. With a gun in his hand and the aggressive pose, he also looked like he could control everything. Conversely, the female characters wore sexy clothes and

posed seductively to attract viewers. Even the small scene on the bottom left that depicted two women fighting each other, they still wore sexy clothes that revealed their bodies and this distracted the viewers' attention from their fight to their bodies. This portrayed women as mere sex objects who only serve society by using their bodies to entertain/attract men, while men did not have to be nude to be worth watching.

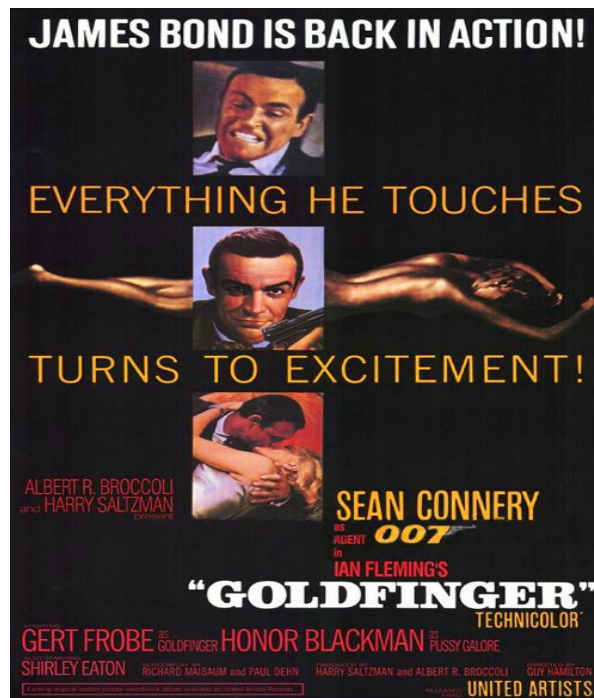


Figure 12 GOLD FINGER

3. GOLD FINGER (1964): male and female characters were presented similarly to the fourth theme 'Women as victims and sex object/men as aggressors'. The female character lied naked and looked helpless, while the male character wore a suit, had a gun in his hand just as previous episodes, and demonstrated powerful actions. The language used 'EVERYTHING HE



TOUCHES TURNS TO EXCITEMENT', together with the visual image under it that Bond was kissing his woman passionately, indicated that women were there just to cater to the sexual needs of men and that men had power over women.



Figure 13 THUNDERBALL

4. THUNDERBALL (1965): the poster shows the combination of two themes: 'Women as victims or sex objects/men as aggressors' as a sub theme and 'Women's incompetence/men's authority' as a main theme. Overall, female characters still dressed in bikinis, posed sexily and did nothing to show that they had more than beautiful faces and bodies, whereas the male character showed that he was powerful everywhere: on land, in the sky, or under water. The language found in the poster 'LOOK UP! LOOK OUT! LOOK DOWN! JAMES BOND DOES IT EVERYWHERE!' also supports the idea that the male character was very genius and could take

care of any situation anywhere. In the meantime, the weapons that Bond used also came in various kinds in each frame (which were different from those found in the posters from the first three episodes). The variety of weapons showed that Bond was competent in an assortment of circumstances. The bottom right frame apparently showed that a female character was helpless and had to wait for Bond to come rescue her. Bond, in order to help her, had to fight with more than one bad guy which implied that men were strong and capable of protecting themselves and others.



Figure 14 YOU ONLY LIVE TWICE

5. YOU ONLY LIVE TWICE (1967): this poster obviously reveals that women would do anything to please men which fell into the third theme 'Women as caregivers/men as breadwinners'. From the image, eight women took care of one male character by bathing him,

rubbing his back, preparing his towel, guarding for his security, while the male character just enjoyed the service and looked pleased.



Figure 15 ON HER MAJESTY'S SECRET SERVICE

6. ON HER MAJESTY'S SECRET SERVICE (1969): 'Women as victims or sex objects/men as aggressors' was obviously displayed on this poster. Female characters in sexy bikinis with provocative poses surrounded the picture of Bond who looked arrogant, aggressive, ignoring and mysterious, with arms crossed and weapon drawn. Again, the only function of female images in this poster was to call viewers' attention by looking sexy, while male character,

although looked mysterious, still gave the feeling through body language that he was powerful and worth pursuing.



Figure 16 DIAMONDS ARE FOREVER

7. DIAMONDS ARE FOREVER (1971): female characters still unnecessarily wore revealing clothes and acted as sex objects for Bond who stood between them. They looked like they could not protect themselves and needed his help. As for Bond himself, he was fully and well dressed, appearing cautious. Therefore, the poster showed two themes: 'Women as victims and sex objects/men as aggressors' as a sub theme, and 'Women's incompetent/men's authority' as a dominant theme.

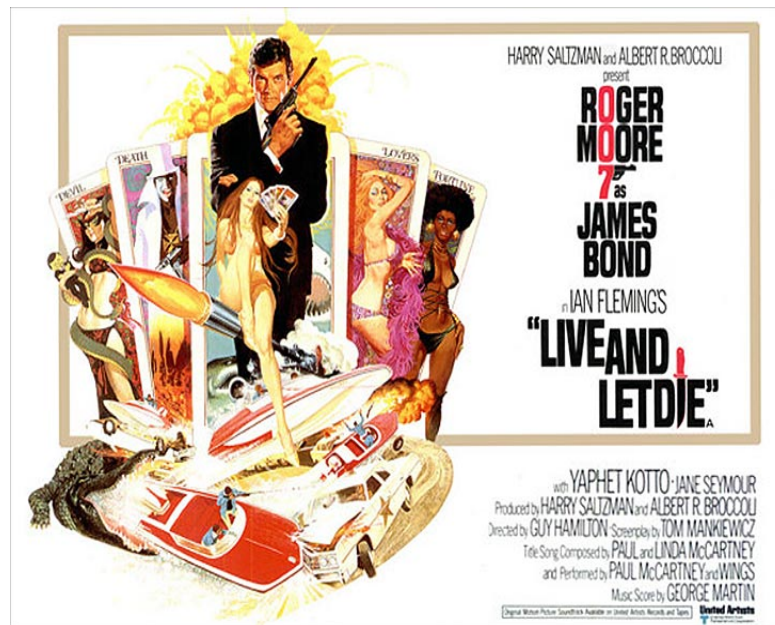


Figure 17 LIVE AND LET DIE

8. LIVE AND LET DIE (1973): once again, the poster reveals the theme 'Women as victims and sex objects/men as aggressors'. From the poster, female characters in bikinis were put in gypsy cards to represent 'Devil, Death, Lovers, and Fortune' and Bond stood in front of them looking confident, brandishing his gun, insinuating that he could control everything. The copywriter also used the scenes that Bond fought with multiple 'bad guys' bravely to portray men's images of aggressors: wrestling a crocodile, escaping death in a powerboat, surviving an auto accident, and even eluding a bomb.





Figure 18 THE MAN WITH THE GOLDEN GUN

9. THE MAN WITH THE GOLDEN GUN (1974): it is still clear that the images of men and women were portrayed via this poster as 'Women as victims and sex objects/men as aggressors'. The male character, in his suit, looked confident and prepared, while female characters were portrayed in sexy bikinis although they were not at the beach or swimming pool. The golden gun in Bond's hand was in the foreground, making Bond look even more powerful.



Figure 19 THE SPY WHO LOVED ME

10. THE SPY WHO LOVED ME (1977): the poster presents the theme 'Women's incompetence/men's authority' by projecting that the female character was helpless and needed a man to come rescue her. The female character having her hand around Bond's arm implied that she needed him. As for Bond, he looked proud of his authority. He also had his gun ready and looked confident that he could protect the female and defeat the enemy.

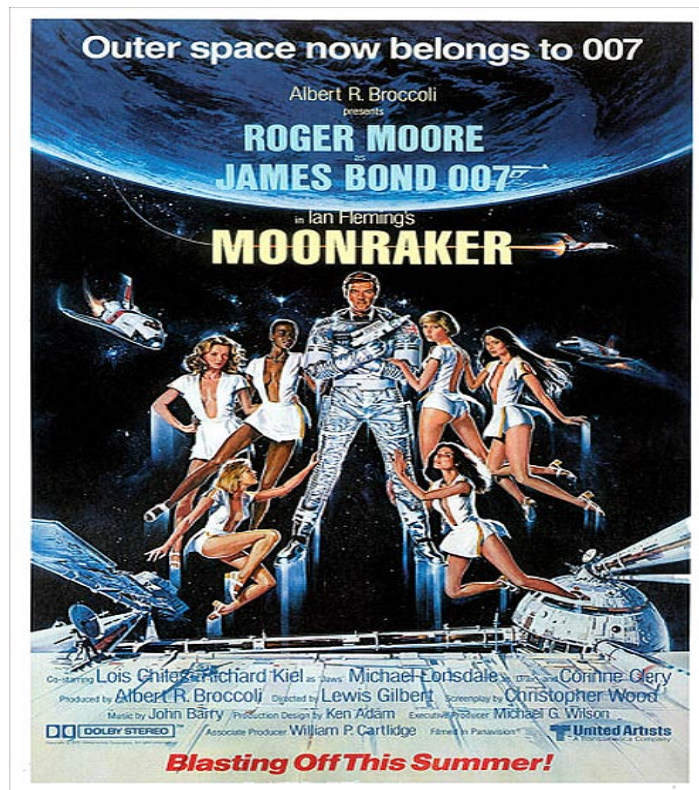


Figure 20 MOONRAKER

11. MOONRAKER (1979): the poster showed two themes: 'Women as victims and sex objects/men as aggressor' as a main theme and 'Women's dependence/men's independence' as a sub theme. Female characters still dressed in sexy clothes although it was unnecessary. Posing like sex objects, they still looked happy. Oppositely, the male character dressed for space exploration, and looked ignored towards ladies around him. He armed with a sizeable firearm to show he was ready for some actions. The poster portrayed the image that female characters depended on Bond to save them, and it also provided the impression that women could not live on their own. It also displayed that men still dominated the important role,



whereas women could only be good for supporting or minor roles -- a brain was not as necessary.



Figure 21 FOR YOUR EYES ONLY

12. FOR YOUR EYES ONLY (1981): the themes 'Women as victims and sex object/men as aggressors' also applied to the poster of this episode. Although the female character showed some development of her role by carrying a weapon to fight with the male character, she still had just a bikini on. Plus her weapon did not even aim at a target, while his pistol was pointed at her. While some progress is shown by the feminine image in the foreground, her face is not shown, only her scantily clad backside. This image further objectified women as solely sex

objects rather than people. The copywriter also included some interesting scenes to let the world see Bond's adventures, especially his fighting skills.



Figure 22 OCTOPUSSY

13. OCTOPUSSY (1983): another episode to expose the theme 'Women's dependence/men's independence'. The female character played a supporting role, while the male character took his leading role as always. However, the female character in this poster was more sophisticated than the previous ones. Representing an octopus, the female character in the poster had many arms and each served different purposes from touching Bond to hurting him.



Figure 23 A VIEW TO A KILL

14. A VIEW TO A KILL (1985): the poster represented the second theme 'Women's incompetence/men's authority'. The viewers got the impression that the female character needed help since she obviously looked weak, scared and incompetent while Bond looked strong, brave and macho. Her pink dress, long blonde hair and bare feet were a symbol of feminine, while Bond's black suit and handgun showed his masculinity.



Figure 24 THE LIVING DAYLIGHTS

15. THE LIVING DAYLIGHTS (1987): the poster indicates the theme 'Women's dependence/men's independence' by showing that the male character has more important roles than the female character. The copywriter selected the scenes in which the male character showed his power and potentials and put the female character in a small scale at the bottom to enhance the importance of Bond.



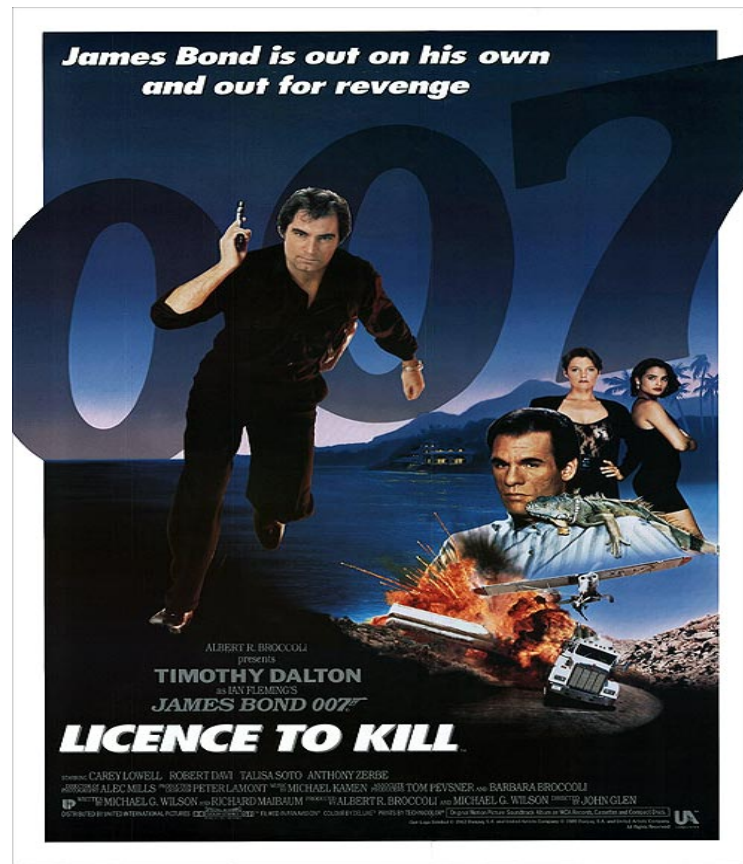


Figure 25 LICENSE TO KILL

16. LICENSE TO KILL (1989): the first theme 'Women's dependence/men's independence' was used once again. The poster was designed to pull attention to the male character by presenting his image on a bigger scale and putting him in the middle of the frame. Conversely, the female characters were put at the edge and barely seen. This implied that men were more important and served society in highly valued roles.

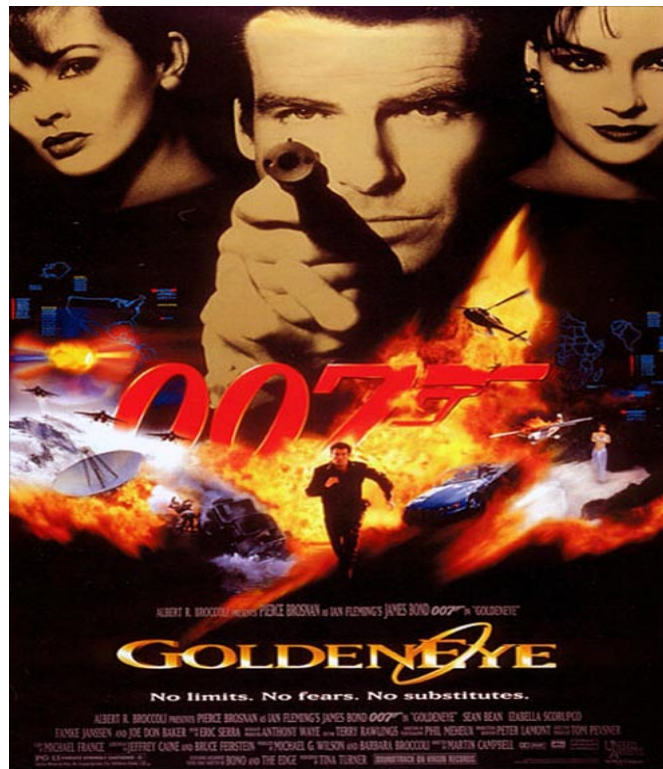


Figure 26 GOLDEN EYE

17. GOLDEN EYE (1995): “Women’s dependence/men’s independence’ was utilized again in this poster. Men still got more crucial roles in the film, while women still played extras and stock characters. From the poster, male character survived many catastrophes. The phrase ‘No limits. No fears. No substitute’ confirmed his braveness. The bigger picture portrayed that the male character looked confident. Having a gun in the ready position showed that Bond was in control. Being portrayed just the background for Bond, the female characters proved their minor roles.

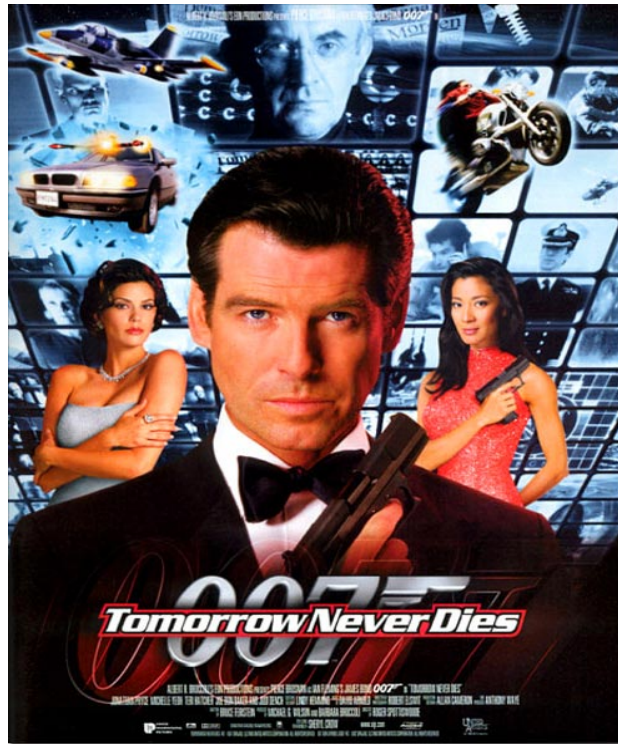


Figure 27 TOMORROW NEVER DIES

18. TOMORROW NEVER DIES (1997): the poster of this episode also presents the first theme 'Women's dependence/men's independence'. Female characters were positioned as the background for male character who looked confident and daring with a gun in his hand. To support the theme, the copywriter designed the poster in layers to make it clear that the male character had the most important role, followed by two female characters and then some other elements.



Figure 28 THE WORLD IS NOT ENOUGH

19. THE WORLD IS NOT ENOUGH (1999): the first theme 'Women's dependence/men's independence' was applied to the poster because the male character still dominated more space of the poster although two female characters stood in front of him. Furthermore, the male character also had some actions while the female characters did not do anything.





Figure 29 DIE ANOTHER DAY

20. DIE ANOTHER DAY (2002): even though the female character from the poster of this episode also carried a gun and her postured was similar to the male character's, she still stood behind him. This implied that women still did not have as much right and power although they could perform just like men. Therefore, the poster is grouped with the theme 'Women's dependence/men's independence'.

From twenty posters, the first theme 'Women's dependence/men's independence' was used in eight episodes which amounted 40%, followed by the fourth theme 'Women as victims and sex objects/men as aggressors' that appeared in seven episodes or 35%, then the second theme 'Women's incompetence/men's authority' that were found in four episodes or 20% and

the last theme 'Women as primary caregivers/men as breadwinners' that was presented in one episode or 5%.

The following chart shows the percentage of each theme as the main theme:

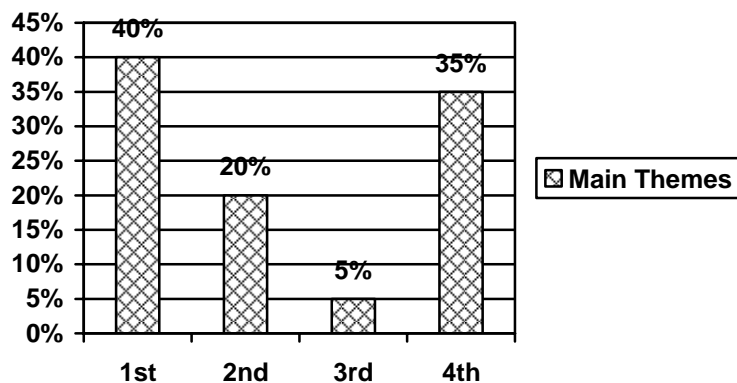


Figure 30 MAIN THEMES FOR TWENTY POSTERS

## 4.2 Questionnaire Interpretation

### 4.2.1 General Information of Respondents

Twenty questionnaires were given out to twenty people. They were divided into two groups of ten as the following:

1. Ten teenage men and women who are younger than twenty years old
2. Ten middle-aged men and women who are older than forty years old

### 4.2.2 Respondents' Attitudes

All respondents have watched James Bonds 007 before which showed that the

movies were popular and could reach various groups of people. They also agreed that James Bond 007 was the best example of the movies that portrayed gender stereotypes.

After they looked at these twenty posters and had to range the four gender stereotypes that were seen most to least, here are the results:



Figure 33 GRAPH OF GENDER STEREOTYPES SEEN IN THE POSTERS

From Figure 33, there were five groups of the results.

1. 1,4,2,3 which were women's dependence/men's independence, women as victims and sex objects/men as aggressors, women's incompetence/men's authority, and women as primary caregivers and men as breadwinners respectively. There were 40% of teenage men, 40% of middle-aged men, 60% of teenage women and 60% of middle-aged women voting for it.
2. 4,1,2,3 which were women as victims and sex objects/men as aggressors, women's

dependence/men's independence, women's incompetence/men's authority, and women as primary caregivers/men as breadwinners respectively. There were 40% of teenage men, 40% of middle-aged men, 40% teenage women, and 20% of middle-aged women voting for it.

3. 1,3,4,2 which were women's dependence/men's independence, women as primary caregivers/men as breadwinners, women as victims and sex objects/men as aggressors, and women's incompetence/men's authority respectively. Only 20% of teenage men voted for it.

4. 2,1,3,4 which were women's incompetence/men's authority, women's dependence/men's independence, women as primary caregivers/men as breadwinners, and women as victims and sex objects/men as aggressors respectively. 20% of middle-aged men voted for it.

5. 1,2,3,4 which were women's dependence/men's independence, women's incompetence/men's authority, women as primary caregivers/men as breadwinners, and women as victims and sex objects/men as aggressors respectively. 20% of middle-aged women voted for it.

In addition, when asked which gender stereotypes they have most seen in the media, most respondents selected 'women as victims and sex objects/men as aggressors', followed by 'women's dependence/men's independence'. The following chart shows more details of the respondents' answers.

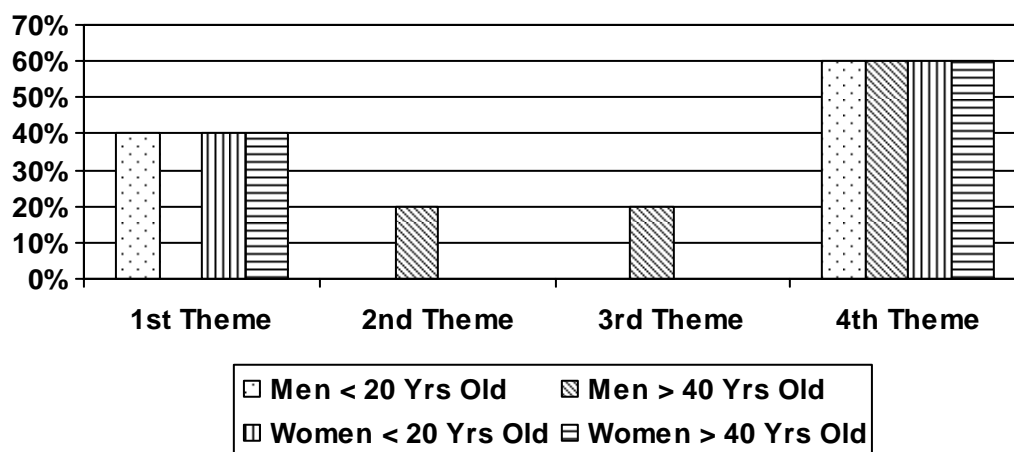


Figure 34 GENDER STEREOTYPES MOST SEEN IN THE MEDIA

When asked to give three words to describe men in the posters, the answers were:

1. Teenage men and women: the first 3 answers of this group were smart/intelligent (8 votes), leader (7 votes) and good looking (7 votes). The rest were competent (4 votes), strong (2 votes), independent and important.

2. Middle-aged men and women: the first 3 answers of this group were leader (9 votes), smart/intelligent (7 votes) and competent (3 votes). The other answers were strong (2 votes) macho (2 votes), dominant, convincing, independent, important, aggressive, and good looking.

As for the opinions about women's images in the posters, the respondents came up with these answers.

1. Teenage men and women: the first 3 answers of this group were beautiful (5 votes), confident (4 votes), and competent (3 votes). There other answers were sexy (3 votes), surgery

(3 votes), intelligent (2 votes), understanding (2 votes), white skin, too thin, caring, follower, and good figure.

2. Middle-aged men and women: the first 3 answers of this group were sexy (7 votes), beautiful (5 votes), and very thin (3 votes). The other answers were followers (3 votes, but listed in the last rank), working women (2 votes), white skin (2 votes), caring, good figure, helpless, dependent, confident, good looking, weak, and competent.

The respondents gave out these answers when asked if they would like to change the way the media portray men/women, and why.

1. Teenage men and women: 60% of them stated they would like to change the way the media portrayed both genders because they would like to see equality. They also reasoned that the media nowadays do not portray both gender realistically. To them, women and men are not so different like in the past anymore because women have become more capable and media should not only portray their appearances. Consequently, the respondents would like to see women getting the same opportunity. However, 40% of them did not want to see any changes because they thought the images portrayed were good already and that men and women should maintain the differences to tell each identity apart. They also stated that it was not important to change as the society would not change anyway.

2. Middle-aged men and women: 80% of them would like to change the way the media

portrayed both genders because they felt that it was exaggerated and want to see quality. They stated that the world had changed and that women had become more competent. There was 20% saying it was not necessary to change the way the media portray men and women because it was easier to have a concept for each gender. They also noted that the viewers were able to judge and choose what they consumed.

The last question was 'If you could set the images of men and women presented in the media, how would you portray them?' Each group responded as follows.

1. Teenage men and women: most of them wanted men to be smart/intelligent, gentlemen and open-minded. Some other answers were leader, strong, competent, caring, responsible, understanding, allow women to do more and do not use force with women. As for how they wanted women to be portrayed, most stated that they would present women as intelligent, competent, stronger, and equal to men. Some other answers were independent and working women.

2. Middle-aged men and women: most of them wanted to portray men as intelligent/smart and gentlemen. They also wanted to see men as leaders, independent, wide vision, understanding, good looking, more caring, use brain more than use force, and not so dominating. Most of them wanted to see women as intelligent, competent, independent, and less sexy. They would also like to portray women as more important, caring, beautiful, confident and equal to men.

## CHAPTER 5

### CONCLUSION AND DISCUSSION

This chapter presents a conclusion and discussion of the study. Limitations of the study and recommendations for further studies are also provided.

#### 5.1 Conclusion and Discussion

Through different representations, people still have the same concept of men as leaders who are independent and competent whereas they still view women as housewives who are incompetent and have to depend on men for a living. Women are also thought to be just sex objects who keep men entertained.

Media is a big business and is the important factor to emphasize gender stereotypes to the society. They create the look and inform people that they should conform to the look to be worthy. Consuming media without considering both good and bad aspects, people change themselves to be just like what the media portray. Instead of being satisfied with what they are, they would like to be like the actors and actresses they see from the media and forget the fact that individuals are different. Some examples of how the media mislead people are how they try to convince people that being white is more beautiful and being thin is better. After being convinced, people will do just anything to turn themselves to be like the ideal images. Media



play another role at this stage. Many whitening and weight losing products are advertised and they make money again. Another example that is more related to the current study is how the media portray men and women. Obviously, both genders are presented differently. Media have given the ideas of what men can do and what women cannot perform or can perform with less efficiency. A lot of times, they give more important roles to men. For instance, a male anchor is normally portrayed to look smarter than the female anchor from the same program, and there are more male superheroes than female ones in the film industry. Jackson; et al (1993: 473) mention that most feminist theories of the media deal with how people make sense of the pleasure they get from consuming the media when the representations they receive are often stereotyped and demeaning to women. Therefore, in order to consume the media effectively, people should not believe in whatever they see or hear right away but reconsider it sensibly.

This research was undertaken to study gender stereotypes found in twenty episodes of James Bond 007 posters launched in 1962-2002. The posters were analyzed according to Wood's theory on gender stereotypes in the media to see men and women's roles from different periods of time. The questionnaires were also conducted by twenty people: ten teenage men and women (younger than 20 years old), and ten middle-aged men and women (older than 40 years old).

The findings from the poster analysis and the questionnaire interpretation revealed that twenty posters portrayed men and women as 'women's dependence/men's independence' the

most, followed by 'women as victims and sex objects/men as aggressors', 'women's incompetence/men's authority' and 'women as primary caregivers/men as breadwinners' respectively.

In depth, the images of men and women from the twenty posters launched in different periods of time proved some changes in a better way. In earlier times (1962-1974), women were only portrayed as sex objects and had to wear sexy clothes or be almost naked. Instead of showing how smart they were or how competent they could be, women just had to show their bodies to be considered worthy while men's images were portrayed as smart, confident and aggressive. Most posters tended to display the scenes that men were capable of doing things that women were incapable of such as fighting with bare hands or being able to use all kinds of weapons. Moreover, many posters humiliated women with funny and inappropriate scenes such as wearing only bikini all the time no matter where they were or what they were doing. The best example of this would be from the scene that the female character wore bikini with high-heeled shoes at the gunfight.

The Male and the female characters were portrayed a lot differently until the 10<sup>th</sup> episode (1977) when women began to wear less revealing clothes and their roles were also improved. Starting from the 10<sup>th</sup> till the 20<sup>th</sup> episode (1977-2002), most posters were portrayed according to the theme 'Women's dependence/men's independence' which conveyed the development of female status in the society. Women got more respect and were thought to be

more than just sex objects. Although they did not possess the leading or the best role yet, they received more and better roles especially in some of the recent episodes that they became Bond's assistant or were helpful to Bond's tasks. These findings agreed with the work of Jackson; et al (1993: 476) that in the 1970s and into the early 1980s, feminist film-makers and theorists sought to create new forms outside and beyond those historically known to us that women was just idealized objects of desire. The resulting work was an attempt to create an alternative cinema in which women were engendered as subjects. Nevertheless, women were still treated and portrayed as the second gender and did not have as much power and right although they could do the same things men did. Jackson; et al (1993: 489) noted that whenever women were given the opportunity, they proved themselves as competent as their male counterparts and, in many cases, far outshone them. Their exclusion was not only unfair to women, but represented a great loss of talent to the film and television industry. Eventually, men still dominated the leading and better roles despite all the movements for equality.

As for the results of the questionnaires, the respondents all agreed that James Bond 007 was the best example of the movies that presented gender stereotypes and they could not come up with any other movies that apparently conformed gender stereotypes.

When asked to describe men in the posters, the most popular answers were smart/intelligent, leading, competent, and good looking while the popular answers for women's images were beautiful, sexy, very thin, confident, and competent. This showed that people

thought about men and women in different aspects. They thought about men's capability and brain first and then considered appearances while they thought about physical appearances first before thinking about other aspects when they had to describe women. This implied that women were still sex objects and although they were more intelligent and competent, nobody cared for their brain and capability. However, when asked if they would like to change the way the media portrayed men and women today, most respondents' replies were yes, because they would like to see equality. This showed that they felt that the media were unfair for presenting such differences and would like to see some development.

As for how they wanted to portray men and women if they could set the images of them, most answers for men's images were smart/ intelligent and gentlemen and most answers for women's images were intelligent and equal to men. Interestingly, although the respondents were from different genders and years of age, their answers were almost alike. They wanted to see both genders as intelligent which implied that they thought intellect was more important than appearances. Their answers were also against the images of women that they had seen in the media. They only saw women showing physical appearances and would like the media to show how smart women were and how capable they could be too. As for the last aspect that most respondents would like to see the changes was for men to be gentlemen and for women to be equal to men. Their answers supported each other because if men treated women nicely, then they would be considered gentlemen and their actions would bring equality to the society.

## 5.2 Limitations of the Study

The study has the following limitations:

5.2.1 As men still control almost everything in the world including media industry as mentioned in the early part of this chapter, the available information still conform men's ideas. BBC NEWS (2002: online) indicated that Women still face a "tough struggle" to gain acceptance in the film industry after a recent survey revealed that only 6% of successful films in 2001 had female directors. The business is still a male-dominated club that views women as incapable of directing anything other than "chick-flicks". Furthermore, a Hollywood survey recently found that the number of women directors whose films featured in the list of the 250 biggest films of 2001 was down from 11% in 2000 to 6% in 2001. There is a question that who can change this situation and the answer is if we would like to see equality, development, and variety of work, everybody should create more opportunities for women to prove their ability.

5.2.2 Since it was the in-depth questionnaires that the researcher was there to facilitate the respondents as soon as any confusion or misunderstanding arose, only twenty people were given out the questionnaires. This may not be enough to generalize for the whole population and the findings may be different if there are more respondents. Moreover, the subjects of this study were limited to only teenagers (younger than 20) and middle-aged people (over 40). People in different ranges of age may have different opinions.

5.2.3 The questionnaires were in English but to avoid any confusion and misunderstanding, the researcher also translated the questions into Thai language. Some respondents then answered in Thai and sometimes one word shared different meanings. For example, when the respondents stated they wanted to see men as ‘เก่ง’, the researcher had to make it clear what they meant by that because the word ‘เก่ง’ could mean smart or capable.

### 5.3 Recommendations for Further Studies

The present study recommends the following studies:

5.3.1 It is interesting to see whether there are any differences between the movies that conducted by male and female directors. Therefore, a further study may also be undertaken on how the movies made by female directors portray gender stereotypes. Some outstanding female directors who got dominated for Oscar Awards are Sofia Coppola, American, from the movie *Lost in Translation* (2003), Jane Campion, New Zealander, from the movie *The Piano* (1994), and Lina Wertmuller, Italian, from the movie *Pasqualino Settebellezze* or *Seven Beauties* (1976). For more information, one can visit the website: <http://moviesbywomen.com/>.

5.3.2 Since media plays an important role on setting social and cultural norms, it is interesting for people, especially media students to study how media affect their lives, how to consume media smartly and how to get the most out of media. Gender stereotypes in the media are popular; therefore, further study may focus on other types of media such as TV series or

advertising in magazines. The information will be useful for people working in the media field as they will know what works best for their job and what to avoid if they do not want to offend consumers. Interested people, advertising agencies and other companies can also look at how gender stereotypes affect male and female customers. They can also adapt the information to improve their marketing activities to encourage people to buy their products or use their service.

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## Questionnaire on Gender Stereotypes in the Media

This questionnaire is designed for a graduate research entitled 'An Analysis of Gender Stereotypes as Presented in James Bond 007 Posters'. The researcher would feel very much obliged for your cooperation and feedback by answering and giving any comments here. Your information will be kept confidential.

The questionnaire consists of the following parts:

**Part I**            Profile of the respondents

**Part II**           Attitudes towards gender stereotypes in James Bond 007 and in media in general.

**Directions:** Please mark an X in front of the response that indicates your answers.

### Part I

1. Gender

\_\_\_\_\_ Male                      \_\_\_\_\_ Female

2. Age

\_\_\_\_\_ Teenager (Younger than 20 years old)

\_\_\_\_\_ Middle Age (Older than 40 years old)

### Part II

3. Have you watched the movie "James Bond 007"?

\_\_\_\_\_ Yes                      \_\_\_\_\_ No

4. Do you think James Bond is the best example of the movie that portrays gender stereotypes?

\_\_\_\_\_ Yes                      \_\_\_\_\_ No

5. From the posters, please range these gender stereotypes that are seen most to least.

\_\_\_\_\_ Women's dependence/men's independence

\_\_\_\_\_ Women's incompetence/men's authority

\_\_\_\_\_ Women as primary caregivers/men as breadwinners

\_\_\_\_\_ Women as victims and sex objects/men as aggressors

6. In your opinion, which gender stereotypes have you most seen in the media? (Please choose one).

\_\_\_\_\_ Women's dependence/men's independence

\_\_\_\_\_ Women's incompetence/men's authority

\_\_\_\_\_ Women as primary caregivers/men as breadwinners

\_\_\_\_\_ Women as victims and sex objects/men as aggressors

7. What are the first three words that come to your mind if you have to describe men in the posters?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

8. What are the first three words that come to your mind if you have to describe women in the posters?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

9. Would you like the media to change the way they portray men/women? Why?

\_\_\_\_\_ Yes, because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ No, because \_\_\_\_\_

\_\_\_\_\_

10. If you could set the images of men and women presented in the media, how would you portray them?

Men: \_\_\_\_\_

\_\_\_\_\_

Women: \_\_\_\_\_

\_\_\_\_\_

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