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## **No Time to Lose Sex-appeal. Love and Attractiveness in the last James Bond Movie 2021**

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## **Abstract**

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The James Bond films have had great impact in society from the first one to the most recent one (1962-2021). Much research has been conducted on them, particularly about masculinity and femininity representations. Bond habitually embodies a model of masculinity that disdains women in repetitive dynamics in each film disguised as a halo of seduction. It is identified that this masculinity model has changed in the last films towards a more sensitive and less sexist one. However, the audience's perception of Bond's attractiveness according to this change has not been analyzed in depth. This paper aims at studying people's perceptions of Bond's attractiveness as the character's way of treating women changes, particularly in the last film *No time to die*. To that end, film reviews and user comments in digital platforms were revised. Then, 6 interviews have been conducted. Results show that the language of ethics is used mostly to refer to the correctness of Bond's changes. The language of desire is mainly used to express a preference for the attractiveness of the traditional model of Bond's masculinity. A discussion about the language of ethics and the language of desire related to the coercive discourse is made proposing further research.

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**Keywords:** attractiveness, James Bond, language of desire, language of ethics, films.

# Sin Tiempo para Perder el Sex-appeal. Amor y Atractivo en la última Película de James Bond 2021

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## Resumen

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Las películas de James Bond han tenido un gran impacto en la sociedad desde la primera hasta la más reciente (1962-2021). Se han realizado muchas investigaciones relacionadas con ellas y sobre sus representaciones de la masculinidad y la feminidad. Bond encarna habitualmente un modelo de masculinidad que desprecia a las mujeres en dinámicas repetitivas en cada película disfrazadas de un halo de seducción. Se identifica que este modelo de masculinidad ha cambiado en las últimas películas hacia uno más sensible y menos sexista. Sin embargo, no se ha analizado en profundidad la percepción del público sobre el atractivo de Bond en función de este cambio. Este trabajo pretende estudiar la percepción sobre el atractivo de Bond a medida que cambia la forma de tratar a las mujeres, especialmente en la última película *Sin tiempo para morir*. Para ello, se han revisado críticas a la película y comentarios de los usuarios en plataformas digitales. También se han realizado 7 entrevistas. Los resultados muestran que el lenguaje de la ética se utiliza principalmente para referirse a que el cambio de Bond es el correcto. El lenguaje del deseo se utiliza principalmente para expresar la preferencia por el atractivo del modelo tradicional de masculinidad de Bond. Se discute sobre el lenguaje de la ética y el lenguaje del deseo en relación con el discurso coercitivo proponiendo futuras investigaciones.

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**Palabras clave:** atractivo, James Bond, lenguaje del deseo, lenguaje de la ética, películas.

There is extensive research about James Bond films from different scopes. Sometimes Bond's films are used as a resource to study very diverse issues, such as infectious diseases (Graumans et al., 2021), technology (Fritzsche & Dürbeck, 2020), fingerprints (Galbally et al., 2019), or pedagogical leadership (Grice, 2019). Bond's films are also studied in their representations or influences in other areas as extreme sports (Eriksson & Jonasson, 2020) and alcohol and tobacco consumption (Johnson et al., 2013; Wilson et al., 2018; Wilson & Tucker, 2017; Zerhouni et al., 2020), or to analyze other spies films (Holmlund, 2019; Smith & Others, 2018). On the other hand, there is also specific research on James Bond's films focused on diverse elements such as the use of the Bond character as a storytelling resource in other stories before (Harty, 2020; Strong, 2020), filmmaking techniques (Yu, 2021), the film's music (Burlingame, 2014; Manganas, 2019), or about his creator Ian Fleming (Moran & McCrisken, 2019). The representation of non-white characters in the films and/or their influence in non-Western countries is also studied, with a focus on Asian people/countries (Chung, 2020; Lee, 2017; Pua & Hiramoto, 2018; Shih, 2017; Youngyiil, 2017), East European people/countries (Kunicki, 2020), and/or about black people (Everett, 2020). Research on James Bond's character is the most usual (Dubois, 2018; Verheul, 2020), but there is also research about other characters participating in the films, such as the villains (Garland, 2009; Kavanagh & Cavanna, n.d.; Martín, 2019). For instance, there are recent studies about how the physical characteristics of the villains (Chen et al., 2021; Kluger, 2022) promote the audience to associate cars and disfigurements with criminal activities.

In relation to gender issues, women are especially present in different research (Brabazon, 1999; Funnell, 2011; Garland, 2009; Germanà, 2019; Gerrard, 2020; Hiramoto & Pua, 2019; Neuendorf et al., 2010; Palmer, 2020; Pua, 2018; Stankevičiūtė, 2019; Vermaak & Le Clue, 2020). Regarding attractiveness and sexuality, some research focuses on the Bond masculinity model (Adams, 2017; Germanà, 2020; Hiramoto & Pua, 2019; Miller, 2020; Pua & Hiramoto, 2018; Thomas, 2018), highlighting that it is presented as a representation of sexual desire (Ferre, 2020; Hiramoto & Pua, 2019) promoting a hegemonic white heterosexual model and racial stereotypes (Adams, 2017; Hiramoto & Pua, 2019; Pua & Hiramoto, 2018).

Gender representation and sexuality in the media has been studied in depth in several studies (Bleakley et al., 2012; Cheng, 2007; Click et al., 2015; Guarinos & Martín, 2021; Kivel & Johnson, 2009; McDonald, 2015; Wallis, 2011; Ybarra et al., 2008), highlighting the reproduction of stereotype gender roles and sexuality. Women are mostly analyzed in Bond's films as stereotyped according to their gender and to their nationality (Germanà, 2019; Gerrard, 2020; Hiramoto & Pua, 2019; Palmer, 2020; Stankevičiūtė, 2019), highlighting that when these women are non-white, they are usually oversexed (Hiramoto & Pua, 2019). In this line of gender stereotypes, the research by Pua (2018) adds the element of aging and its intersection with women (Matulic-Domandzic et al., 2020; Panchadhyayi, 2021), showing the evolution of the M female character. According to this research, her age is used to move M from a powerful woman to a woman who is far from femininity and sexuality and develop a more maternal role towards Bond. There are also different studies about Moneypenny's character, for example, analyzing her from a feminist perspective (Gerrard, 2020; Pua, 2018; Vermaak & Le Clue, 2020) and more recently situating her in a friendzone (Vermaak & Le Clue, 2020).

Different studies analyze in depth how media promote attraction to violence through a coercive dominant discourse (Puigvert et al., 2019; Puigvert & Flecha, 2018; Racionero-Plaza et al., 2020; Torras-Gómez et al., 2019; Villarejo et al., 2020) which links sexuality and violence (Rodrigues-Mello et al., 2021; Villarejo et al., 2020). The research conducted in 2010 by Neuendorf and colleagues (Neuendorf et al., 2010) evaluating 195 female characters in 20 James Bond's films concluded that sexual activity with women has increased at the same time than harm towards them has. The research identified a link between sexuality and violent behavior. Bond's films are also analyzed as promoting unsafe sex (Zegers & Zegers, 2018), not using any contraceptive method, and having sex sometimes with women who have been drinking before. However, this research also highlights that casual unsafe sex has decreased in the last films.

Specific studies have been developed about the last James Bond, interpreted by Daniel Craig (Cox, 2014; Dodds & Funnell, 2018; Hines, 2018; Hochscherf, 2013; Holliday, 2018; Jones, 2018; Merwe et al., 2018; Thomas, 2018). In Craig's first film it is identified (Shim, 2008) the character has made some changes regarding Bond's relationships with

women. This research highlights for the first time a love situation between Bond and a woman, Vesper Lindt (Görke, 2019b). However, according to Shim (2008) the film still continues with sexist and xenophobic attitudes. In relation to the film *Spectra* (2015), a love story appears with Madeleine Swann character (Görke, 2019a, 2019b; Pankratz&Böhm, 2020), and for the first time Bond chooses love over his profession. In the last film, *No time to die* (2021), the love story continues and takes a central role in the film. While the film was still being screened in some movie theatres, the debate about the love story had already started on social networks. While some people celebrate the attitudinal change of Bond towards women, viewing the shift towards falling in love and having less sexist attitudes as positive, critical opinions have been abundant on social media and other spaces, with many people – including some of the same ones who see him falling in love as positive – have expressed that the Bond character has lost his sex appeal due to these changes. A potential explanation can be found in the existing coercive discourse that promotes violence as more attractive and equality as less attractive (Racionero-Plaza et al., 2020; Torras-Gómez et al., 2019). Indeed, research has shown that the presence of the coercive discourse (Ruiz-Eugenio, et a. 2020; Racionero-Plaza, et al., 2020) socializes many individuals in the attractiveness towards violent masculinity models (Castro & Mara, 2014; Díez-Palomar et al., 2014; Flecha et al., 2013; Joanpere et al., 2021; Ruiz-Eugenio et al., 2021; Valls-Carol et al., 2021, Torras-Gómez et al., 2019). Indeed, research has shown that the presence of the coercive discourse (Ruiz-Eugenio, et a. 2020; Racionero-Plaza, et al., 2020) socializes many individuals in the attractiveness towards violent masculinity models (Castro & Mara, 2014; Díez-Palomar et al., 2014; Flecha et al., 2013; Joanpere et al., 2021; Ruiz-Eugenio et al., 2021; Valls-Carol et al., 2021). However, no research has explored the audience's perception of James Bond's attractiveness following the changes in the character. This paper aims at studying people's perceptions of Bond's attractiveness as the character's way of treating women changes, particularly in the last film *No time to die*, where a character who falls in love with a woman, cares for her, and even abandons his profession is represented.

## Methods

Researchers used a qualitative methodology to identify some people's perceptions of James Bond's sex appeal regarding his attitude changes in the last film. Data were collected from three main information sources: a) Film reviews in digital film magazines, b) users' comments in *FilmAffinity*, and c) in-depth interviews.

### Data Collection

First, researchers searched film reviews about *No time to die* in some of the most internationally read digital film magazines. *Film Magazine*, *Filmmaker*, *Fotogramas*, and *Rolling Stones*, among others, were revised. Then, we collected the comments by different users in the movie recommendations website *FilmAffinity* (Spain) related to the film from 29<sup>th</sup> September 2021 to 15<sup>th</sup> January 2022. Researchers reviewed all the comments and selected the ones related to the changes identified in the last films, Bond's sex appeal, and the love story in the film. Third, researchers conducted six interviews with one homosexual man and five heterosexual women, selected following these criteria: a) having seen some of the first Bond movies with Roger Moore and/or Sean Connery playing James Bond, and b) having seen the last film, *No time to die*. The people interviewed were between 25 and 50 years old, six live in Spain, one lives in the USA, one has British origin, one has Korean origin, and five have Spanish origin.

Table 1

*Sample description*

CODE	Gender	Sexual orientation	Age range	Place of Residence
KC	Female	Heterosexual	45-50	Spain
SO1	Female	Heterosexual	45-50	Spain
ZZ0711	Female	Heterosexual	45-50	Spain
ZY0611	Female	Heterosexual	35-40	Spain
GA9687	Female	Heterosexual	25-30	USA
HT6154	Male	Homosexual	40-45	Spain

The questions were related to a) changes on Bond and other characters' attitudes in the last movie, b) Bond's love story in the last film, c) Bond's sex-appeal in previous films and d) Bond's sex-appeal in the last film.

## Data Analysis

Once all the information was collected, the analysis was conducted through a *hand analysis* to identify the sex-appeal perceptions from the three information sources. This triple data collection allows the validation of findings through the triangulation of methods (Creswell, 2012).

First, we established a list of category analysis divided in a) evolution of Bond's attitudes towards sexism and women, b) evolution of the films towards a more inclusive society, c) specific changes in film characters and especially Bond's character in the film *No time to die*, especially regarding the love story, d) attractiveness of Bond in previous films, e) attractiveness of Bond in the last films, especially in *No time to die*. Second, researchers made a preliminary exploratory analysis, reading the information collected several times to obtain a general sense of the data (Agar, 1995; Berenguera et al., 2014). Third, following a "bottom-up" approach (Cresswell, 2012) we identified new transversal categories from the information collected. Specifically, researchers identified that in people's statements about Bond's attractiveness sometimes the *language of ethics* was used, and sometimes the *language of desire* was used. Researchers noticed that these elements were key in the understanding of attractiveness perception as in previous research (López de Aguilera et al., 2020; Melgar Alcantud et al., 2021; Rios-González et al., 2018). With this approach, researchers pre-reported findings and revised them again. Finally results will be reported and discussed with key elements previously evidenced in scientific research about masculinity attractiveness: language of ethics, language of desire, and coercive discourse.

## Ethical Issues

Regarding the interviews, all participants signed an informed consent with the research information and assuring anonymity and confidentiality. In relation to the public comments in FilmAffinity, according to the ethical issues on internet research (Zimmer & Kinder-Kurlanda, 2017) the



comments were presented in reporting as paraphrased instead of quoting verbatim.

## Results

The results will be structured according to the 3 information sources used for data collection. First, we will present the main results related to the revision of film reviews in digital film magazines, then the user comments identified in *FilmAffinity* (Spain), and finally the results extracted from the 6 interviews.

### *Film Reviews in digital magazines*

Most of the film reviews about the last Bond movie analyzed for this study are positive. For example, The Film Magazine makes a ranking of the 25 Bond films and situates *No time to die* in number 10. The review considers “Daniel Craig’s last outing as Bond is spectacular to look at, epic in scale and emotionally resonant.” (Sewell-Peterson, 2021). Still, the review highlights the fact that the movie is trying to adjust to a politically correct discourse and, thus, it ruins Bond’s figure. As Gil-Ballesteros (2021) states, “The most recent film (...) violates the archetype that was so carefully constructed for the cinema. (...) On screen we see above all a romantic hero and not the cold and calculating detective that established a cultural canon in the seventh art”.

In turn, other reviews focus on the new role of Bond as positive, as García (2021) affirms: “007 has finally had his own story arc: that of a hired thug who, by dint of beatings and disappointments, learned how to be human”. A few reviews defend him as a “more human, romantic” James Bond. Other comments also emphasize the difference of the last Bond regarding the previous movies in that he “leaves behind gallant postures and fortresses to discover a James Bond who enters other stages of life, in which he begins to snoop in the tranquility of a home that awaits him” (Sánchez-Amaya, 2021). Some highlight the movie’s romantic character (Fernández, 2021):

*No Time to Die*, a drama of secrets, revenge, love, absences, abandonments, renunciations, sacrifices, sins and redemptions, has ended up being a Graham Greene novel, and not one of tormented spies, but a painfully romantic one: the end of the romance (or *The End of the Affair*, *The End of the Adventure*, etc. depending on the translation/edition) of someone who lived and let die but who must now question those maxims.

Last, among those reviews analyzed we have identified some that consider the movie boring, sentimental and corny. For instance, Dowd (2021) states that:

It's as sentimental and nearly as long, running a patience-taxing two hours and 43 minutes. (...) All the film has to distinguish it is an uncharacteristically sappy ending, a late bid to jerk some tears after nearly three hours of boring us to them.

### ***Users' comments in Film Affinity***

Among the comments analyzed in *FilmAffinity*, there are more explicit references to the change of James Bond, particularly regarding his attractiveness, the role of the female characters and the change of relationships in the film itself. The average score given to the movie is 6.4 points.

In the comments of the highest rated reviews (6 or higher) there is no reference to the elements we were interested in, or they are simply described without evaluation. In other words, there is no explicit reference to the fact that the change of Bond makes him more or less attractive. What does appear in positive terms is some reference to the fact that the film has been adapted to the current needs of society. However, in the lower rated reviews there are more negative comments regarding the change in James Bond's role, the role of women and the specific love story in the film.

There are several comments stating that the film has taken a politically correct tone; however, unlike in some of the film reviews in digital magazines, these comments evince that such change towards a more politically correct Bond is not positive, but rather negative. Many comments state that the change of James Bond has definitively destroyed the character because he does not coincide with the current ideological agenda, and that he

has been turned into a substitute for himself. In this sense, some of the most critical comments towards this more "correct" Bond express missing some of his own characteristics, such as his sexist attitudes, which, although they do not coincide with current trends, are his hallmarks. Some users go further in explaining that while they understand that Bond's characteristics do not correspond to current "ideologies", the obsession with political correctness is destroying many film characters, including Bond. Some users state that if a character is to be made more aligned to current discourses, a new character should be made. Some of these comments are dramatically expressed in terms of progressive apocalypse, tyranny, a wave of political ultra-correction or self-censorship.

Criticism of the political correctness of the latest Bond film refers not only to the characteristics of the main character, but also to other elements of the film. The role of women, the prominence of cultural minorities and LGBT+ representatives are other elements criticized from this point of view. They consider presenting a supposedly empowered woman as the new 007, making Money Penny a black woman, and depicting Q as a homosexual are rather unnatural or forced changes. In this way they denounce that the directors and screenwriters are more concerned with making the film inclusive. In this sense, the words "politically correct", "progressive", "feminism", "inclusion", or "diversity" are used as negative because they are considered to be currently imposed ideologies that have destroyed the James Bond films and are even an attack on white heterosexual men. Not only do they lose prominence in new films, but those in which they were protagonists are rewritten as in the case of the last Bond movie.

James Bond's amorous feelings are also heavily criticized. Some users are perplexed by the fact that Bond would give up his life for love, calling this a Greek tragedy that is totally misguided. Scenes of love and gentleness are considered to be at odds with Bond's character who, by falling in love, becoming inclusive and desiring a family, ceases to be a toxic masculinity.

A large number of users highlight that James Bond has traditionally been defined by sexist characteristics that they claim to be the essence of the character. Through the different comments, users define and claim him as a "macho", a womanizer, self-centered, a gallant conqueror, sly, elegant, virile, hedonistic, crass, a lecher, amoral, cold, implacable, cynical, domineering, misogynistic, bad-tempered, and charming. These

characteristics are considered to have delighted generations and are the true characteristics of Bond as defined by his creator Ian Fleming and should not be changed. The current film has taken away their essence, according to these users.

At one point, some users refer to comments previously made by the director of *No time to die* stating that the James Bond character played by Sean Connery was a rapist (Sean Connery's James Bond was a "rapist", said Cary Fukunaga, the director of the new Bond film, 2021). The director based his comments on scenes where the character pressured women into sex against their will. Fukunaga's criticism of the Bond character, according to users, was already a bad omen that he would reduce the character to absurdity.

The - according to many users - denaturalization of the Bond character has directly turned him into a sappy and unattractive character. Some users lament his conversion into a dull character who barely has sex with women. He is described by many users as a character who has lost his elegance and sarcasm, is overly humanized and has become a tender sentimentalist. Some even venture to consider him asexual. These comments reject the character's expressions of sensitivity and consider him sappy in his behavior towards Madeline and her daughter. The scenes in which he takes care of them are often ridiculed in the comments analyzed, rejecting the excess of sentimental and amorous dialogue. He is also subjected to discriminatory comments for "growing up" and becoming a familiar and corny character.

## ***Interviews***

All the interviewed people agree in the fact that James Bond has changed in the last films interpreted by Craig, mainly in the last one. The change of James Bond is in accordance with changes in society, making the film more inclusive and with a more active role by women:

[The movie] has changed with Daniel Craig's, it's a different era. (...) [there are] other figures, we have a Q who is openly (positively) homosexual (...) it's still stereotypical territory but now it recognizes that the world is changing (...) now his bosses scold him, women are bolder. (KC)

Coupled with this change, some interviewees highlight that this shift is further away from macho attitudes:

he has been given an image of a more human person, not the first films of the typical macho man who used women as if they were a vase, who could be 20 or 30 and play the macho man, drinker, rude, flirt, etc. (HT6154)

Similarly, another interviewee states that:

the character is like very different, I mean, he is no longer the cocky guy who goes around and who just looks at you and “I’m James Bond”, (...) you know, the typical who is over himself and who doesn’t care about anything or anyone and who is very violent, a street assassin. so in the latest films I think he is more interesting, the dialogues are more interesting and then the character is much more complete. (ZZ0711)

As in the film reviews and *FilmAffinity* comments, all the interviewed people recognize James Bond has been traditionally a sexist character. This is reflected in his attitude towards women, a very macho role, according to the interviewees:

This role of the bad guy, it's a very macho role and it's always been there. Even the conception of the film is very macho. (...) The girl who used to be cast as a Bond girl was the beautiful model girl of the moment, who was good for the film, but then she didn't have continuity in the movies. (SO1)

Some of people interviewed have watched all the films of James Bond; others have not watched all but have watched some of the films interpreted by Roger More and Sean Connery. All of them agree that when they saw the first films when they were younger (as a child or teen) they were not so aware of the sexism in the film. Some are even surprised that they did not notice it earlier:

[In TV] they played clips from Sean Connery's films (...) flipped out at the things they were saying, and how could they allow that (...) it's funny to me now but at the time I probably saw it, but I didn't notice this, you know? (SO1)

Likewise, they also felt that James Bond was also assumed to be like that and "forgiven for everything" because he was James Bond, nothing else could be expected. One woman interviewed commented that it was a tradition in her household to watch all the James Bond films with her family. In this way she had very much normalized the Bond character. Even when women's rights became more involved in her life, she did not question the character: 'But it's like a cliché, it's a cliché. Even in my teenage years, as much as I was a militant for women's rights, "that's James Bond", so you just let it go'. (KC)

These same people who grew up watching the James Bond films have internalized and normalized them, and when they watch them again later, they do see the sexist elements that they did not identify before. 'There were clips that were seen as very macho, it seemed very sexist to me (looking at it now), but at the time they didn't seem so ... and now they do' (SO1).

Some of the interviewees also commented not only that they identify sexist elements that they did not see before, but also that the character portrayed in the earlier movies generates a strong rejection to them: 'Now, looking at the old ones, the Roger Moore ones for example, it makes me feel a bit disgusted. I grew up as a child with this model. (...) he has gone from seducer to rapist' (KC).

Returning to the main change in the latest Bond film, the different people interviewed comment that in addition to a change of attitude more in line with current social values, one of the key elements is that Bond falls in love. For the following interviewee, it is not only that he falls in love, which she considers to be the case in some previous films, but also that he suffers and shows all his sensitivity when falling in love: 'You see James Bond suffering for love, that's the difference. He's a man, you see the sensitivity. more than falling in love, it's that suffering that can't turn the page'. (KC)

Another interviewee also mentioned the fact that his relationship with Madeleine, with whom he falls in love in the last two movies, is different from his previous relationships with other women:

He becomes change in the end to save someone, he's changed by some people, (...) it's kind of a true love, maybe the other women he was attracted to them, but the quality of their relationship [the one with Madeleine] is different, he just met the true love in the end (GA9687).

Similarly, another interviewee mentions Bond falling in love as something positive:

Of these [last films] that I remember, it's more like the one who falls in love (...) he's more egalitarian. He's not that super cold and super nice guy (...) who is a superficial and aggressive person and so on, but he's someone who opens up and shows himself a bit more as he is, and so on. So I think that is a very important change with respect to what James Bond had been until a few years ago. (ZY0611)

Some of the people interviewed consider that this way of falling in love makes him more attractive, as the following examples show: 'That suffering makes him all the more attractive' (KC).

I think this [latest Bond character] is more liked because I know the new generations of people who have started watching Bond films with him [Craig], and I think he's more liked, and besides the fact that he's more liked, he is and can be liked by a type of people who saw Bond films as something very old-fashioned, and that's a good thing. I think he's much more liked now. I personally like him better like this (HT6154)

Even people who did not find the character attractive in the past and are not particularly attracted to him now find that he is now a more interesting character:

I never had any attraction or any fantasy or anything like that [towards James Bond] (...) [in the new films] the character, how he lives the life he has, he wants to retire, he wants to dedicate himself to other things, being with the girl and not continue killing, and that's interesting. and until now [the movies] hadn't been like that, so as a character, it's not that now I'm particularly attracted to the new character (...) because it's not a character that calls my attention in that sense, but I do think that the film itself is more interesting. The character at the moment of the relationship with the woman, the role of the friendship that there is, and the falling in love that there is, I like the lover. (ZZ0711)

## **Discussion and Conclusion**

After triangulating the different sources of information and according to the scientific literature, it is evident that there is an evolution of the character of James Bond that is leaving aside more sexist attitudes of the traditional dominant masculinity towards women. In the last two films starring the actor Daniel Craig, women are less treated or are not treated as objects. In fact, in general, both the previous scientific literature and the research developed in this paper identify that the approach of the film itself and the various characters - not just Bond - are more in keeping with today's more inclusive society, featuring sexual and cultural diversity in the characters and their behaviors. Returning to the character of James Bond, his falling in love and his suffering and surrender for love are identified as one of the main changes that in turn generates more controversy.

Triangulating the three sources of information (Creswell, 2012), we find agreement that the film and the character have taken a turn that is considered politically correct in today's society. However, the assessment of this aspect differs in the sources consulted. Some data reflect that part of the audience considers this change to be appropriate and necessary, while another part of the audience considers it to be negative. The latter consider that the essence of the Bond character has been destroyed by the politically correct discourse, arguing that the character "is like that" (a sexist macho) and should have remained like that. Some of the data presented in this study vindicate this model, and consider it attractive. Once again, the rejection of the politically correct discourse that has transformed the character and emptied him of his attractiveness for some people is evident. They define this attractiveness with terms such as sexist, womanizing, egocentric, together with terms such as elegant and charming.

These results lead us to the key issue of the paper, Bond's attractiveness in relation to his change towards less sexist attitudes and his falling in love that leads him to give his life for love. We can state that based on the data collected we can identify that Bond increases his ethical behavior in line with a more inclusive society, however we cannot state - based on the data collected - that he also increases his attractiveness proportionally. The role of the coercive discourse (Racionero-Plaza et al., 2022; Ruiz-Eugenio, Racionero-Plaza, et al., 2020), which fosters attraction to violence (Gómez,



2015; Valls et al., 2008), towards non-egalitarian masculinities (Castro & Mara, 2014; Flecha et al., 2013; Rodrigues-Mello et al., 2021), in making some people see the last Bond as less attractive would be the subject of future research. How the socialization of people in this coercive discourse mediated to a lesser or greater extent in their perception of a more or less attractive Bond due to having more ethical behaviors remains to be further studied.

At this point we can also highlight that the comments collected in Digital Magazines, *FilmAffinity* and interviews not only reflect a diversity of opinions and tastes in film, but the information collected can also be linked to the language of ethics and the language of desire (Flecha et al., 2013; Joanpere et al., 2021; López de Aguilera et al., 2020; Melgar Alcantud et al., 2021; Merodio et al., 2020; Rios-González et al., 2018). We found that the comments in favor of the change in James Bond and criticism of the previous model it represented - mainly present in the film reviews and interviews - are mostly made from a language of ethics. That is to say, they are expressed from the social need for this change, the correction of this behavior, the greater correspondence with an inclusive and egalitarian society. On the other hand, the comments that defend more vehemently the maintenance of Bond's traditional model of masculinity - mainly in the comments on *FilmAffinity* - use the language of desire. That is, ethically, they consider the new Bond to be more in line with inclusive values, but they do not consider him desirable or attractive. They use the language of desire to reject the new Bond as boring, sappy and even asexual. They also use the language of desire to extol the traditional Bond model by calling him seductive, charming, elegant, mixed with descriptions such as philandering and cold, thus making the latter characteristics attractive. In this framework, further research could also focus on how the dialogue about films between a diversity of people (Padrós-Cuxart et al., 2021) may or may not influence the language of desire as has been observed in other dialogic gatherings (Rodrigues de Mello et al., 2021; López de Aguilera et al., 2020; Ruiz-Eugenio, et al., 2020; Salceda et al., 2020).

Also delving deeper into the use of the language of desire and the language of ethics, it is interesting to note that the language of desire has been used more among people who have expressed themselves publicly but anonymously, that is, not being identifiable, whereas the people who

published the film review under their own name and the people interviewed used the language of ethics more. When, why and how we use one or the other language and how this is a reflection of internalized models of attractiveness and/or promotion of models of attractiveness would be another aspect to investigate. A research approach that has already been successfully carried out from this perspective (Melgar Alcantud et al., 2021) shows the way in which incorporating the language of desire in construction between researchers and participants contributes to transforming the language of desire towards non-violent attitudes.

Finally, as a limitation of the study, we would highlight that since this film and this character have such an international and even historical projection, it would be interesting to study the perception of attractiveness over time in the same and different people and in different geographical contexts.

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