



Key Terms and conventions

Central image, protagonist, hero, villain, title, star appeal, credit block, frame, enigma codes, signify, Extreme close up, facial expression, body language, colour, enigma codes.

Consider Propp NARRATIVE & Barthes ENIGMA theory

Typical of Bond films, the **protagonist is flanked by females wearing very few clothes**: Two of these women are highly **sexualised**: bikini-clad, slim with perfect hour glass figure and long flowing hair. Body language: one appears to be looking at the golden gun assassin whilst pointing at Bond whilst the other seems to be putting her arm out in front of him, seemingly protecting him. Barthes might argue that this is another enigma code, suggesting to the audience that **Bond has female allies and enemies**, yet all look the same making it hard for him to distinguish between them.

Extreme close up of golden gun, pointed right at Bond and someone is loading it with a bullet engraved with his name. The reader can interpret this as an **attempted assignation on the hero**. We can only see the hand of the shooter creates intrigue and an **enigma code for the audience, as we want to find out who is trying to kill Bond**. Propp's character theory- we would consider this person to be the 'villain'. Surrounding Bond are even more enemies and people trying to kill him. These signify action/thriller genre.

Messages and Values

Key messages:

1. **Men are heterosexual**. Men need to be Masculine: strong, powerful and intelligent to be successful.
2. **Women** need to be feminine: they are sexualised, attractive and allies to men.
3. **Minority groups** are dangerous.

MEDIA LANGUAGE: How the FILM POSTER communicates with the audience using the different codes:

Technical Codes

1. Central image: mid-shot of James Bond, smartly dressed holding a gun across his body. Suggests he is the protagonist, so probably a 'good guy'. - Propp's theory - 'hero'.
2. Direct address- Bond looking directly at the audience, making eye contact. The intensity of his stare and lack of smile connotes how seriously he expects to be taken and appears calm despite the chaos surrounding him. This informs the audience of one of his great strengths, his ability to keep his composure in any situation.

Symbolic Codes

1. Bond's attire connotes business and professionalism and the gun, an iconic part of Bond's 'uniform', signifies danger and action.
2. Extreme CU of gun at bottom pointed at Bond, loading with bullet with name on, so audience know someone is trying to kill him.
3. Colour of the gun (gold) connotes wealth
4. Explosions communicate action in the film and link to historic context of oil embargo
5. Female costumes of bikinis and slim

Written Codes

1. Actor's name(s) placed at top to entice audience - common convention. Roger Moore- household playing Bond in the previous film, Live and Let Die. Name placed directly above Bond's image to reinforce the link.
2. Title appears with book author at the bottom.
3. Credit block, detailing industry information such as other star's names, directors and producers, is much smaller and tucked away so as not to divert the audience away from the main image or the rest of the poster.

TMWGG: CONTEXTS

Production Context

Released on 19/12/74. Roger Moore as 007, Moore's second appearance as 007.

Based on a book by Ian Fleming. Produced by British company Eon (Everything or Nothing), same as SPECTRE. Distributed by United Artists. Estimated \$7m budget, grossed \$97m+ million world-wide.

Reflects popularity of Martial Arts film genre, there were several Kung Fu scenes and the film was filmed predominantly in Asia, having been shot in Hong Kong, Thailand and Macau. The artwork for poster was produced by artist and illustrator Robert McGinnis.

Historical Context

Illustrations commonly used on film posters due to the limited technology.

TMWGG was set in the middle of the 1973 energy crisis, when the oil producing Arab nations proclaimed an oil embargo – the decision to stop exporting oil to USA) causing an oil crisis. This had short and long-term effects across on politics and the economy across the globe. This is hinted at through the poster's iconography of the power plant in the lower left corner and the energy beam directed at Bond.

REPRESENTATION Ethnicity, Gender and Issues

MEN

UKs favourite secret agent; charming, suave, good looking and, most importantly, always caught the 'bad guys'. This representation of masculinity told audiences that this was what a man had to be at the time – intelligent, strong and prepared to put yourself in dangerous situations. If you were all of those things, you would be successful, gain respect and women would want you. The assumption then is that men should also be heterosexual.

WOMEN

Two of the three females on the poster are wearing bikinis which show off their slim bodies. Both are heavily made up and wear earrings and bracelets as accessories to the 'outfit'. The two women also have long flowing hair. A feminist theoretical perspective would argue that this sexualised representation of women suggests that they are little more than bodies to be looked at. Another female, however, is dressed in a karate uniform and is shown in a martial arts pose, and appears to go against this stereotype. She too has flowing hair but this time it is much darker and her skin tone suggests she is from a different ethnic group to the other females. This goes some way to explaining why she seems not to support the dominant sexualised stereotype portrayed by the other females; she is seen as exotic, different, the 'other'

Minority groups

At the start of the 20th century, representations of minority ethnic groups supported the dominant stereotypes of the time: to be pitied, to be laughed at, the exotic and/or dangerous. While society was progressing towards racial equality by the 1970s, some of these stereotypes were still in evidence in mainstream films. In addition, it is interesting to consider this poster in the context of the move towards gender equality and increased women's rights in the 1960s and 70s.

Male Gaze

Feminist Laura Mulvey coined the term the 'male gaze' which discussed how the audience is put into the perspective of a heterosexual man. In this poster, the audience is forced to focus on the curves of the women's bodies, putting them in the eyes of a male. This suggests all men look at women and communicates to the audience that this is what an attractive woman looks like. Mulvey argues that this denies the women human identity and relegates them to the status of objects to be admired for physical appearance. This could be further argued as the producer of the artwork was a male, Robert McGinnis.

HALL'S RECEPTION THEORY

The producers have encoded certain ideas into this text but it depends on the viewer's own social and cultural context how this image is decoded:

DONIMANT - NEGOTIATED - OPPOSITIONAL

For example, the depiction of a female doing martial arts could be seen to support the idea that she is dangerous and to be feared or could be seen as a progressive way of looking at females, those who are strong, confident and fearless.