

INTERTEXTUALITY & REPRESENTATION

Nostalgia is evident with the design of the 'No Time To Die' film poster with the **montage/collage** design of character (ensemble) with **aesthetic** similarities to 'The Man With The Golden Gun' poster. Differences include Bond's **indirect mode of address** in the latest instalment of the franchise, less **objectifying** portrayals of women, and **counter-typical** gender representation that including **empowering** depictions of women (Nomi, Madeleine, Paloma).

WRITTEN LANGUAGE / NARRATIVE

The film title 'No Time To Die' can be interpreted in several ways: either that Bond could be so active that he doesn't have time to die (conforming to fast-paced **action/thriller genre conventions**), or that it is a bad time to die, with **foreshadowing** of a more sombre tone. An **enigma code** is established over the fate of Bond, and whether significant deaths will take place in the **narrative**.

REPRESENTATION – ETHNICITY

The casting of 'No Time To Die' remains **White-centric**, with Bond as the **Proppian Hero**, Madeleine as the **Princess** character type and Q as the **Helper**. However, Lashana Lynch plays Nomi, a British Jamaican woman, who is also a secret agent who is given the 007 title for a portion of the film. She is represented as a skilled and determined secret agent, who wears a military costume, an earpiece and holds a machine gun. Often, people of colour are **typecast** into 'Bond Girl' roles and **stereotypically** portrayed as **exotic**, but the depiction of Nomi becomes an **empowering countertype** in the **franchise**. Additionally, Safin is positioned as the **Proppian Villain** and is an American actor with Egyptian heritage. The choice of a person of colour for the **Villain** conforms to the **racial stereotype** of non-White characters as '**dangerous**'. However, the decision to have multiple people of colour main characters arguably goes beyond **tokenism**, representing a more evolved attitude in the **franchise** to **diverse** representation.

GENDER REPRESENTATION

The use of **key light** and make-up for women on the poster conforms to **feminine beauty ideals** and the conventions within the **franchise** for 'Bond Girls'. However, the choice to have two women with guns, and with less **objectifying** costumes challenges **male gaze conventions** and the **stereotype** of women as passive. In this instalment of Bond, three female character are portrayed as **empowered** and beyond **damsel-in-distress Princess stereotypes**.

NARRATIVE

The **distinctive props** of a Tiger 900 motorbike and Aston Martin conforms to **action/thriller genre conventions** with Bond riding both, conforming to **patriarchal stereotypes** and his primary role in the narrative as the **Proppian Hero**.

Media Language Questions

- Identify codes and conventions.
- Reference the advertising genre.
- How the historical context informs meanings.
- Layout/design/composition choices and connotations.
- Images (shot type, angle, focus)
- Typography (serif/sans-serif, colour, font type).
- Mise-en-scene – props, costumes, hair/make-up, settings, lighting, colour.
- Language/lexis – slogan/tagline and any copy included in the advertisement.
- Anchorage of image and text.

LAYOUT & DESIGN

In the **top third** of the poster, the 007 **iconography** is presented in a large faded blue **typography** as a background layer. Throughout **franchise** history, it has been a signifier of Bond's alias as a secret agent. The worn **aesthetic** hints towards a more experienced Bond, perhaps **foreshadowing** the end of Bond's career (as this is Daniel Craig's last venture as Bond). Anchored to the film's title in the **bottom third** of the poster is another 007 **logo** in gold **typeface** with connotations of luxury, wealth and exclusivity. Bond has an elite **persona** which is reinforced by design choices with the 007 **logo**.

LAYOUT & DESIGN

The 'No Time To Die' film poster is presented as a **collage** of characters, often referred to as an **ensemble**, with the **superimposition** of characters over each other, and Bond over the 007 **typeface**. The omission of actors and director names beyond **credit blocks** suggests that the Bond **persona** has more status than its respective stars.



NARRATIVE

Stereotypically exotic locations are evident in the poster. Within the **montage/collage**, there features long shots of Italy in warm daylight and the contrast of cold neon light in Cuba (Bar El Nido).

Within the **montage/collage**, there is a small **image** of a man wearing a mask with a gun. This is an **enigma code** referring to a **Proppian Villain**. The mystery identity turns out to be Safin, who is also **centrally framed** giving **direct mode of address**.

INDUSTRY

- **Theatrical poster** features the **production company logo** for MGM and the **distribution company logo** for Columbia.
- The 007 **logo** is shown three times on the poster (**credit block**, anchored to **title** and top third credits) – globally recognised **iconography** and house style.
- Produced by **Eon Productions** (**subsidiary** of Danjaq LLC) and distributed by MGM and Columbia.
- **Soundtrack** is released by Decca and the film was initially released in IMAX.

Additional facts: NTTD can be seen to appeal to contemporary audiences by challenging both racial and gender stereotypes of past Bond films. Producers employed Phoebe Waller-Bridge (only the second ever female scriptwriter) to work on the film to develop female characters with more convincing dialogue and characterisation.

EXAM PREPARATION

- NTTD could feature in a Component IA Language/Representation question.
- For a Component IA Representation question, if NTTD is chosen as the seen text, it will be compared with an unseen text, which is likely to be another film marketing example. Topics to compare could include: representation of gender, ethnicity, age, nationality or messages and values.

Representation Questions

- The way people have been portrayed – gender, ethnicity, age, class, culture etc.
- Feminist theories on representation.
- How media language can communicate representations.
- How context (social, historical, production) can inform representations.
- How the selection and combination of codes and conventions reveals the producer's intentions in how to represent groups and individuals.
- Under-representation/ misrepresentation – which groups are unfairly portrayed.
- Stereotypes – why have they been used and how have these stereotypes changed?
- The messages and values communicated through representation.
- Audience response to representation.

IMAGES & VISUAL CODES

Within the **centrally framed collage** of characters (**ensemble**), the **dominant image** is an **indirect mode of address mid-shot** of Bond **superimposed** over the 007 typography. According to **Propp's character theory**, he is the '**Hero**' and this is reinforced by his position in the top third and the largest character within the **collage**. **Action codes** of Bond in vehicles (cars, motorbikes) conforms to the convention that he is on a '**quest**'. **Action/thriller genre conventions** exist in the poster such as machine gun **props** which have connotations of violence and danger. The casual pointing of the gun from a masked **villain**, Paloma and Nomi highlights their confidence and ease with weaponry, that suggests they are involved in **espionage** in some fashion.

WRITTEN LANGUAGE

Written language is limited in the film poster, with the film title 'No Time To Die' suggesting **theme** of death, and with **foreshadowing** connotations in relation to Bond. This is an **enigma code** in relation to Daniel Craig's last outing as Bond. Additional written language includes a **credit block**, the 007 **typography** in two places and a miniscule reference to Albert R. Broccoli productions.

COSTUME & GENDER REPRESENTATION

Bond's suit has **stereotypical** connotations of **masculinity** and the gentlemanly professional whilst the low-cut evening dress of Paloma conforms to **male gaze conventions** with the **franchise's stereotype** of the **objectification** of women. However, Nomi and Madeleine costumes challenge **stereotypes**. Nomi wears combat uniform holding a machine whilst Madeleine gives **direct mode of address** and wears a regular black blouse. Even Paloma holds a gun, highlighting that whilst there are some **objectifying** features in the poster, their **empowered** representation is a **countertype** to **stereotypes** within the **franchise**. Bond's **indirect mode of address** challenges the stereotype of male dominance in the **franchise** and suggests that Daniel Craig's final venture as Bond is more introspective. One male character in the **collage** (Q) wears glasses and conforms to costume **stereotypes** of the male geek/nerd.

PRODUCTION - INDUSTRY

- **Budget** for NTTD = \$300 million.
- **Box office figures** = \$774 million.
- Produced by **subsidiary** company Eon Productions and with Universal Pictures as UK **distributor**. Amazon streamed the film.
- Released 30th September 2021 with Daniel Craig's 5th and final performance as Bond – due to the pandemic, the release was significantly delayed (originally 2020).

SYNERGY - INDUSTRY

- The Bond **franchise** relies on **synergy** and **product placement** (Aston Martins, Omega watches, Triumph) as a marketing strategy for the film.
- Theme tune Billie Eilish 'No Time To Die' won an Oscar, Golden Globe and Grammy for Best Song/Original Song.